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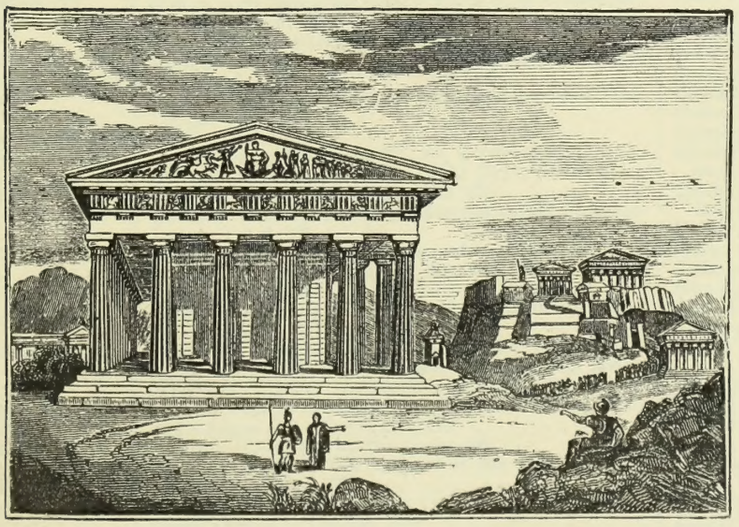
JOURNAL

OF

LITERATURE, SCIENCE, THE FINE ARTS, MUSIC, AND THE DRAMA.

JANUARY TO JUNE,

1897.



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LONDON:

PRINTED BY JOHN EDWARD FRANCIS, ATHENÆUM PRESS, BREAM'S BUILDINGS, CHANCERY LANE.

PUBLISHED AT THE OFFICE, BREAM'S BUILDINGS, CHANCERY LANE, E.C.,

BY JOHN C. FRANCIS.

SOLD BY ALL BOOKSELLERS AND NEWSMEN IN TOWN AND COUNTRY.

AGENTS FOR SCOTLAND, MESSRS. BELL & BRADFUTE AND MR. JOHN MENZIES, EDINBURGH.

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1897
Jan.- June

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LITERATURE

The Works of Lord Byron. Edited by William Ernest Henley.—*Letters, 1804–1813.* (Heinemann.)

THERE is plenty of work for two or three competent editors to do during the next few years for the text of Byron's writings and the elucidation and illustration of his poetry and prose; but it is not quite clear that Mr. Henley and his publisher have been well advised in entering upon so serious an undertaking as an edition of all Byron's writings available for their use, prose and verse, just when the public has become sufficiently alive again to the importance of Byron to be greatly interested in the question, "What will Mr. Murray and Lord Lovelace do in the final edition of the poetry which they are said to have in hand?" It is beyond question that a very heavy labour of minute research, requiring great judgment and experience, awaits the man who is to deal worthily with the family archives and the masses of material stored at Albemarle Street in connexion with the poetry alone. An expert and a critic in one is, however, needed for the work, if it is to be done properly. Mr. Henley, so far as elucidation and illustration are concerned, has an open field and is fully equipped. The copyright of Moore's contributions of material by or about Byron is extinct, as is that of a vast number of Byron books of more or less consequence; but the proper settlement of the text is hampered by restrictions that an editor must either ignore and leave his work imperfect, flout and risk a lawsuit, or arrange with constituted authorities.

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The letters printed by Moore are here given without the interruption of Moore's setting; but of that setting a great deal is retained, mixed up with other extracts, in Mr. Henley's notes. There is astonishingly little in the letters themselves with which the Byron reader is not already familiar, for by "Dallas, Leigh Hunt, J. T. Hodgson, and the rest," we are to understand that Mr. Henley has been digging (1) in those three rich volumes* which the Rev. A. R. C. Dallas published in Paris in 1825, being restrained by an injunction of the Court of Chancery from publishing the work in England; (2) in 'Lord Byron and some of his Contemporaries,' published by Leigh Hunt in 1828; and (3) in the 'Memoir of the Rev. Francis Hodgson, B.D., Scholar, Poet, and Divine, with Numerous Letters from Lord Byron and Others,' two volumes, which Hodgson's son, the Rev. J. T. Hodgson, published through Messrs. Macmillan & Co. no longer ago than 1878.

Letters No. 51 and No. 52 read a little unfamiliarly, and we find from an unobtrusive note at p. 333 that "certain sentences" are "here restored from the originals in Mr. Alfred Morrison's Collection of Autographs." This is a somewhat provoking confession, because if Mr. Henley was able to arrange with the proprietors of the copyright for power to avail himself of an autograph collector's courtesy in respect of these two letters, why, one wonders, could not similar arrangements have been made as to other letters of which the holographs are extant and the printed text is lamentably defective through omission and manipulation?

However, this instalment of the text of Byron's letters must not be taken too seriously. Mr. Henley's notes, on the other hand, are of really sterling value, for they are full of brilliant pictures and marked by praiseworthy erudition. So far as they are gathered from "Moore, Leigh Hunt, J. T. Hodgson, and the rest," there is too great a proneness to break off in the middle of an extract with an impatient "&c.," as if the condescension of quoting at all were a great strain upon our commentator. The whole series of these notes would not exactly make a book; but it would be an agreeable experiment to try what good reading they would make if printed with due elimination and revision, in bold type, in a handy volume apart. The brief studies or memoirs of the many men and women forming the Byron circle, or mentioned by him to his several correspondents, are as graphic and well compacted as need be; and we would commend specially to the reader's attention those on Dallas (p. 309), Harness (p. 311), Jackson the pugilist (p. 316), Francis Hodgson (p. 319), Hobhouse (p. 321), Augusta Leigh (p. 364), Moore (p. 378), Southey (p. 388), Galt (p. 402), the Countess of Jersey (p. 403), Lady Caroline Lamb (p. 407), Scott (p. 415), and Rogers (p. 433). That on Leigh Hunt (p. 435) shows too much animus even for the purposes of Mr. Henley's obvious "hero-worship" for Byron. Indeed, impartiality is not to be reckoned among Mr. Henley's foibles; he is a good honest hater, and his Byron worship is somewhat of that curious strain which excludes not only Byron's enemies, but his opposites—as Shelley. In fact, his notes, in spite of their brilliant qualities, are by no means free from faults and flaws. We mention a few points which have struck us on a first perusal.

At pp. 299–300 the reader is told of the 'Fugitive Pieces,' Byron's first book, the renowned quarto of 1806, that it

> "was printed for him by Ridge of Newark in the November of the same year; but the issue was burned—so thoroughly was the thing done that only one copy is known to exist—at the request of Becher, who found a certain number, 'To Mary' unduly voluptuous in intention and effect."

This not very clearly expressed sentence, which we give precisely as punctuated in the book, is clear in one point, at all events, viz., that only one copy is known to exist. Moore's statement on the subject is that two, or at the most three, escaped the Becher-Byron holocaust. Thus far Moore's statement has not been shaken. "Two, or at the most three," expresses admirably the publicly known state of the case to-day: Becher's own copy, another complete copy, and an imperfect one (wanting the peccant poem) are still in existence. The quarto has also been reprinted privately in beautiful type facsimile.

In annotating at pp. 303–4 the early caricature sketch of Dr. Butler, under the name of "Pomposus," Mr. Henley might have remarked that Byron was already borrowing from Churchill, who, in the satire of 'The Ghost,' had given the same name, though in its Italian form "Pomposo," to Dr. Johnson. At pp. 315–16 is a note on Samuel Jackson Pratt, which does not mention the poem called 'Bread; or, the Poor,' popular in its day, finely illustrated, and serviceable to Shelley in compiling the notes to 'Queen Mab,' although a line of identification would have been useful, as the book has many titles: 'Cottage Pictures; or, the Poor,' on the title-page; 'Bread; or, the Poor,' in the headlines; 'The Poor; or, Cottage Pictures,' at foot of the engravings. Shelley cites the poem as 'Bread; or, the Poor.' There is also a small sin of commission here, as well as that of omission: Mr. Henley makes the man whom he goes a little out of his way to vilify a Buckinghamshire man, "born at

* The title, which tells a tale essential to be known, is as follows: "Correspondence of Lord Byron with a Friend, including his Letters to his Mother, written from Portugal, Spain, Greece, and the Shores of the Mediterranean in 1809, 1810, and 1811. Also Recollections of the Poet. By the late R. C. Dallas, Esq. The Whole forming an Original Memoir of Lord Byron's Life, from 1808 to 1814. And a Continuation and Preliminary Statement of the Proceedings by which the Letters were suppressed in England at the Suit of Lord Byron's Executors. By the Rev. A. R. C. Dallas. [3 vols. 12mo.] Paris, published by A. & W. Galignani, at the English, French, Italian, German, and Spanish Library, 18, Rue Vivienne, 1825."

St. Ives (Bucks)." No such place is known to geographers; and St. Ives in Huntingdonshire claims the honour, such as it is, of being Pratt's birthplace.

The masterly little sketch of Gifford at p. 326—one of the best of such vignettes—would have been truer in its sense of proportion had there been an allusion to Hazlitt's wonderful 'Letter' and Leigh Hunt's 'Ultra-Crepidarius.' Mr. Henley need not allow prejudice against Hunt to deprive him of a telling illustration. And after all, if Gifford did good service to literature against the Della-Cruscans and Peter Pindar, Hunt did better in forestalling the scorn of Mr. Henley himself for this contemptible thing Gifford, as he clearly did in his very clever, if not sufficiently venomous poem. Perhaps it would have been better for Mr. Henley's case against Hunt if he had stated it a little less strongly; for Hunt, with all his faults, was a good fellow on the whole, and still has numerous living relations and friends who cherish his memory.

At p. 331 'The Battle of the Nile' might fairly have been expected to find a place among Sotheby's "mediocre verse," of which there is such a curious display.

Accuracy in quoting his hero's own poetical works is not to be reckoned among Mr. Henley's strong points. At p. 346, in illustration of the passage in which Byron tells his friend Francis Hodgson how "two days ago" he "swam from Sestos to Abydos," the editor mentions "the lines in 'Don Juan':—

> A feat on which ourselves we rather prided
> Leander, Ekenhead, and I did."

The misquotation not only destroys the metre, but does away with the exquisite drollery of the real passage, which is (canto ii. stanza cv.):—

> A better swimmer you could scarce see ever,
> He could, perhaps, have pass'd the Hellespont,
> As once (a feat on which ourselves we prided)
> Leander, Mr. Ekenhead, and I did.

The note on Byron's reference to "Anacreon Moore's new operatic farce" is hardly sufficient. Hodgson, it seems, had forestalled Thomas Hood in the very punster's motive of that immortal piece of imaginative wit 'The Wee Man'; and in elucidation of Byron's reply all that Mr. Henley says is:—

> "This [the farce] was 'M.P., or the Blue-stocking,' produced at the Lyceum, 9th September, 1811. The author was far from proud of his work. But eight songs from it are included in his 'Works'; and poor enough they are."

Now 'M.P.; or, the Blue-stocking,' was not merely produced on the stage in September, 1811, but was published as a book the same year with a preface dated the 9th of October, and, whether in pride or in humility, signed in full by Thomas Moore. In the same year, too, he issued a separate pamphlet containing the lyric portions only, without the prose substance of the farce. Both book and pamphlet are scarce, but not so scarce that an editor has a dispensation to leave them unfound and unnoticed.

Bishop Watson is dismissed with disproportionate brevity in the note (pp. 387–8) to Byron's record that he has read "Watson to Gibbon." It would have been at least interesting to find the bishop identified as the same notable ecclesiastic who wrote the 'Sermon and Appendix of Strictures on the French Revolution,' which called forth from Wordsworth one of his best prose works, the 'Apology for the French Revolution,' written in 1793, but not published till 1876, when Dr. Grosart did a service to the world by giving it from the manuscript in his edition of 'Wordsworth's Prose Works.'

On Byron's good, sensible, worldly-minded letter to the Quaker poet Bernard Barton, printed at pp. 199–201, there is, of course, a note, but not, to our thinking, one quite adequate to the occasion. "Do not renounce writing," says Byron, "but never trust entirely to authorship. If you have a possession, retain it; it will be like Prior's fellowship, a last and sure resource." Mr. Henley does not suggest that "possession" is a mistake of some one's for *profession*, though the moral which he points in recording (p. 413) that Barton was "forty years clerk in a bank at Woodbridge" of course illustrates "profession." The only works he mentions are 'Metrical Effusions' (1812), 'Poems by an Amateur' (1817), and 'Poems' (1820). Barton's books and biography literally bristle with literary allusions and connexions; but "being," as Mr. Henley says, "a very amiable and respectable man, as well as a writer of not displeasing mediocrity," there was no sufficient inducement to take the trouble of stating the good man's career proportionately. His connexion with Edward Fitzgerald might, however, have been mentioned with advantage.

Loyalty to Byron or any other poet need scarcely bind a commentator to take at his idol's valuation every one who has to be dealt with. When Byron writes (p. 235) to Mr. Murray, "I presume all your Scribleri will be drawn up in battle array....Mr. Bucke, for instance," it is not incumbent on the commentator, however staunch to his hero, to dismiss the allusion to Charles Bucke with—"For an account of this scribbler's quarrel with Edmund Kean, see Hawkins, 'Life,' &c., ii. chapters v. and vi.," and a few lines of caustic remark from Scott to Southey, as Mr. Henley does at p. 232. "Any schoolboy" can translate *Scriblerus* into *scribbler*. It is quite right, of course, to refer to F. W. Hawkins's book, but justice demands that Bucke's version of the quarrel should be cited as well as that of Kean's advocate. See also the preface to Charles Bucke's tragedy of 'The Italians.'

Why, at pp. 438–9, 'The "Living Dog" and "The Dead Lion"' should have been quoted from a copy incorrectly made by Augusta Leigh, and now in Mr. Alfred Morrison's great collection of autographs, is not altogether evident, and it has tempted Mr. Henley into the inaccurate subheading "Thomas Moore to Leigh Hunt." The verses were not addressed to Leigh Hunt—could not be in the nature of things; and, for the rest, Mrs. Leigh, without preserving a single variant of even the most trifling significance, made such bad slips of transcription that Mr. Henley had to remedy some of them by interpolations in brackets. If he did not like to be beholden to Moore's 'Satirical and Humorous Poems' for his extract, he might have gone back either to the *Times*, where the piece first appeared, or to the 'Odes upon Cash, Corn, Catholics, and other Matters,' in which Moore reprinted it anonymously in 1828. He would not then have had to submit to the damage which Mrs. Leigh's careless copying did to the brilliant Irishman's brilliant rapier-thrust. By the omission of the pause and one comma from the last line, the best quatrain in the poem—though the coarsest—is unfortunately spoilt in the Leigh-Henley version.

When all is said, the book is still one with which we cannot but desire to "part friends." The letters themselves are mostly good reading. The editor has culled from Moore, Scott, Rogers, Hobhouse, Scrope Davies, "and the rest," a great mass of printed or reported utterances which are also quite interesting; and the best of his own vignettes are excellent pieces of writing, and do him no little credit.

Eighteenth Century Vignettes. Third Series. By Austin Dobson. (Chatto & Windus.)

MR. DOBSON'S new volume of 'Eighteenth Century Vignettes' enables his readers once more to renew their acquaintance with an epoch now eminently in fashion. They can frequent its theatres and other places of amusement, mix in its fashionable or literary society, be present at a state trial before the peers in Westminster Hall, or attend the sales of famous libraries at Mr. Samuel Baker's auction rooms in York Street, Covent Garden; they can see something, too, of the eighteenth century booksellers, and look in at one or two of the printers' "chapels" from which were issued the pamphlets of Swift and Defoe and the poems of Prior and Pope. Those who are interested in the topography of old London may, with Mr. Dobson as their guide, stroll through Covent Garden and its neighbourhood as it existed in the days of Hogarth. After inspecting the old church of St. Paul's, and hearing of the distinguished men who have found a last resting-place, though not a quiet one, in its graveyard, the would-be antiquary can wander on through the neighbouring streets, where Mr. Dobson will point out the houses of interest and tell him a good deal more gossip about their former inhabitants than these worthies ever thought would be revealed to a curious world. There is, as everybody knows, a great deal to be said about a region so full of literary and histrionic associations, and no one could wish for a better cicerone than our author.

One of the most interesting vignettes in the volume is a description of M. Grosley's 'Londres,' a work describing the author's experiences during an eight weeks' visit to London in the early part of 1765. M. Grosley knew nothing of our language, but this ignorance was, he thought, an advantage, as "his inability to understand our tongue did but enhance and intensify his native acuteness of vision." He was certainly a keen observer with a strong sense of the ridiculous, and during his stay in London he had many opportunities of making use of his natural endowments. "M. Grosley," writes Mr. Dobson in a passage which affords a good specimen of his style,

"was fortunate in happening upon an unusually eventful time. Already King George had been attacked by the first of those mysterious illnesses which ultimately incapacitated him as a practising monarch, and to this, during M. Grosley's sojourn among us, was to follow the second Regency Bill, with all its anti-Bute plotting and counterplotting. Then Lord Byron had killed his cousin Mr. Chaworth, of Nottinghamshire, in a quarrel at the Star and Garter in Pall Mall, and the galleries had already been erected for his lordship's trial by his peers in Westminster Hall. Moreover, the Spitalfields weavers were to make new demonstrations against the clandestine importation of French silks, marching in their thousands under black banners.....It is true that at this date some notable and notorious persons were unavoidably absent from London. Mr. Laurence Sterne, for instance, who had not long published vols. vii. and viii. of 'Tristram Shandy,' was at the Bath, and Mr. Garrick was at Paris.....Mr. Whitefield was still in America; Mr. John Wilkes was luxuriating at Naples; and Miss 'Iphigenia' Chudleigh had betaken herself to the German waters. On the other hand, there were rumours that Rousseau was coming to England, and (perhaps) the Duc de Nivernais; while if Roscius was not rejoicing his admirers in Drury Lane, Foote would soon be delighting the devotees of broad-grin at the little theatre in the Haymarket. At Vauxhall and Ranelagh the season was approaching; and the exhibition of the Society of Artists at the Great Room in Spring Gardens was on the point of opening."

Of these opportunities of studying the manners and customs of the English M. Grosley made a good use, and except with the lower classes his experiences of our country were not unfavourable. But his eccentric costume, his lean and bony figure, the unnatural pallor of his complexion, and his "visage d'extrême onction," as he calls it, attracted very unpleasant attention from the mob. "My French air," he says, "drew upon me, at every corner of the street, a volley of abusive litanies, in the midst of which I slipped on, thanking my stars that I did not understand English."

M. Grosley was an assiduous attendant at the theatres, where he admired the tragic pieces, but formed a poor opinion of our comedies. His judgment, he tells us, was in both cases due, in Lord Chesterfield's opinion, to ignorance of our language, but this touch of epigrammatic wit should probably be credited to the witty Frenchman himself. At Lord Byron's trial M. Grosley was impressed by the stately ceremonial and the splendour of Westminster Hall, but his attention appears to have been a good deal taken up by the Westminster boys seated on the steps of the throne, munching apples, and throwing the strips of peel into the curls of the Lord High Steward's periwig. Mr. Dobson gives the name of the Lord High Steward as Robert Henley. It was not, however, Lord Henley but the Earl of Northerton who presided at Lord Byron's trial. The intelligent tourist was of course taken to hear the debates in Parliament, and he thought the speeches of the peers better delivered than anything he had heard on our stage. In the Lower House he was not fortunate enough to hear Pitt, and thought little of the eloquence of those members who spoke when he was present. "They stood up," he says, "and addressed them to the Speaker's chair (*bureau du Spik*), with legs apart, one knee bent, and one arm extended, as if they were going to fence." This description of the position assumed by our parliamentary orators is extremely happy, and it may be added that this ungraceful attitude is still rigidly adhered to by many members of the Commons in our own day. We learn from Mr. Dobson that M. Grosley was surprised

"that the pious salutation of any one who sneezed, which still prevailed in his own country, had been abolished in England by the use of snuff. He was given to understand that to salute a snuff-taker in these circumstances was like complimenting him on the colour of the hair of his wig. That colour, by the way, he announces in another place, was usually reddish brown, being chosen as least affected by the mud and dirt of the streets."

Mr. Dobson gathers from this ingenuous explanation that some of M. Grosley's obliging informants must occasionally, in eighteenth century parlance, have treated him to a bite. We do not quite agree with this suggestion. M. Grosley's remarks were more probably inspired by his own sense of humour.

A highly readable vignette in this new series contains a description of Puckle's 'Club,' a dull book in itself, which has, however, provided Mr. Dobson with an opportunity of imparting some amusing gossip to his readers. One witty aphorism quoted here from Puckle, but taken by him, it may be suspected, from some earlier source, is uttered by "Rake," a member of a convivial club assembled at the Noah's Ark. He inveighs against matrimony, which, he declares, men praise as they "do good mustard, with tears in their eyes." Mr. Dobson's own copy of Puckle is the identical little 12mo. deposited on April 29th, 1713, at Lincoln's Inn, where, according to a MS. inscription in the volume, it was "Entered & Registered according to y^e^ Statute." The margins, moreover, are covered with additions and corrections, apparently in Puckle's own handwriting. By consulting various out-of-the-way sources Mr. Dobson has been able to frame quite a connected account of Puckle's career, and has even discovered an advertisement in the *Spectator* of June 25th, 1712, offering a reward for a pearl necklace lost by him, "in or near" Mr. Edward Smith's house near Uxbridge.

Molly Lepel—the well-known maid of honour, afterwards the wife of Lord Hervey—forms the subject of another vignette. It opens with a capital story of one of the royal coachmen at old Leicester House, who bequeathed 300*l.* to his son on condition that he should never marry a maid of honour. Lady Hervey was one of the most fascinating women of her time. She knew everybody worth knowing, and was liked by everybody whom she knew; but the records of her life are too devoid of episodes to furnish materials for a lively sketch. Mr. Dobson is inaccurate in stating that Pulteney was a visitor at Lady Hervey's house in St. James's Place, both before and after his elevation to the peerage. Pulteney was created Earl of Bath in 1742, and Lady Hervey's name does not appear in the rate-books as occupier of the house for some years after that date. But this is a trifling inaccuracy. A more serious slip, however, occurs in the same vignette, where Mr. Dobson, in alluding to Hampton Court, speaks of it as "Wren's formal palace by the Thames." It is true that Wren rebuilt two of the courts, but what remains of the old building is a fine relic of the great cardinal's magnificence, and one of the best examples extant of the domestic architecture of the early Tudor period.

It is to be hoped that this may not be the last series of 'Eighteenth Century Vignettes,' and when three or four more volumes are published Mr. Dobson would render a service to those interested in the subject if he would issue a general index to the whole work, to serve as a sort of encyclopædia of eighteenth century lore.

The Devil in Britain and America. By John Ashton. (Ward & Downey.)

Although Mr. Ashton presents a formidable list of books, in Latin, French, German, Dutch, and English, "consulted and used in this work," his readers may be inclined to think that in many cases the use and consultation must have been rather perfunctory. The works are supposed to be set forth in order of their publication. At the end of those issued in the sixteenth century we come to "Malleus Maleficarum. De lamiis et strigibus et sagis aliisque Magis & Demoniacis eorumque arte potestate & pœna. 2 tom. Francofurti, 1600. 8vo."—in other words, Sprenger's famous work with the name of the author omitted, and relegated to the last year of the sixteenth century, whereas the Grand Inquisitor of Germany flourished in the fifteenth. This particular edition is, indeed, an amplified reissue of Sprenger's work. He who does not know the date of his 'Malleus Maleficarum' can hardly have a profound acquaintance with the history of demonology and witchcraft. And what is to be thought of a writer on the subject who appends this note to one of his stories? "The writer was the Rev. Joseph Glanville, M.A., F.R.S., Chaplain in Ordinary to King Charles II., Rector of the Abbey Church, Bath, and a Prebendary of Worcester." So much and no more. In truth, Mr. Ashton's book itself makes no profession, or nothing beyond a profession, to knowledge of this wider kind. It is not to be confounded with the philosophical chapters on the subject in Mr. Lecky's 'Rationalism' nor with Michelet's wonderful 'La Sorcière'; not even with Mr. Moncure Conway's book on the devil; for Mr. Ashton's title itself is a little misleading. What the book really is, as readers of the author's other books might expect, is not a history of the belief in Satan, but a highly interesting collection of witch trials and stories of possession in England and America from the sixteenth century downwards, drawn in the majority of cases from pamphlets and chap-books, and illustrated for the most part by reproductions of the small woodblocks with which such chap-books are often adorned. The bibliography at the end is certainly not without value, so far as it is really germane to the matter of the volume; but half a dozen books, such as Olaus Magnus, Bodin, the 'Malleus Maleficarum,' &c., should have been omitted. What, for instance, can be the use of going to the 'Historia de Gentibus Septentriona-

libus' (in translation) for an account of the witches in Norway during the Saga era, and making no mention of the many delightful witch stories in the Icelandic Sagas themselves?

"Witchcraft," in the modern sense of the word, is a very different subject for study from "demonology" in its wider acceptation. Mr. Ashton shows a sense of the difference. "At what date," he says, "the higher cult of sorcery or magic became the drivel known as witchcraft is uncertain." But this implies an exaggeration on the other side. There is no date, because there is no clear line of demarcation. Superstitions which are contemptible in the sixteenth and seventeenth centuries have a certain impressiveness and a certain grandeur in the twelfth or thirteenth. But to give not the devil only but his judges their due, the Middle Ages were really not so degradedly superstitious on these matters as the dawn—nay, as the full day—of the Renaissance. Mr. Lecky's well-known history, which to the majority of English readers probably represents the philosophy of witchcraft, is a little misleading upon this point. The writer had a proposition to establish—the steady growth of rationalism out of the belief of mediæval Christianity. It was, too, his first important book, and it was necessary for him to be picturesque. Nobody who has read them can forget the magnificent passages in which the attitude of the mediæval mind towards miracle, and, by implication, towards witchcraft, or, again, the effects of the Black Death and the dawn of scepticism, are described in Mr. Lecky's work. No doubt, to give a rotundity to this proposition and to this picturesque narrative, witchcraft ought to have been extremely prevalent in the Middle Ages. But as a fact the traces of it are far fewer then than in more enlightened ages. It is only at the dawn of the Reformation that enactments against it appear in our statute-books. Mr. Lecky places the culmination of the dread of witchcraft in the fourteenth and fifteenth centuries. The truth is, however, that there is not very much to be learnt about witchcraft, even on the Continent, prior to the publication of Sprenger's book towards the end of the fifteenth century. But, after all, Mr. Lecky has only been following the lines marked out by Michelet. The latter traces the career of the witch throughout the Middle Ages; but his documentary evidence, even for the "Sabbat," is not of the Middle Ages. English witchcraft, for which the documents are comparatively modern, has little to say to this impressive superstition of the Devil's Sabbath, which in origin and character is undoubtedly mediæval.

The trial for witchcraft of Joan of Arc is by far the most memorable process of the kind of which there are any records. Joan was condemned as a heretic, and burnt as a witch. The trial, though at the instance of the English, was conducted at Rouen and according to French law. It therefore does not fall within the scope of Mr. Ashton's book. A short account is given of the trial of Eleanor Cobham, Duchess of Gloucester, which is familiar enough to everybody. Mr. Ashton's witch and devil stories are not arranged in anything approaching to chronological order. The history of the Good Devil of Woodstock, which likewise is familiar to every reader of Scott, appears almost at the beginning of the book. As this is one of the very few which are not, technically speaking, cases of witchcraft, Mr. Ashton probably places it where he does to justify his wide-reaching title; for, of course, the proceedings of "Funny Joe" date from near the end of the heyday of witch trials. Nowadays, as little evidence is required for the commonplace source of extraordinary phenomena as in a more superstitious age sufficed for their supernatural origin; otherwise, as Mr. Andrew Lang not long since pointed out, the story of "Funny Joe"—first presented about a hundred years after the occurrences it was supposed to explain—would not have found such ready acceptance. The great era for witch trials was the end of the fifteenth century and the first half of the sixteenth. James I., as we know, had a special nose for a witch. One wonders if Reginald Scot's courageous and sensible 'Discoverie of Witchcraft' did anything to lessen the zeal of judges and jury, or whether the lot of the "poor, old, lame, fowl and blear eyed women," who, as he says, "are the sort of such as are said to be witches," would have been even worse than it was during that miserable century if he had never written. What a satire upon the whole theory of the covenant with Satan are these sentences of his!—

"These miserable wretches are so odious unto all their neighbours and so feared as few dare offend them or deny them anie thing they aske; whereby they take upon them; yea and some times thinke, that they doo such things as are beyond the abilitie of humane nature. These go from house to house, and from doore to doore for a pot full of milke, yest, drink or pottage or some such releefe; without the which they could hardlie liue: neither obtaining for their seruice and paines nor by their art, nor yet at the diuel's hands (with whom they are said to make a perfect and visible bargaine) either beautie, monie, promotion, welth, worship, pleasure, honor, knowledge, learning or anie other benefit whatsoeuer."

Mr. Ashton refers only incidentally to that infamous scoundrel Matthew Hopkins, the Suffolk witch-finder. And when we come to his American section we find it sadly summary. The celebrated Salem persecution is represented by only part of the report of one trial and by a list of names. These are the last executions for witchcraft among the English-speaking people, and for these America, Samuel Parris, of Salem, Connecticut, and in a less degree Cotton Mather, bear the blame. In this dying flicker of superstition twenty-five persons—mostly women—were hanged, one old woman died in gaol, and one man for refusing to plead was pressed to death.

Mr. Ashton's book cannot be described either as scholarly or exhaustive. Its usefulness as a work of reference is largely diminished by the loose way in which the materials are arranged and the absence of an index. There is no list of illustrations. The frontispiece, 'Facsimile of the only known Specimen of the Devil's Writing,' gives the book a touch of vulgarity. But it is a meritorious compilation; and considered as a book written essentially for the general reader, and the rather indolent one "at that," it is far from unacceptable.

A Calendar of the Inner Temple Records. Edited by F. A. Inderwick, Q.C.—Vol. I. *21 Hen. VII. (1505)–45 Eliz. (1603).* (Sotheran & Co.)

THIS volume forms the first of a series to be issued by the Society of the Inner Temple for the purpose of making known to the general public the valuable records preserved in that ancient place of learning. If succeeding volumes are as well edited as this one, and prove to possess equal interest, a hearty welcome is assured to them. Indeed, the interest of further instalments of this work promises to be greater than that which we find here, for Mr. Inderwick has had the most difficult portion of his labour at the outset, many of the earlier records having perished. With much pains and skill he has surmounted all obstacles, and, with the help of many writers, from Chaucer to those of the present day, he has prepared an introduction to this volume which in great measure fills up the gaps just alluded to, and has presented us with the history of the Inner Temple from its earliest days to the close of the reign of Queen Elizabeth.

That "things are not what they seem" may be illustrated by glancing first at the list of Inner Temple records and then by perusing the pages of this volume. Nothing could well be more uninviting and drier than a catalogue of Acts of Parliament, Admission Books, Bar Bonds, Bench Table Orders, Certificate Books, Account Books, and so on, but an examination of these records throws a flood of light on matters of importance, not only to legal students, but to all writers on the ecclesiastical, social, and literary history of our country. The calendar, which forms the body of this volume, has been made, with all his customary carefulness and ability, by Mr. W. Page, F.S.A., and he has also prepared an admirable index and glossary to the work.

The Inner Temple may well be proud of its records, which go further back than those of any of the Inns of Court, Lincoln's Inn only excepted. Several of the earlier records were destroyed in one or other of the numerous fires to which the Temple was subject both before and after the Great Fire of 1666. Wat Tyler and his followers, in 1381, burnt, as Thomas of Walsingham tells us, "many muniments which the lawyers had in their custody." Mr. Inderwick has much to say of the various Inns of Chancery and of the four great Inns of Court. He writes pleasantly of the ancient days when the Society of the Inner Temple held their premises by agreement with the Knights Hospitallers, a state of matters which continued until the dissolution of the latter body in or about 1540, after which date the Society held as tenants at will from the Crown. He describes the various buildings of the Temple—the Church, the Hall, the Chambers; he pictures the garden and the trees, the courts, and the signs over the houses. Shakspeare, in describing the scene between Somerset and Plantagenet in the Temple Garden, refers to the smallness of the Hall in the words which he assigns to Suffolk. Mr. Inderwick discourses on the advance made in legal training at his Inn during the century covered by his volume. The shadowy curriculum of miscellaneous study that Fortescue speaks

of had given place to a more definite system, initiated by Queen Mary and regularized by Coke and his immediate predecessors. We have full accounts of the Benchers, Treasurers, Governors, Readers, Auditors, Pensioners, and of the several other officers of the Society. The governing body sat in "Parliaments," and their Acts fill a large number of volumes. These Acts dealt not only, as is generally supposed, with such matters as admissions and calls and the appointment of officers, but with various ecclesiastical and social questions regarding the tenants of the Inner Temple. Of bonds, and deeds, and leases, we read enough, but the picture drawn by Mr. Inderwick has several living personalities, and festivity is by no means absent. Take William Ermested, who was Master of the Temple by deed dated March 2nd, 1542. This ecclesiastic accepted the new Prayer Book under Edward VI., turned round again under Mary Tudor, and made a third change of religion under Elizabeth, dying in 1560, when he was succeeded by Dr. Alvey. Mr. Inderwick gives a very fair summary of the religious ordinances of the period comprised in his book, so far as the Inn was concerned, and where he has been able to complete his cases by drawing on the documents in the Public Record Office, he has wisely filled in his characters. Thus certain members of the Inn were, in 1569, convicted of not resorting to the church at the accustomed times, and of not receiving the communion there. One of them, Robert Atkinson,

"saith that in the vacation times he hath usually gone to the church in the country, and saith he hath not gone so often to church since he hath been a practitioner,"

an excuse not unknown in the present day. Another member, Thomas Greenwood,

"hath seldom gone to the church by reason of the multitude of causes since he was a practitioner, but he saith his prayers privately in his chamber,"

which excuse may also apply to modern times. In the records of the Inner Temple Mr. Inderwick has made an interesting discovery. It is that on January 28th, 1581/2, Sir Francis Drake was specially admitted a fellow of the Society "upon a fine at the discretion of the treasurer." Drake had recently returned from his voyage round the world, and his ship, the Golden Hind, was lying in the Thames, an object of universal admiration.

There is much in this volume about the banquets and revels given from time to time in the Temple, and also about the plays there represented. On Twelfth Night of 1560 or 1561 the first dramatic performance of one of the earliest English tragedies, 'Gorboduc,' took place in the Inner Temple Hall. One of its authors was the distinguished jurist Thomas Norton, a Puritan, who had been tutor to the Protector Somerset's children, and had translated into English Calvin's 'Institutions of the Christian Religion.' In 1568 the play of 'Tancred and Gismund' was produced, Elizabeth herself being present. Among the miscellaneous entries in these Inner Temple Records are orders against the wearing of cloaks, hats, &c., in the church, buttery, or hall, under a penalty of 6*s.* 8*d.*; prohibitions against going into the City with hats, boots, and spurs, unless the wearers are riding out of the town; against playing dice or cards in the hall, or elsewhere in the house, under pain of fine and expulsion; against "shooters with guns" within the Inn; against disclosing the secrets of the Parliament; against coming into the hall with any weapon, except the dagger and the knife, under penalty of 5*l.*; an order that no married man should be eligible as a butler of the Society, and that, if a butler married after appointment, he should lose his post; an order regulating the allowance of beef and beer to the gardener, and ordering "all broken bread and drink with the chippings" to be distributed among the poor; and numerous others.

Enough has been said to show that, while describing the studies and life of the students and lawyers of the Inner Temple, these records are of interest to others besides members of the compiler's profession. We can cordially commend his volume (for the printing and binding of which a word of admiration must not be omitted), and we shall look forward to the due arrival of its successors.

Introduction to the History of Religion. By F. B. Jevons, M.A. (Methuen & Co.)

Writers of "introductions" to scientific subjects are usually expected to supply milk for babes. Mr. Jevons's 'Introduction to the History of Religion' is by no means "very popular milk"; on the other hand, it is uncommonly strong meat. Mr. Jevons belongs to the anthropological school, and leaves aside the speculations, for example, of Prof. Max Müller. He has not even very much to say about Mr. E. B. Tylor, but is a follower of Prof. Robertson Smith and Mr. Frazer, who again proceed directly from Mr. McLennan, though they are both more learned and more critical than that brilliant pioneer. As to Mr. Herbert Spencer, Mr. Jevons reverses his theory that ancestor worship is the origin of religion:—

"The notion that gods were evolved out of ghosts is based on an unproved assumption..... The fact is that ancestors known to be human were not worshipped as gods, and that ancestors worshipped as gods were not believed to have been human."

Mr. Jevons begins with the "calling forth of the belief in supernatural power"—its "calling forth," *not* its creation—by the violation of "laws on which man could count, and sequences which he habitually initiated and controlled." Such events seemed to him "supernatural," caused by "a mysterious power." With that power man, to serve his private ends, would try to enter into friendly relations, regarding the power as exercised by "a spirit having affinity to his own." All things were, of course, animated to the mind of this early thinker, but were not necessarily "supernatural." "The spirits were not in themselves supernatural spirits," and only became so when man believed them to exercise "supernatural power." He would endeavour to locate the power, and did so in animals, or in a common ancestor of his and of a given species of animal. When he tried to control and direct the power, as by sympathetic magic, he was doing something, in his opinion, rather scientific than supernatural. Thus you put sharp stones in an enemy's foot-tracks for the purpose of laming him by sympathy. That is, in your state of knowledge, as scientific, and as little supernatural, as if you gave your enemy a dose of arsenic. Thus magic is not the root of religion, for religion is offended by the assumptions of the sorcerer. Yet, as in Chaldæa and in the very mixed faith of Iamblichus, religion and magic may find a *modus vivendi*.

Mr. Jevons next asks how man conceived of the environing personalities, not himself. He follows Mr. Tylor's theory of dreams as the source of the savage's mental picture of his own spirit. The spirit is detachable in dream, trance, and death; it may return from the grave, and receives a friendly welcome if it does so. That welcome (which is not worship) is extended to "supernatural spirits," and then is worship. That worship is again transferred to natural spirits of the ancestral dead.

Mr. Jevons now turns to taboo, which, he says, is not derived from fear of evil spirits. He derives it, oddly enough, from a feeling that "some things must never be done," and this feeling is a "'primitive' sentiment, a tendency inherent in the mind of man.... it is prior to, and even contradictory of, experience." "The sentiment is neither exclusively moral, religious, nor social." Against this opinion the arguments are obvious. Let us take a case or two. "You must not eat poison berries," that is a prohibition, not a taboo. But "you must not hear the crying of the wild fowl on the Loch of Tara" (if you are an Irish king), that is a taboo. Why must you not? Nobody knows; but we cannot say that such senseless prohibitions are devoid of a (supposed) experimental foundation. Perhaps once a king was unlucky when the fowls were crying on the loch. Therefore—*post hoc et ergo propter hoc*—no king must run the risk again. Probably all taboos are based on a supposed experience, or (as many are) on some real though remote or unavowable practical reason. The reason in the case of not eating poison berries is obvious, capable of being tested, and so needs no "supernatural" sanction, or taboo. But when the prohibition was originally based on a supposed experience, on a fantastic theory, incapable of test, or was not convenient to be divulged, then the supernatural sanction of taboo was called in.

This theory of taboos we prefer to a mystic *à priori* "tendency inherent in the mind of man." However, taboo, bringing contagious punishment, interested all the community in its preservation, and produced "the conception of social obligation." The time came when the mechanical, inevitable, contagious action of taboo was taken up into religion, and regarded as the prohibition of a god who had a reason for his negative command. The more religion advanced, the more rational became the god, and, in proportion, the irrational taboos died out under the influence of individual religious reformers, till only rational and moral prohibitions remained in force (as taboos) by a process of "supernatural selection."

Mr. Jevons now turns to totemism as the first effort made by man to establish friendly society with supernatural forces. Man had no associations except with blood kin or persons adopted into the blood kin by the

blood covenant. He conceived that all other animated things, that is, everything, existed in societies similar to his own. He had blood feuds with beasts, and he also made covenants with species of beasts and plants. These species were of his totem and he of theirs. He and his totem had a common ancestor. He may not kill or eat his totem, and now at last, in the totem, "he has gained the supernatural ally he sought." But why should he think a bear or crane supernatural at all, especially if he adopted the attitude of the Psychical Society (as he did, *ex hypothesi*), regarding his uncle's ghost as perfectly "natural," and no more "supernatural" than his living aunt? How does the friendly bear, quite natural, become the "totem god" or "clan god," who is supernatural? Why is "a species of natural objects conceived of as superhuman"? Apparently Mr. Jevons thinks that the common ancestor (a bear) of all bears and men of the bear totem is deified somehow and is the desired "supernatural ally." It may be our stupidity, but we cannot follow the argument nor see where or how "the supernatural" comes in.

We found man impressed with a sense of the supernatural by "the cussedness of things." We found him trying to "locate" the power which works unlooked-for phenomena. He knew of spirits galore, and regarded all things as animated, but he did not "locate" the mysterious power in spirits. He made alliance with a species of animals, and "located" the supernatural in his and their common ancestor—perhaps a lobster, and this ancestral lobster evolved into a totem god. Now, when you have once got a totem god you can anthropomorphize him, and then deanthropomorphize him, and so forth, till you have a spiritual god. But we do not accept, or even understand, Mr. Jevons's theory of how this totem god was arrived at and regarded as "supernatural."

Space does not permit us to follow the survivals of totemism, the doctrine (much like Robertson Smith's) of sacrifice, the essays on the mysteries and fetishism, and the conclusion. From this we learn that early man "sought to reconcile his internal and external experience by identifying the personal divine will, which manifested itself to his inner consciousness, with one of the personal agents in the external world that exercised an influence on his fortunes," and these agents he supposed to be animals, hence totems. This is rather hazy. Again, Mr. Jevons writes, "In the stage of totemism the clan has but one totem, one tribal god," which is a fallacy. In each local group or tribe, socially united, and making up a clan, there are several totems; hence it is most unlikely that such a community cherished one animal all over their range of country, and thus, as Mr. Jevons supposes, introduced the domestication of animals. His book contains many ingenious *aperçus*, but for an introduction it is too involved, and in our opinion too fantastic, while the logic in several places is either not clear or not convincing. For an introduction also it is too advanced, and in its theory does not seem sufficiently coherent or adequately bottomed on facts.

But, though the volume appears rather to miss its mark as an introduction, as an essay on comparative religion it is a work which no student can afford to neglect. The author is no blind follower of any master, and differs often from Mr. Frazer. The chapters on "Monotheism" and "The Evolution of Belief" are excellent in tone and spirit, suggest ideas new to many confident prattlers, and are far removed from the old reproach against the irreverence of anthropology.

NEW NOVELS.

The Betrayal of John Fordham. By B. L. Farjeon. (Hutchinson & Co.)

TWO-THIRDS of Mr. Farjeon's book is a lurid temperance tract. John Fordham is betrayed into marriage with a confirmed dipsomaniac, and the rivalry and interested hatred of his stepmother and half-brother induce them to take the part of the terrible wife, and to misrepresent the frequent scenes of noise and riot to the husband's disadvantage. So far there is little characterization, the principal impression made being that of the extreme weakness of the husband's conduct in face of so obvious a conspiracy. The other third is a very readable detective story. A good deal of skill is expended on the murder in the lonely house at Liverpool. And so complicated are the circumstances surrounding it that it is not till the last lines of the last chapter that we are enabled, by the aid of a model detective, to trace the guilt of the crime to its proper authors. The revelations of Jack Skinner, couched in a dialect savouring strongly of shilling tickets to Kempton Park, and the self-betrayal of Madame Loubert through the comic scene in Soho, are the "pick of the basket" in a literary sense. The position of Ellen Cameron, "a woman who did," will be variously estimated. On the whole, if the earlier and polemic portion had been obliterated, Mr. Farjeon might have been congratulated on a success in his original manner.

The Home for Failures. By Lady Violet Greville. (Hutchinson & Co.)

IF Lady Violet Greville intended, as we must suppose, to write a tragedy, she should have chosen some other title than one which inevitably conveys the idea of extravaganza. Neither do the opening chapters, which are sufficiently absurd, though without being amusing, prepare us for the melancholy conclusion of the story. It must, however, be admitted that Oriza, at all events, takes herself seriously when she offers her house and her society to a miscellaneous collection of men and women scarcely more restless and discontented with life than is their hostess. The results of this preposterous scheme show a certain insight into a section of humanity that is morbidly introspective and entirely devoid of humour; but the author has neither the style nor the experience to cope with such a difficult subject, and the "failures" are for the most part unattractive and uninteresting. The Hon. Rachel Cator, whose good sense has unhappily so little influence upon her friend, is the one person in the book with any claim to vitality. We should have been glad to hear more of her and less of her "bike," which latter is fast becoming a tiresome intrusion in a class of fiction that aspires above all to be modern.

The Red Scaur: a Novel of Manners. By P. Anderson Graham. (Longmans & Co.)

THIS is an old-fashioned leisurely story which will afford small satisfaction to the reader who approaches it in a hasty and inconsiderate spirit. The "manners" referred to are those of a remote village in Northumberland some fifty and more years ago, and the perpetual digressions to pictures of local customs and individuals can be the readier forgiven in one who has such an intimate love and knowledge of country life, and such a charming manner of portraying it, as Mr. Graham. The reader who has any sympathy with the subject can hardly fail to hear the rush of the Skelter, or to feel the fresh air from the Cheviots on his face, any more than he can withhold his affections from old John Harbottle, the honest shepherd of the burn, or even from the reprobate Billy White. But he will have to wade through long-winded chapters concerning persons of a previous generation, and follow the corrupt ascent of Adam Harbottle from hind to farmer, before he is allowed to proceed to the main plot and the main persons. These, when reached, with pretty Lil and her lovers (of whom the narrator is one) as central figures, provide some very stirring incidents; but owing to the absence of concentration, or rather to the author's overmastering passion for his own subject, the general impression left by the book is one of a series of delightful open-air scenes rather than that of a connected story.

Gods of Gold. By Mrs. Aylmer Gowing. (White & Co.)

WE will do Mrs. Aylmer Gowing the justice to suppose that she meant to give her story a highly moral tone. This, however, has not debarred her from letting her readers into some astonishing secrets, from the dressing-room of the American heiress to the vestry of the Anglican priest, and in the latter case these do not edify as they were obviously intended to do. When "Society's Belle, the peerless Ruby Lynndale," is jilted by her aristocratic lover in favour of Yankee money-bags, she puts on a black dress, and, at "Godma's" advice, flies from her creditors to the long-suffering poor in the East-End. Here, as was easily foreseen, she falls in love with a young priest of saint-like appearance and ritualistic views. How her affection is reciprocated, and how the poor young man flies, like his predecessors in history, to escape the temptress in the desert, his shocking end, and the melodramatic proceedings of the sometime beauty, we leave the author to tell in language which is quite sufficiently florid to do justice to such matters.

A Venetian Love Story. By Blanche Loftus Tottenham. (Osgood, McIlvaine & Co.)

THE theme of the young woman who is engaged to one man, and on his removal—whether accidentally or in the course of his vocation—to a distance, goes and marries another, has done duty in fiction to an extent hardly justified by the frequency with which the case occurs in real life. The more embarrassing variety in which

the inconstant lady is actually the wife of the missing man is probably far more often met with, but is certainly less popular with novelists. Miss Tottenham tells the old tale once more, largely, it would seem, as an excuse for descriptions of Venice, in which city, we may presume, she has recently made some stay. So have others, and some of them have also described it. The practice is a snare. It may please the writer, but it bores the reader, and in the present case rather predisposes him to take a less favourable view of the story than it deserves. When he finds the walls of Burano shimmering twice in one chapter, and the tower of old Torcello standing lonely and dark against the shadowy blue outlines of the Alps, when the golden light of the afternoon was deepening over the lagunes, he is inclined to think that Mr. Ruskin has done all this once for all, and to turn to something fresh. Really, however, the story is well told, and if it could be compressed into one-third of the space it now occupies, by the excision of Torcello, Burano, and other accessories, it would doubtless be popular. Of course, it suffers from the objection to which most studies on the same theme are open—that the second man is in every respect, save mere physical development, the superior of his unlucky predecessor in the lady's affections; and the reader is consequently apt to condone the infidelity in consideration of the wisdom shown by the fickle damsel in getting out of a bad bargain. The author, we suspect, feels this, and therefore thinks it necessary to counteract any sympathies by insisting on her heroine's less amiable qualities, though until the catastrophe arrives, nothing that she tells us of her is inconsistent with the career of a well-conducted young person enough. Hence a want of "convincingness" which rather takes the edge off the tragedy.

A Lonely Girl. By Mrs. Hungerford. (Downey & Co.)

The author of this story is, we fear, past repentance, or we would urge her to consider how much her often touching love stories lose by the rough clowning which passes for wit among her young men and maidens. In the present case we have a party assembled at an Irish country house, and besides the horse-play, which we believe is considered humorous in circles which aim at high fashion, there is the clumsy joker who never would be missed, but whom we never fail to meet in Mrs. Hungerford's pages. In the present case he is called Owen Magrath, and his banjo, his jests, and himself are equally intolerable. We also have the loud, fat Irish matron, whose personal defects are insisted on as suggestive of mirth. Here she is called Madam O'Flaherty, and is as vulgar as usual. On the other hand, the "lonely girl" herself is all that is desirable, and the lover who, more by luck than good guidance, relieves her solitary state, is a passable *jeune premier*. Sir Lucien, the wicked uncle, is too unmitigated in his avarice and tyranny.

A Proctor's Wooing. By Alan St. Aubyn. (White & Co.)

'A Proctor's Wooing' is another of Alan St. Aubyn's fictions of university life, and it shows all the qualities and defects of its precursors. The author is more original in some of his (or her) statements in respect of Cambridge manners and customs, and in certain points of English syntax, than in devising names for the characters of the story, some of which are taken in full from living persons not unknown to fame. As for the originality of statement and implication, we learn for the first time that young women at Newnham are undergraduates, and that they expect degrees—as of course they would if they were really undergraduates. We hear of frequent visits made by men to Newnham and women to St. Crispin's, of a duel with pistols between undergraduates, and of other things which would have been exceedingly improbable, if not absolutely impossible, at any rate in the undergraduate days of the present writer. Clearly the author would not be ill advised in selecting a different set of surroundings and characteristics, in which slight errors of detail might be less conspicuous, wherewith to eke out a very respectable talent for romance.

Stella's Story. By Darley Dale. (Virtue & Co.)

It is not every young lady whose lover, having married some one else from motives of duty, finds himself within a few months enabled, owing to a colliery explosion, to return to her and resume with a more fortunate result the relations temporarily interrupted by his aberration into the paths of self-sacrifice. On the other hand, it may be said that not every young man owns a colliery where matters are conducted in the casual fashion that seems to have prevailed in Mr. Paul Benson's pit. "Lying on their backs in all directions," we read, "were a number of almost naked men; in their caps they wore lighted candles." Setting aside the physical difficulty of wearing a lighted candle in your cap when you are lying on your back, we may observe that, with this easygoing use of naked lights at the "face," the accident which terminated the short married life of the first Mrs. Benson was bound to occur early and often, and further that somebody would hardly in real life have escaped a trial for manslaughter. Before "Darley Dale" makes another story turn on the chances of coal-mining, she had better ascertain a little more about the way in which that industry is carried on. In the presence of such a monstrous bit of carelessness as that we have pointed out, it is hardly worth while to remark that there are no such places in Venice as the "Riva de Schiavone" or the "Scuola di San Rocca," and that the student of architecture does not look for the "Early English" style in France. Otherwise the book is commonplace, and the business of the twin sisters and their lovers is occasionally a trifle vulgar.

TWO BOOKS ABOUT JAPAN.

The Hermit Princes: a Tale of Adventure in Japan, by Eleanor Stredder (Nelson & Sons), is a confused story, or rather a series of scenes in which an English boy wrecked upon the coast of Ainuland; a *ci-devant* Daimio, rejoicing in the extraordinary title or name Go-Inkyo, who manages to keep up his train of "yaconins" and much of his former state under the new *régime*; and a variety of anachronistic Japanese, play their several parts. The adventures are anything but thrilling, and the local colour and properties are taken from current books on Japan, which accounts for their being about as real as the trappings of Gilbert and Sullivan's 'Mikado.' To those who know something of Japan such names as "Ottena," "O Ginka San," and "Archikaga," such expressions as "nam honto," mistakes like "Jesu Sama" for *Jizō Sama*, and the strange reproduction of the alphabet-quatrain "Iroha," &c., on p. 252, will sufficiently indicate the competence of the author to execute the task she has undertaken.

Sunrise Stories, by Roger Riordan and T. Takayanagi (Kegan Paul & Co.), is a book of a very different order from 'The Hermit Princes.' The score of tales and sketches of which it consists, though inferior from a literary point of view to Mr. Mitford's charming 'Tales of Old Japan,' are more interesting in that they convey a much more adequate notion of Japanese legend and fiction than was possible twenty years ago. Some of the prettier myths are shortly narrated; examples are given of the style and substance of the mediæval *monogatari*; portions of the well-known *Tosa Nikki* (*Tosa Journal*) are condensed; of the universally popular 'Chiushingura' the outline is told; and of one of the best, perhaps (but not the very best), of the novels of Bakin—"the Japanese Scott"—a brief epitome is presented. The best of these stories are undoubtedly the 'Chiushingura,' or 'Loyal League,' long since translated by Mr. Dickins, and Mistress Añ's half-regretful narrative, told in early Tokugawa days, of the bloody times of her youth, when the great Gongensama extinguished the rivalry of the feudal barons and closed the long struggle that began with the wars between Satsuma and Hideyoshi, to end in the supremacy of the Tokugawa house that was to endure for nearly two centuries and a half, itself to cease with the re-enthronement of the Mikado, heralded by the cannon of Commodore Perry. But more interesting still than the stories, which, despite a certain quaintness of conception, are equally wanting in point, humour, pathos, or skill in narration—to tell the truth, Japanese literature, with rare exceptions, is insufferably dull and prolix—are Mr. Takayanagi's own recollections of the last years of old Japan, with which the volume closes. "Each day," to make one quotation,

"awakened by the noise of a universal clapping of hands—the entire population of the city greeting the morning sun—he [the present writer, Mr. Takayanagi] has risen to an early breakfast of tea and salt prunes, intended more as a sort of sacrament to purify the soul than as food to nourish the body. After the daily hot bath and worship at the household shrine of Buddha came a more substantial meal of bean soup, boiled rice, and pickled radishes [the famous daikon, of which the odour, Miss Bird tells us, has made many a brave man flee]; and then the walk to school through the walled Samurai quarter, a belt of cultivated ground and scattered dwellings drawn close around the castle, and itself enclosed on all sides by the multitudinous roofs of the city. Each house stood in its own rice-fields and vegetable gardens, irrigated by channels drawn from the river, which here came out to the light after a subterranean course through the lower town [Saga in Hizen]. The stream circled through the castle moat, gay in summer with the huge pink blossoms of the lotus, and passed out again in darkness, running under crowded streets and close-packed houses. The citizens were required to show their wooden pass-tickets at the gates before they were permitted to enter the castle precincts. At school we were taught to read and write Chinese as well as Japanese, and on cold winter nights, in a big annex to the school building, we practised fencing with bamboo swords and wooden spears, and also wrestling in the Japanese manner, calculated to give strength and suppleness to every portion of the body. In summer we had games of polo, and were taught to shoot with bow and arrow from horseback. In fact, we were trained as though we were still in the Middle Ages."

It is to be regretted that Mr. Takayanagi repeats the stupid libel on the murdered English-

man Richardson, whom he charges with the incredibly silly exploit of "spurring his horse in a spirit of bravado [though accompanied by a lady] into the ranks of a [Daimio's] procession" numbering some thousands of retainers. The absolute groundlessness of this accusation is sufficiently shown in the despatches of the period, and more recently in the 'Life of Sir Harry Parkes.' The authors, who see in Japan a country that comes as near as possible in this imperfect world to the ideal condition of altruism, regard its literature as one of form without much substance. Korea, China, and Formosa may have something to say to the former assertion; with the latter we agree, but the form is "common form." Of Lieut. Dickens's translation of the 'Taketori Monogatari' we have not heard. We have seen one by Mr. Dickins, who translated the 'Chiushingura.' The versions given of some of the curious prefaces to the 'Fugaku Hyakkei' ('Hundred Views of Fuji') seem to have been taken from the translation of Hokusai's celebrated work published some years ago, with some alterations, but no acknowledgment — a proceeding not out of keeping with the American origin of the book before us.

BOOKS FOR THE YOUNG.

Flix and Flox, by Mrs. Heathcote Statham (Blackie & Son), is a pretty tale of a tiny brother and sister who, in their beautiful Cornish home, learned to think for others and to do what they could for the little children pent up in the slums of great cities. 'Flix and Flox' is a very small book, but it is all good, and, moreover, it is attractive.—Miss E. Everett-Green in *Squib and his Friends* (Nelson & Sons) furnishes a delightful glimpse into child life. Squib, "the odd one" in his family, is not an ordinary lad. He is one who thinks and has the power of expressing his thoughts. He is a brave and engaging little fellow, and attracts to him friends worth having, and the story of his doings with his friends is worth reading.

When readers hear that *Every Inch a Sailor* (Nelson & Sons) is from the pen of Dr. Gordon Stables, they will know what to expect. Frederick Augustus Norval Gay is as frank and as brave and as capable as all the Doctor's heroes, and his adventures are every whit as marvellous as those over which boys are accustomed to pore. When they first make Fred's acquaintance he is a lad of twelve, living in a beautiful and luxurious home; but the spell of the sea is on him, and he breaks away.—*For Duty's Sake* (Jarrold & Sons) is a collection of "stirring stories of noble lives" told by Miss Mary Douglas, who begins the tale with that "friend of the friendless," Lord Shaftesbury, harks back to Nelson, Sir John Franklin, and John Howard, and gives also the strange and wonderful stories of Sister Dora and of Father Damien.

The "Fifty-two Library" is growing apace. Some of its volumes are excellent, others not so good. *Fifty-two Stories of Pluck, Peril, and Romance for Girls* (Hutchinson & Co.) must fall, we are afraid, into the second class. Some of the tales are interesting enough, but many of them are trivial and hardly worth telling.—L. T. Meade is certainly more successful when she deals with children than when she attempts to grapple with that very difficult creature the grown-up girl. *A Little Mother to the Others* (White & Co.) is the history of four fascinating little mortals, who surely have not merited their cruel fate. Their mother dies, their father goes off to the Himalayas, and they are left to the care of a well-meaning, but hard-hearted aunt, from whom they are stolen by gipsies, and then sold to circus folk. In spite of all these woes the book is quite charming, and will certainly be attractive to those who care for children, if not to the children themselves.—*Merry Girls of England*, by the same author (Cassell & Co.), is of quite a different type. The girl heroines — who, by the way, are not particularly merry—being bereft of their parents and guardians, seek in divers ways to maintain themselves. The best of them take to farming, but the least interesting goes to London to write for a livelihood. We hear a good deal more of her than of her country sisters, and what we hear we do not much like. There is a good deal of mysterious and involved family history in 'Merry Girls of England'; the mystery has nothing to do with the literary Barbara and her farm sisters. Altogether the story does not hang together too perfectly, and we much prefer the tale of the stolen children with all its cares and sorrows.

Every Girl's Book, edited by Mrs. M. Whitley (Routledge), is a most useful and attractive volume, containing information and advice from writers altogether competent to instruct and advise on "all matters connected with girlish sports, occupations, and pastimes." There are articles on gardening, on golf, on cycling—the last from the pen of Miss Lillias Campbell Davidson, the President of the Ladies' Cycling Association—and on all the other outdoor occupations and amusements which are dear to girls. Lady John Hay, who writes from practical experience, gives many excellent hints as to poultry rearing and dairy farming—two delightful occupations, which can be developed into paying professions. Home studies and many forms of indoor occupation and amusement occupy due space. Mrs. Conyers Morrell, an acknowledged authority on needlework, has revised and enlarged the section devoted to that all-important subject. The Duchess of Teck gives a most interesting account of "The Needlework Guild," of which she is president; and Lady Jeune, who knows more than most of us of the modern training of girls, and has, moreover, the gift of bright and clear exposition, contributes some valuable articles on home studies, on the duties of girls in the way of district visiting, teaching poor children, and helping to bring brightness into the lives of others less happily situated than themselves. 'Every Girl's Book,' in its present form, ought to be widely known and studied.

The reader is introduced to many of the personages in *The Zankiwank and the Bletherwitch*, by S. J. Adair (Dent & Co.), at Charing Cross Station, whither they have rushed to catch the train for Fableland—a very clever illustration shows some of them in the act. Such a set of passengers were never seen, and well might Willie and Maud think that they themselves were dreaming. They sing, they dance, they rhyme, and make fun all through the book, with a bewildering effect—the whole book, indeed, instead of one part, might have been entitled 'Topsy Turvey Land.' It is full of gaiety and cleverness, and yet when we shut it we feel that "the indicative mood has been disturbed." To understand this allusion the book must be read, and somehow we cannot help thinking we have seen the volume before. Many of the "pictures" by Mr. Arthur Rackham are good and amusing.

SCOTTISH STORIES.

Kate Carnegie, and those Ministers. By Ian Maclaren. (Hodder & Stoughton.)—Dr. Watson's new book should be read by all Southrons who care to become acquainted with the inmost recesses of Scotch character of the better sort. Some of the personages who contribute to the life of these sketches and serve to consolidate the several scenes into a connected story are of our old acquaintance. The saintly Marget and her inappreciative husband, Drumsheugh, Burnbrae, Hillocks, and Jamie Soutar are all members of the society we wot of. Only the brave doctor seems missing from the familiar company. But his place is occupied by the striking figure of "Rabbi" Saunderson, a single-hearted Calvinist saint, who, if any one, combines the love of man with the most slavish dread of God. Beyond and beneath his superficial eccentricities—his unexhausted appetite for books, his indifference and absence of mind about domestic trifles, his indiscriminate charity, his habit of turning his back to the wind for the convenience of taking snuff, and then pursuing the direction in which he finds his face—there is suggested a spiritual conflict, of which the pure soul and attenuated frame of the Rabbi are the proper theatre. It is characteristic of our author's graver mood. The ways of the Presbytery and its clerk; the deft formalism with which they minimize the presentment of John Carmichael for heresy which has caused the Rabbi so many a pang, and indirectly costs him his life; the admirable description of the "occasion," or ministration of the sacrament; the humours of beadles and the housekeepers of bachelor ministers — all these are the fruit of considerable observation, and in suitable instances abound in quiet humour. Excellent, too, is the account — founded, as the present writer well remembers, on sad fact—of the Glasgow Bank convulsion, a catastrophe foreseen by Dr. Davidson's beadle, horrified at the notion that his master has gone "fey." ("The best o's tempts Providence at a time, and when a man like the Doctor tries to rin aifter his dog, jidgment canna be far off.") Many readers will still more appreciate the description of Perth station in August, and of the commanding tactician who brings order out of the confusion of the trains. We know not whether the author is aware of that functionary's wrath on one of such occasions, when a malicious traveller got the train stopped as it was quitting the platform, only to inquire sweetly, "Is this Joppie?"—a comparison of deadly insolence. For one of his good things, the absolution of the claret "after three several appearances," Dr. Watson should have acknowledged his obligation to Dean Ramsay. We have left ourselves no space to deal with the story; but, indeed, it is of the slightest. We note in Janet and Donald an aptitude for the appreciation of Highland character not very common in Scotch novelists, and, on the whole, can honestly welcome a many-sided, if rather heterogeneous collection of sketches by one who knows his countrymen.

George Umber, the author of *Ayrshire Idylls of other Days* (A. Gardner), is, as he says, a sentimentalist. It is also clear that he is a lover of our eighteenth century classics, and that he has acquired certain mannerisms from Charles Lamb. Apart from this, the even flow of reflection and reminiscence, neither striking nor profound, will attract few readers, although for persons completely ignorant of Scotland such chapters as 'The Old Pew,' 'Between the Preachings,' &c., may possess something of novelty. It may be conceded that the author's descriptive style is fluent, and that the illustrations of Mr. William Findlay are passable. There is no excess of vernacular Scotch in the book, and not a grain of humour.

The title of Mr. David Lyall's collection of religious stories, *The Land of the Leal* (Hodder & Stoughton), is probably used in its proper sense, not that unaccountably adopted by Mr. Gladstone. But the series, which is strung together loosely through the personality of 'Lisbeth Gray, the pious wife of "Staneriggs" the farmer, has to do with Scotland, and more particularly with South-Country farmers, miners, and "merchants." It cannot be said that the book is particularly exciting or shows a great deal of literary power. But some of the tales are pathetic, notably that entitled 'One of the Weak Things of the World,' which might, the sardonic will say, have been the title of the book. There is not any great extravagance in vernacular spelling or diction, though the author's own narrative is amusingly full of Scotticisms. On the whole, the work should be popular in religious circles.

BIBLIOGRAPHY.

Bibliographica. Parts VII. and VIII. (Kegan Paul & Co.)—In the two parts of *Bibliographica*, which complete the second volume of this sumptuous publication, the embellishment of both the interiors and the exteriors of books occupies the greater portion of the space. Half of the twelve articles to be found in the numbers deal solely with the beautifying of the book, the remainder with the making of the book, special books, and book-publishing. Those beautiful productions of the Venetian craftsmen of the late fifteenth and early sixteenth century, the "Ducali," form the subject of an excellent article by Mr. J. W. Bradley, who points at the outset to the singular fact that at this period there is an almost entire cessation in the production of the sumptuous liturgical manuscripts which were so marked a feature of the immediately preceding age. This was not due to the absence of qualified craftsmen, but, it would seem, to a lack of interest at the moment in the production of such works, and perhaps to a slight accession of austerity. More probably still, however, it may be attributed to an increased civic activity, for we find that a company of craftsmen was formed whose work and pride it was, as *impressors*, *stampadors*, and *miniators*, to produce exquisite specimens of the book-making art. To the zest kindled by the inauguration of such a guild we most likely owe the production of the "Ducali," which Mr. Bradley classifies under four heads: "Promissioni," *i. e.*, the oaths taken by the Doges; "Comissioni," the diplomas granted by them; "Capitolari," statutory commissions; and "Mariegole," statutes and regulations of the various orders and guilds of the province. The number of these documents was naturally considerable, and specimens have gradually found their way into various great libraries of Europe. Some idea of their character may be obtained from the illustrations given, which indicate a rare faculty for beauty of design.

Although the decoration of religious books in Venice during the period referred to was somewhat in abeyance, such work had been prosecuted with great energy only a few years before. This activity is much in evidence in the article on 'The Grotesque and Humorous in the Illuminations of the Middle Ages,' by Sir E. Maunde Thompson. He accounts for the anachronism which is so patent in these productions by assuming that the illuminations had little relevancy to the matter of the manuscripts, and were in no sense illustrations of the text. He assumes that such ornament was merely a matter of tradition; and the recurrence, in manuscripts of different schools, of varieties of ornamentation distinctive of each school, all agreeing in their irrelevancy, seems sufficient proof that the assumption is correct. The illustrations of this important article are well selected. One cannot but be struck with the Japanese or Chinese aspect of some of these grotesques, that on p. 313 being the most notable instance.

Mr. R. K. Douglas deals with 'Chinese Illustrated Books' in a way which leaves the reader somewhat undecided whether Chinese or Japanese artists are the better. The examples which he selects do not certainly suggest a very exalted opinion of the former, and, although they belong to different periods, exhibit universally the crudeness without beauty of line which, in this department at any rate, puts the Chinese sadly behind most other nations of whose art in book production anything is known.

Of a curious and intricate subject Mr. A. W. Pollard furnishes an excellent account in his article on 'The Transference of Woodcuts in the Fifteenth and Sixteenth Centuries.' It has been found that some of the illustrations of books printed in France, Germany, and Italy are also to be found in books printed in England, and the question as to the method of procedure is interesting enough to spur on the investigator to fresh efforts with every new find. Such transferences may have been made in various ways: woodcuts may have been bought, borrowed, or stolen, and undoubtedly each of these three methods was adopted in various cases. In borrowing or buying, the original block or a replica of it, either in wood or soft metal, would be transferred; but in the stealing, or, as copyright was in those days an unknown quantity, we should, perhaps, say the appropriation process, the design only was used, either entirely or in part, as the basis of a new picture, varying more or less in detail. A whole series of such variations has been traced by Mr. Pollard, and one of the commonest and most readily observed appropriations occurs in the frequent renewals of designs, where the right side becomes the left and contrariwise. Such reversals were made in two ways: either by the copyist transferring the design to his block by pasting it on and cutting through the impression, or by his simply copying it more or less closely from the print, and then cutting in the usual way. Many amusing instances of his researches are given by the author of this fruitful paper.

The exterior ornamentation of books is dealt with in an article on 'The Decoration of Book Edges,' in which Mr. Cyril Davenport gives us a sketch of this form of craft work from its inception in the fourteenth century. Discarding the theory that the original germ of such decoration is to be found in the practice sometimes adopted of inscribing the title on the edges instead of the binding, when it was customary for books to lie on their sides, Mr. Davenport traces it back to the period when Byzantine influence in European art was still potent. Such decoration resolves itself into three divisions: in the first the edges were either left plain or painted a natural colour, upon which the design was drawn; the second, in which the edges were gilded and then worked upon with binders' tools, towards the end of the sixteenth century, entirely superseded the first class; and the third, originating in the latter half of the seventeenth, reappears about the close of the eighteenth century in England. This last class, which is the most elaborate, consists of paintings of portraits, landscapes, and conventional and heraldic designs, which are generally only visible when the leaves of the book are sloped. Examples of each of these classes are described, and the descriptions illustrated with some beautiful colour reproductions.

In 'The Book-plates of J. Skinner of Bath,' Mr. W. J. Hardy provides lovers of *ex-libris* with a subject deserving even closer study than he has himself been able at present to give to it. He has discovered a few more particulars than those given by Lord de Tabley, but even now the information about this excellent designer and friend of Gainsborough is but scanty. The high character of his work may be well seen in the numerous reproductions of book-plates from his hand which accompany the article.

Two special books are dealt with in these numbers in 'Notes on the Latin Bible of Forty-two Lines, 1455,' by Mr. Russell Martineau, and 'Puckle's Club,' by Mr. Austin Dobson. The former is a careful collation of a considerable number of copies of the Mainz Bible ascribed to Gutenberg, the results of which are somewhat remarkable, not to say confusing, although treated by Mr. Martineau in as luminous a manner as was possible where so much that seems unmeaning has to be accounted for. Mr. Austin Dobson writes charmingly of James Puckle, notary, inventor, speculator, and author, who in 1711 issued 'The Club; or, a Dialogue between Father and Son.' As we have spoken of him in noticing 'Eighteenth Century Vignettes' in another column, we need only here mention the biographical details. 'The Club' itself, with its sub-title 'A Grey Cap for a Green Head,' as it first appeared in the edition of 1723, is bibliographically described and critically appraised. In both aspects it has a very considerable interest, for it ran through several editions, one of which was of the most sumptuous character, and its moral maxims are by no means inelegantly expressed or devoid of that humour which is the most effective ally of morality.

The history of printing is further elucidated by part iii. of Mr. W. H. Allnutt's 'English Provincial Presses,' in which he treats of the private press of Sir Henry Savile at Eton; the King's Printer at Newcastle-on-Tyne in 1639; and the presses of the Civil War and the Revolution. To the description of these is added a valuable chronology of the provincial presses from the end of the seventeenth century to the close of the first half of the eighteenth. Mr. Henry R. Plomer deals with 'John Rastell and his Contemporaries' in an article rendered possible by his discovery at the Record Office of an important document relating to the famous printing-house the "Mermaid next Paul's Gate." This find, which belongs to the years 1534–5, enables him to make an interesting and valuable contribution to the history of printing and publishing in London, for the details of it indicate many intricate customs as to the relations of printer, publisher, and bookseller, which certainly will be henceforth much more easily intelligible. Mr. E. D. North contributes an article on 'American Book Clubs,' which is not at all interesting on account of the paucity of the material at his command; and Mr. Falconer Madan says a good word for the Bibliographical Society, and insists very rightly upon the absurdity of limiting the number of its members.

Transactions of the Bibliographical Society. Vol. II. Part II., Vol. III. Part I. (The Society.)—These *Transactions*, although less elaborately printed than the numbers of *Bibliographica*, are intrinsically no less valuable, for some of the papers are of the most useful description and by their nature of a more exhaustive character than any to be found elsewhere. With the exception of the presidential address, which deals for the most part with disconnected generalities, the contributions to these two parts are complete studies on particular and erudite points in bibliography, which once settled are not likely to be dealt with again for many years to come. Dr. Copinger contributes a paper of this kind, which is added to his vague presidential utterance, although it has but the faintest connexion with it. This is his 'Incunabula Virgiliana,' which consists of a list of editions of Virgil printed during the fifteenth century. Mr. G. F. Barwick on 'The Lutheran Press at Wittenberg' throws into relief some curious literary piracies which would hardly be likely to occur to-day. Sermons and religious tracts formed the subject of such proceedings then. Some good illustrations accompany this article as well as that by Mr. E. F. Strange on 'The Writing-Books of the Sixteenth Century.' Mr. Strange's researches into the history of alphabets must have led him into this by-path, but for the excursion we cannot be too grateful. Mr. G. R. Redgrave deals with 'Some Early Book-Illustrations of the Oppenheim Press,' in which his attention is very largely occupied with the work of Jacob Köbel. The first book printed at Oppenheim was in 1494, but there does not seem to exist any dated book of Köbel's before 1505 or after 1524. But there is an "I. K." signature to many fine wood-blocks which were used in books printed as late as 1545, and Jacob Köbel, known to be an engraver who used to write prefaces as well as to print them, and was also town clerk, may possibly be this "I. K.," although Mr. Redgrave is unable to establish the point satisfactorily. The most practical and valuable contribution to these

Transactions is the 'List of Books and Papers on Printing under the Countries and Towns to which They Refer,' which was begun by the late Talbot Baines Reed and has been continued and edited by Mr. A. W. Pollard. The thanks of all bibliographers and librarians are due to the editor of this list for the trouble spent over his task and for the completeness with which he has accomplished it. It is a work which should certainly be issued separately for use as a handbook for all cataloguers, literary students, librarians, and bibliographers, and we hope shortly to see it in this form.

OUR LIBRARY TABLE.

THE second instalment of the magnificent edition of Mr. Meredith's complete works which Messrs. Constable are publishing, Vols. III. and IV., contains *Evan Harrington*. Those who enjoyed its perusal when it appeared in *Once a Week* must now be a limited circle; but the book is as delightful reading now as it was then.

ALL lovers of the country and the "happy garden state" will welcome the new edition of *The Plant-lore and Garden-craft of Shakespeare*, by H. N. Ellacombe (Arnold), which is now pleasantly illustrated with scenes from Shakspeare's country and little sketches of flowers. The claims of the marsh marigold to be the Elizabethan flower of that name are rightly rejected; but the illustration (p. 165) clearly represents *Caltha palustris*, though simply labelled "Marigold." We may note that "keck" or "kex" is a term used for all the larger Umbelliferæ in their growing state. It is a pity that in this new edition the index, which is deficient, has not been improved. Read also *Wither* for "Withers" twice on p. 167.

SIR HENRY CUNNINGHAM'S excellent monograph *Lord Bowen: a Biographical Sketch*, is no doubt already known to several of our readers, and has now been issued for the general public by Mr. Murray. It well deserves a wide circulation, for it is an eminently readable memoir of a remarkable man. The frontispiece is a capital likeness.

MESSRS. GEDDES, of Edinburgh, have published a pretty centenary edition of *The Poems of Ossian*, translated by James Macpherson. The handsome volume would be the better had the publishers dispensed with Mr. W. Sharp's injudicious introduction. Mr. Sharp is not to our knowledge a Celtic scholar, and even if he were the dogmatic tone in which he writes on the Ossianic question would be out of place.—The two newest additions to the "Canterbury Poets" (Scott) contain Browning's 'Pauline,' 'Paracelsus,' and his plays from 1833 to 1850. The volumes sent to us are bound in art linen, and contain a great deal in a small space. The reading public will doubtless appreciate in this convenient and neat form *A Blot in the 'Scutcheon and other Poetic Dramas* and *Pippa Passes and other Poetic Dramas*. Mr. Rinder's prefatory notes are rather verbose.

WE are glad to receive again such a practical and convenient volume as *Dod's Peerage, Baronetage, and Knightage* (Sampson Low & Co.). It is an excellent compilation, still disfigured by an advertisement on the back of its cloth binding.—The useful *Almanach Hachette* (Hachette) is once more on our table. It is a marvel of ingenuity, and contains a wonderful quantity of information of very various sorts.—*The Catholic Directory* (Burns & Oates) has reached the respectable age of sixty. It is a useful and well-arranged handbook.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Ante-Nicene Christian Library, Additional Volume, edited by A. Menzies, imp. 8vo. 12/6 cl.
Duggan's (Rev. J.) Life of Christ, cr. 8vo. 6/ cl.
Holme's (H.) The Oldest Christian Church, cr. 8vo. 2/6 cl.
Liddon's (H. P.) Sermons preached on Special Occasions, 1880-1889, cr. 8vo. 5/ cl.
Loxley's (Rev. A. P.) The Catholic Revival, and other Sermons, cr. 8vo. 3/6 net.
Macdonald's (Rev. M.) The Covenanters of Moray and Ross, cr. 8vo. 3/6 cl.
Mackay's (Rev. J.) Jonathan the Friend of David, 3/6 cl.
St. Bernard of Clairvaux, Life and Works, edited by Dom J. Mabillon, translated by Eales, Vols. 3 and 4, 8vo. 12/ net.
Vaughan's (Right Rev. Mgr. J. S.) Thoughts for all Times, cr. 8vo. 5/ cl.

Fine Art.

Sinigaglia's (L.) Climbing Reminiscences of the Dolomites, Edition de Luxe, 8vo. 105/ net.

Poetry.

Poems, and other Verses, by H. A. R. J., cr. 8vo. 5/ net.
Watson's (W.) The Year of Shame, with Introduction by Bishop of Hereford, 12mo. 2/6 net.

History and Biography.

Houston's (D. F.) Harvard Historical Studies, Vol. 3, 6/ cl.
Jusserand's (J. J.) Romance of a King's Life, cr. 8vo. 21/ net.

Philology.

Weekley's (E.) Higher French Reader, cr. 8vo. 3/6 cl.

Science.

Butler-Smythe's (A. C.) First Series of Fifty-four Consecutive Ovariotomies, 8vo. 6/6 cl.
Edmonds (H.) and Marloth's (R.) Elementary Botany for South Africa, cr. 8vo. 4/6 cl.
Seebohm's (H.) Coloured Figures of the Eggs of British Birds, edited by R. B. Sharpe, royal 8vo. 63/ net.
Tirard's (N.) Diphtheria and Antitoxin, 8vo. 7/6 cl.

General Literature.

Beyle's (Marie Henri) La Chartreuse de Parme, translated by E. P. Robins, 3 vols. 12mo. 21/ net.
Crump's (A.) Wide Asunder as the Poles, cr. 8vo. 6/ cl.
Farningham's (M.) In Evening Lights, 12mo. 2/6 cl.
Osgood's (I.) The Chant of a Lonely Soul, small 4to. 21/ net.
Swinstead's (Rev. J. H.) A Parish on Wheels, cr. 8vo. 3/6 cl.
Thompson (N. G.) and Cannan's (F. L.) Hand-in-Hand Figure Skating, 16mo. 6/ cl.

FOREIGN.

Theology.

Bacher (W.): Die Bibelexegese Moses Maimûni's, 4m.
Breviarium Ambrosianum, 4 vols. 11m. 50.
Corpus Reformatorum: Vol. 84, J. Calvini Opera quæ supersunt omnia, 12m.
Harnack (A.): Geschichte der altchristlichen Litteratur bis Eusebius: Part 1, Die Chronologie, 25m.
Holtzmann (H. J.): Neutestamentl. Theologie, Parts 7 and 8, 3m.
Zenner (J. K.): Die Chorgesänge im Buche der Psalmen, 10m.

Fine Art and Archæology.

Detzel (H.): Christliche Ikonographie, Vol. 2, 9m.
Kluge (H.): Die Schrift der Mykenier, 8m.
Künstler-Monographien: Part 17, Defregger, von A. Rosenberg, 3m.
Pernice (E.): Griechisches Pferdegeschirr im Antiquarium der königl. Museen, 4m.
Schneeli (G.): Renaissance in der Schweiz, 10m.
Ströhl (H. G.): Deutsche Wappenrolle, 40m.
Tsar (Le) et la Tsarine en France, 100fr.

Music.

Musique Française Moderne, 3fr. 50.

Bibliography.

Dziatzko (K.): Beiträge zur Kenntnis des Schrift-, Buch- u. Bibliothekswesens, 6m.
Stammhammer (J.): Bibliographie der Social-Politik, 18m.

Philosophy.

Förster-Nietzsche (E.): Das Leben Friedrich Nietzsche's, Vol. 2, Part 1, 8m.
Ritschl (O.): Nietzsche's Welt- u. Lebensanschauung, 1m.

History and Biography.

Bassermann (A.): Dantes Spuren in Italien, 40m.
Hagenmeyer (H.): Galterii Cancellarii Bella Antiochena, 12m.

Geography and Travel.

Noguères (E.): Arménie, 3fr. 50.
Sabersky (H.): E. Winter in Aegypten, 4m. 50.

Philology.

Bezold (C.): Semitistische Studien, Parts 10 and 11, 20m.
Mätzner (E.) u. Bieling (H.): Altenglische Sprachproben: Part 2, Wörterbuch, 8m.
Schlagintweit (E.): Sureçamatibhadra, die Berechnung der Lehre, 3m. 60.
Wülfing (J. E.): Die Syntax in den Werken Alfreds des Grossen: Vol. 2, Part 1, Zeitwort, 8m.
Zimmermann (E. R.): Die Geschichte des lateinischen Suffixes -arius in den romanischen Sprachen, 6m.

General Literature.

Rosegger (P.): Dans ma Forêt, 3fr. 50.
Vingt-cinq Ans de République, 1fr.

THE HEAD MASTERS' CONFERENCE.

THE Head Masters' Conference met at Rugby on Tuesday, December 22nd, and was received with the usual lavish hospitality. The attendance, however, was disappointing, quite half the members being absent. The meetings were held in New Big School, a handsome building, but somewhat defective in acoustic properties, at least when a speaker addresses the platform from the body of the hall. The agenda paper was unusually long, but many of the motions were merely instructions to the Committee which did not require much discussion. The most important events of the meeting occupied only a few minutes, and are barely noticed in any report. It was agreed unanimously, on the motion of Mr. Welldon (Harrow), that the Committee of the Conference should co-operate with that of the Head Masters' Association to secure the creation of a strong central Council of Education; and it was agreed, also unanimously, on the motion of Dr. Gray (Bradfield), that the Conference should meet every alternate year in London. Both these resolutions are likely to have serious consequences in the near future.

Proceedings began on Tuesday with a vote of condolence with the family of the late Archbishop of Canterbury, who was formerly a master at Rugby. Mr. Keeling (Bradford) then moved "That the organization of secondary education is a matter of pressing necessity, and the Government should be urged to deal with the question in the next session of Parliament." Dr. Gow (Nottingham) opposed on the ground that neither the country nor the profession was yet ready for legislation. He called attention to several topics of vital interest which, he said, had not been discussed at all, and asserted that the apparent unanimity of many professional meetings was quite illusory. In this opinion he was supported by Mr. Selwyn (Uppingham), and the debate threatened to last the whole two days, when Mr. Welldon intervened to remind members that the Conference had passed the same resolution last year, and could not decently refuse to pass it again. After some conversation and a few disorderly speeches, the motion was carried by thirty-three votes to nine. Dr. James (Rugby) then moved "That the new regulations for Woolwich examinations will not be satisfactory unless the number of subjects a candidate can take up is diminished by at least one, and that a heavy one, below the present number." Many animated complaints followed from Mr. Furneaux (Repton), Mr. Laffan (Cheltenham), and others; but ultimately the Conference preferred a resolution, proposed by Mr. Bell (Marlborough), "That the new regulations for Woolwich examinations involve a disastrous increase of the burden of a curriculum which is already too heavy for candidates of the required age." It does not seem to have occurred to anybody to remark that this appeal for mercy was in striking contradiction to the "liberty, variety, and elasticity" which, as we were informed at Cambridge, are characteristic of our public schools. The discussion of private business, the dinner in Old Big School, and a very pleasant conversazione in the Art Museum concluded the day.

Business on Wednesday was so brisk that seven motions were carried in little more than three hours. First, the Committee was instructed to continue its communications with various bodies which undertake the training of teachers, and also to collect information in regard to the dismissal of assistant masters without appeal. Mr. Lyttelton (Haileybury) then proposed that the commanding officers of school volunteer corps should be asked to form a committee to report "on the existing condition of the school volunteer movement, and the means of increasing its efficiency." Mr. Dunn (Bath) protested against militarism in the schools, on the ground that it fostered the vice of unreasoning obedience; but the motion was carried, with a rider that the War Office should be invited to send an assessor to the Committee. The perennial complaint was then renewed against the dates appointed for scholarship examinations at the universities, and it was suggested by Dr. Gray that head masters should not allow boys to enter for any scholarships offered between Michaelmas and Christmas. This remedy seemed likely to produce a conflict with parents, and was not approved; but it was decided to make the usual representations to the college authorities. Mr. Moss (Shrewsbury) proposed that representations should also

be made in order to secure better supervision of candidates for scholarships and matriculation. He had heard that some boys were injured by the unwise hospitality of their old schoolfellows, that candidates under examination had been disturbed by a noise in the college kitchens, &c. Other head masters related other enormities, and it was agreed that the Committee should institute inquiries. Mr. Welldon moved that the Committee should consult with the Committee of Head Masters of Preparatory Schools, in order "to relieve the congestion of subjects" now required in examinations for scholarships and for entrance at public schools. Mr. Dunn, if we are not mistaken, contended that a boy should learn at first a little of a great many subjects, and that the proposed restriction might operate as an outrage upon the holiness of childhood. These opinions, however, were so imperfectly heard that they did not affect the debate. Dr. James, with the concurrence of Dr. Warre (who was prevented by illness from attending the Conference), moved that, whatever else was dropped, Greek should still be required; and after the original resolution had been carried unanimously, this rider was also carried by eighteen votes to fourteen. Very few members remained to hear the motion of Mr. Culley (Monmouth) in favour of a decimal system of weights and measures, which was carried unanimously. The usual votes of thanks to Dr. James and his colleagues were then passed, and the Conference adjourned, to meet again in London next December.

GENERAL MEREDITH READ, F.S.A.

The death of General Meredith Read, which occurred after a brief illness at his residence in Paris on Sunday last, will be heard of with deep regret by the large circle of his friends in Europe and in America. There is something almost tragic in this event, which has fallen on the moment when the closing chapters of a work which had occupied many years of his life were under revision.

General Meredith Read was the son of an eminent jurist, Chief Justice Read, of Pennsylvania (grandson of George Read, signer of the Declaration of Independence), and was born in 1837. He was educated in a military academy, and afterwards graduated at Brown University, Rhode Island. He graduated at the Albany Law School in 1859, studied international law in Europe, and was admitted to the bar in Philadelphia. Having removed to Albany, he was made Adjutant-General of New York in 1860, and served through the civil war with distinction. He afterwards became interested in early American history, the most important of his contributions being an 'Historical Inquiry concerning Heinrich Hudson, his Friends, Relatives, and Early Life, his Connexion with the Muscovy Company, and Discovery of Delaware Bay,' Albany, 1866; reprinted in abridged form among the Clarendon Society's Reports, 1882. In 1869 he was appointed United States Consul-General for France and Algeria, and in 1873 Minister in Greece, a post he occupied until 1879, and it was mainly through his endeavours that restrictions on the sale of the Bible in Greece were removed. The king conferred on him the Grand Cross of the Order of the Redeemer. General Read rendered important services to eminent Englishmen during that period, and his friendship for this country was accompanied by extensive studies of its history. While at Athens he contributed to the Archæological Society of Greece a memorial letter on 'The Death of Philip Henry, Fifth Earl of Stanhope.' At the Gibbon Exhibition in London his loan of the historian's Bible attracted much attention.

General Read's contributions to historical research, though valuable, as the columns of the *Athenæum* attest, have not been voluminous, for the reason that for many years he devoted his life to the large work now nearly through the press. An early enthusiasm for Gibbon led him, on his retirement from public life, to make a pilgrimage to Lausanne, with the result of a temporary residence there, and researches which ultimately filled one or two rooms of his house in Paris with historical documents and relics. These relate not merely to ancient Swiss cities and celebrities, but to those of Savoy and other regions, and include many letters of eminent men which have never seen the light, among these a number written by Voltaire. It is known to those intimate with General Read that he had for some twenty years been working on these materials, while also adding to them, and that the work when it appears cannot fail to be a monument of unwearied research and labour.

The General was a high-minded generous gentleman, who through his military and diplomatic career had preserved a youthful simplicity, frankness, and impulsiveness. His beautiful home in the Rue la Boëtie was a centre of hospitality, and he numbered among his friends many French men of letters as well as statesmen, whom he entertained by his conversation, always rich in experience and information. His decease will be deeply deplored by those who have enjoyed his friendship, who best know his large affectionate heart and his perfect integrity.

A BIBLIOGRAPHY OF THE WRITINGS OF ROBERT BROWNING.

Part VI.—Complete Volumes of Biography and Criticism.

(9.)

Robert Browning | The Thoughts of a Poet on Art and Faith. | A Lecture | Delivered to the Birmingham Central Literary Association, | March 27th, 1885. | By | Howard S. Pearson. | Price Sixpence. | Published for the Committee of the Birmingham Central Literary Association, by | Cornish Brothers, 37, New Street.

Collation :—Demy quarto, pp. 27 : consisting of Title-page, as above (with imprint in centre of reverse), pp. 1-2 ; and Text, pp. 3-27.

Issued in drab-coloured paper wrappers, on front page of which is a reprint of the title.

(10.)

A Handbook | to the Works of | Robert Browning | by | Mrs. Sutherland Orr. | "No pause i' the leading and the light!" | 'The Ring and the Book,' vol. iii. p. 70. | London : George Bell & Sons, | York Street, Covent Garden. | 1885. | [The right of translation is reserved.]

Collation :—Foolscap octavo, pp. xiii and 332 : consisting of Half-title (with blank reverse), pp. i-ii; Title-page, as above (with imprint at bottom of reverse), pp. iii-iv ; Preface, pp. v-vi ; Errata and Note to 'Artemis Prologuizes,' p. vii ; p. viii is blank ; Contents, pp. ix-xiii ; Text, pp. 1-328 ; and Index, pp. 329-332.

Issued in olive-green cloth boards, lettered in gilt across the back "Handbook | to | Robert | Browning's | Works | Mrs. S. Orr | George Bell and Sons."

The above is the collation of the first edition of this work ; but there have been several subsequent editions, in which various corrections, &c., have been made.

(11.)

Miss Alma Murray's | Constance | in | Robert Browning's 'In a Balcony.' | A paper by | B. L. Mosely, LL.B. | Barrister-at-Law. | Read to the Browning Society | on the 27th of February, 1885. | Reprinted from the *Theatre* for May, 1885. | For private distribution only. | London, 1885.

Collation :—Octavo, pp. 8 : consisting of Title-page, as above (with blank reverse), pp. 1-2 ; and Text, pp. 3-8.

Issued in cream-tinted wrapper, on the first page of which is printed "Miss Alma Murray's | Constance | in | Robert Browning's 'In a Balcony.' | A paper by | B. L. Mosely, LL.B. | Barrister-at-Law."

(12.)

Sordello's Story | Retold in Prose | by | Annie Wall | [Publishers' device.] Boston and New York | Houghton, Mifflin and Company | The Riverside Press, Cambridge | 1886.

Collation :—Crown octavo, pp. 145 : consisting of Title-page, as above (with "copyright" in centre and imprint at foot of reverse), pp. 1-2 ; Dedication (with blank reverse), pp. 3-4 ; quotation from Dante (with blank reverse), pp. 5-6 ; and Text, pp. 7-145.

Issued in dark-yellow cloth boards, gilt lettered across the back "Sordello's Story | Annie Wall | Houghton, Mifflin & Co."

(13.)

An | Introduction | to the Study of | Robert Browning's Poetry. | By | Hiram Corson, LL.D. | Professor of Rhetoric and English Literature in the | Cornell University. | "Subtlest Assertor of the Soul in song." | Boston : | D. C. Heath & Co., Publishers. | 1886.

Collation :—Crown octavo, pp. x and 338: consisting of Title-page, as above (with "copyright" in centre, and imprint at foot, of the reverse), pp. i-ii ; Motto (with blank reverse), pp iii-iv ; Preface, pp. v-vii ; p. viii is blank ; Contents, pp. ix-x ; and Text, pp. 1-338.

Issued in dark-blue cloth boards, lettered in gilt across the back "Introduction | to | Browning | Corson | D. C. Heath & Co | Boston."

(14.)

Robert Browning's Poetry | "The development of a soul ; little else is worth study" | Outline Studies | Published for the Chicago Browning Society | Chicago | Charles H. Kerr & Company | 175 Dearborn Street | 1886.

Collation :—Crown octavo, pp. 50 : consisting of Title-page (with "copyright" in centre of reverse), pp. 1-2 ; Contents (with prefatory note on reverse), pp. 3-4 ; and Text, pp. 5-50.

Issued in light-yellow paper wrapper, with "Robert Browning's Poetry" printed across centre.

(15.)

Sordello : | A History and a Poem. | By Caroline H. Dall. | Boston : | Roberts Brothers. | 1886.

Collation :—Octavo, pp. 36 : consisting of Title-page, as above (with reverse containing notice of copyright, and imprint, in centre and at foot respectively), pp. 1-2 ; Prefatory "Note," pp. 3-4 ; and Text, pp. 5-36.

Issued in light-grey wrapper, on front page of which the title is reprinted.

(16.)

An | Introduction | to | the Study of | Browning | by | Arthur Symons | Cassell & Company, Limited | London, Paris, New York, & Melbourne | 1886 | [All rights reserved.]

Collation :—Crown octavo, pp. viii and 216 : consisting of Title-page (with quotation from Landor on reverse), pp. i-ii ; Dedication to George Meredith (with blank reverse), pp. iii-iv ; Preface, pp. v-vi ; Contents (with blank reverse), pp. vii-viii ; and Text, pp. 1-216.

Issued in dark-green bevelled boards, lettered in gilt across the back "Introduction | to | Browning | Symons."

(17.)

Studies in the Poetry | of | Robert Browning | by | James Fotheringham | London | Kegan Paul, Trench & Co., 1 Paternoster Square | 1887.

Collation :—Crown octavo, pp. xii and 382 : consisting of Title-page (with quotations on reverse), pp. i-ii ; Preface, pp. iii-viii ; Contents, pp. ix-x ; Reference List of Poems, pp. xi-xii ; and Text, pp. 1-382.

Issued in dark-blue cloth boards, lettered across back "Studies | in the | Poetry | of | Robert | Browning | Fotheringham | Kegan Paul, Trench & Co." The front page of cover is also lettered "Studies in the Poetry | of Robert Browning."

(18.)

Robert Browning : | Chief Poet of the Age. | An Essay | Addressed primarily to Beginners in the Study of | Browning's Poems | By | William G. Kingsland | London | J. W. Jarvis & Son | 28 King William Street, Strand | 1887.

Collation :—Square 16mo, pp. 47 : consisting of Title-page (with blank reverse), pp. 1-2 ; Dedicatory Sonnet "to Robert Browning" (with blank reverse), pp. 3-4 ; and Text, pp. 5-47. The imprint is in centre of reverse of last page.

Issued in drab-coloured paper boards on which the title-page was reprinted. A portrait of Mr. Browning forms the frontispiece. Thirty copies on large hand-made paper were also issued.

[Second Edition.]

Robert Browning: | Chief Poet of the Age. | By | William G. Kingsland | New Edition, | With Biographical and other Additions | London: | J. W. Jarvis & Son, | 28 King William Street, Strand | 1890.

Collation:—Small octavo, pp. vi and 136: consisting of Half-title (with blank reverse), pp. i-ii; Title-page (with imprint on reverse), pp. iii-iv; Preface, pp. v-vii; Dedicatory Sonnet, p. viii; and Text, pp. 1-136. The imprint is repeated at foot of last page.

Issued in fawn-coloured cloth boards, lettered across back "Browning | Kingsland | 1890." A portrait of Mr. Browning forms the frontispiece. Fifty copies were also printed on large hand-made paper.

(19.)

Sordello | An Outline Analysis of | Mr. Browning's Poem | by | Jeanie Morison | author of | 'The Purpose of the Ages'; 'Gordon: an Our Day Idyll'; | 'Ane Booke of Ballades' etc. | William Blackwood and Sons | Edinburgh and London | MDCCCLXXXIX. | All Rights reserved.

Collation:—Crown octavo, pp. vi and 115: consisting of Half-title (with blank reverse), pp. i-ii; Title-page (with blank reverse), pp. iii-iv; Dedication to the Members of the Edinburgh Women-Students' Browning Club, with blank reverse, pp. v-vi; and Text, pp. 1-115. The imprint is at the foot of the last page.

Issued in dark-red cloth boards, with trimmed edges, and lettered in gilt across back "Analysis | of | Sordello | Jeanie | Morison | Wm. Blackwood | & Sons."

(20.)

Robert Browning. | Nineteenth Century Authors. | Louise Manning Hodgkins. | D. C. Heath & Co., Boston. [1889.]

Collation:—Small octavo, pp. ii and 8: consisting of Title-page, as above (with blank reverse), pp. i-ii; Text, pp. 1-4; blank pages headed "Notes," pp. 5-7; and notices of the series of "Guides to the Study of Nineteenth Century Authors," p. 8.

Issued stitched, without wrappers.

(21.)

Robert Browning | Personalia | by | Edmund Gosse | Boston and New York | Houghton, Mifflin and Company | The Riverside Press, Cambridge | 1890.

Collation:—Crown octavo, pp. 96: consisting of Title (with imprint in centre of reverse), pp. 1-2; Preface, pp. 3-9 (blank reverse, p. 10); Contents (with blank reverse), pp. 11-12; Half-title (with blank reverse), pp. 13-14; Text, pp. 15-96.

Issued in Indian red cloth boards, with gilt top, and lettered in gilt on front cover "Robert Browning | Personalia | By Edmund | Gosse"; also lettered across back "Robert | Browning | Personalia | Gosse | Houghton | Mifflin & Co." There is a portrait of Robert Browning as frontispiece.

A portion of the impression of this book was purchased by T. Fisher Unwin, who issued these copies in London with his own imprint upon the title-page and upon the cover, in place of that of Messrs. Houghton, Mifflin & Co. as detailed above. They were put up in vellum bevelled boards, gilt lettered. There were also ten copies printed upon large paper.

(22.)

Robert Browning. | Read before the | Literary and Philosophical Society of Liverpool. | April 28th, 1890. | By | Gerald H. Rendall.

Collation:—Demy octavo, pp. ii and 20: consisting of Title-page, as above (with blank reverse), pp. i-ii; and Text, pp. 1-20.

Issued in light mottled-grey wrapper, the front page of which contains a reprint of the title.

(23.)

Life | of | Robert Browning | by | William Sharp | London: | Walter Scott, 24 Warwick Lane. | 1890. | (All rights reserved.)

Collation:—Large octavo, pp. ii, 219, and xxii: consisting of Half-title, pp. i-ii; Title-page, as above (with blank reverse), pp. 1-2; Contents, pp. 3-8; Prefatory "Note," pp. 9-10; Text, pp. 11-212; Index, pp. 213-219; and Bibliography, pp. i-xxii.

Issued in dark-blue cloth boards, lettered in gilt across the back "Life of | Robert Browning | William Sharp | Walter Scott."

This work was issued as one of the volumes of the "Great Writers" series; and the collation given above is that of the "large-paper" edition.

(24.)

Browning's | Message to his Time: | His Religion, Philosophy, and Science | By Edward Berdoe | Member of the Royal College of Surgeons of England; | Licentiate of the Royal College of Physicians (Edinburgh); | Member of the British Medical Association; | etc., etc. | [Quotation from Emerson.] London: | Swan Sonnenschein & Co., | Paternoster Square. | 1890.

Collation:—Octavo, pp. iv and 222: consisting of Title-page, as above (with imprint in centre of reverse), pp. i-ii; Dedication (with contents in centre of reverse), pp. iii-iv; and Text, pp. 1-222.

Issued in dark-red bevelled cloth boards, gilt-lettered across back "Browning's | Message | to | His Time | Berdoe | Sonnenschein."

(25.)

Life and Letters | of | Robert Browning | by | Mrs. Sutherland Orr | London | Smith, Elder, & Co., 15 Waterloo Place | 1891 | [All rights reserved.]

Collation:—Large octavo, pp. xiii and 451: consisting of Half-title (with blank reverse), pp. i-ii; Title-page, as above (with blank reverse), pp. iii-iv; Preface, pp. v-vi; Contents, pp. vii-xiii; Text, pp. 1-438; and Index, pp. 439-451.

Issued in dark-yellow cloth boards, gilt-lettered across the back "Life | and | Letters | of | Robert | Browning | Mrs. Sutherland Orr | Smith, Elder & Co."

(26.)

Robert Browning | and the Drama | With Special Reference to the Point of View afforded by | Miss Alma Murray's | Performances of his Heroines. | A Note | by | Walter Fairfax | London | Reeves and Turner 196 Strand | 1891.

Collation:—Octavo, pp. 20: consisting of Title-page, as above (with blank reverse), pp. 1-2; and Text, pp. 3-20. The imprint occurs at the foot of the last page.

Issued in light-grey wrapper, on the front page of which the title is reprinted, and on the reverse an advertisement of a forthcoming work of the author's.

(27.)

A Primer on Browning | By F. Mary Wilson | London | Macmillan and Co. | and New York | 1891 | All rights reserved.

Collation:—Small octavo, pp. viii and 248: consisting of Half-title (with publishers' monogram upon the reverse), pp. i-ii; Title-page, as above (with blank reverse), pp. iii-iv; Contents, pp. v-vii; p. viii is blank; and Text, pp. 1-248. The imprint occurs at the foot of the last page.

Issued in bright-red coloured cloth boards, with trimmed edges, lettered in gilt across the back "A | Primer | on | Browning | F. Mary | Wilson | Macmillan & Co." Also lettered in black upon the front cover.

(28.)

Browning's | Criticism of Life | By | William F. Revell | Author of 'Ethical Forecasts,' etc. | With a Frontispiece | [Publishers' device.] London | Swan Sonnenschein & Co. | New York: Macmillan & Co. | 1892.

Collation:—Post octavo, pp. x and 116: consisting of Half-title (with advertisements of "The Dilettante Library" upon the reverse), pp. i-ii; Title-page, as above (with imprint in the centre of the reverse), pp. iii-iv; Dedication ("To my Wife"—with blank reverse), pp. v-vi; Preface, pp. vii-viii; Contents (with blank reverse), pp. ix-x; and Text, pp. 1-116. The imprint is repeated at the foot of the last page.

Issued in dark-brown bevelled cloth boards, with trimmed edges, and lettered in gilt across the back "Browning's | Criticism | of Life | Revell | Sonnenschein." The frontispiece is a portrait of Robert Browning, taken after death.

(29.)

Of | 'Fifine at the Fair' | 'Christmas Eve and Easter Day' | and | other of Mr. Browning's Poems | by | Jeanie Morison | William Blackwood and Sons | Edinburgh and London | MDCCCXCII.

Collation:—Crown octavo, pp. viii and 99: consisting of Half-title (with blank reverse), pp. i-ii; Title-page (with blank reverse), pp. iii-iv; Dedication to Miss Browning (with blank reverse), pp. v-vi; Contents (with quotation from 'Easter Day' on reverse), pp. vii-viii; and Text, pp. 1-99. The imprint is at foot of last page.

Issued in dark-red cloth boards, with trimmed edges, and lettered in gilt across the back "Of | Fifine | at the | Fair | Jeanie | Morison | Wm. Blackwood | & Sons."

(30.)

The | Browning Cyclopædia | A Guide to the Study of the Works | of | Robert Browning. | With | Copious Explanatory Notes and References | on all Difficult Passages. | By | Edward Berdoe, | Licentiate of the Royal College of Physicians, Edinburgh; Member of | the Royal College of Surgeons, etc., etc. | Author of 'Browning's Message to his Time,' 'Browning as a Scientific | Poet,' etc., etc. | London: Swan Sonnenschein & Co. | New York: Macmillan & Co. | 1892.

Collation:—Post octavo, pp. xx and 572: consisting of Half-title (with advertisement on reverse), pp. i-ii; Title-page, as above (with imprint at foot of reverse), pp. iii-iv; Dedication (with blank reverse), pp. v-vi; Preface, pp. vii-x; "Unsolved Difficulties," study-books, &c., pp. xi-xx; and Text, pp. 1-572.

Issued in red cloth boards, gilt-lettered across back "The | Browning | Cyclopædia | Berdoe | Sonnenschein."

(31.)

Browning Studies | being | Select Papers by Members | of the | Browning Society | Edited, with an Introduction | by | Edward Berdoe, M.R.C.S., &c, | Author of 'The Browning Cyclopædia,' 'Browning's Message to his Time,' &c., &c. | London | George Allen, 156, Charing Cross Road | 1895 | [All rights reserved.]

Collation:—Octavo, pp. xiv and 331.

Issued in cloth boards, lettered in gilt. The entire contents of this volume were reprinted for the *Browning Society's Papers*.

(32.)

An Introduction | to | Robert Browning. | A Criticism of the Purpose and | Method of his Earlier | Works. | By | Bancroft Cooke. | London: Simpkin, Marshall & Co. | Liverpool: Adam Holden, 48, Church Street. | Price one shilling.

Collation:—Demy octavo, pp. ii and 40: consisting of Half-title (with blank reverse), pp. i-ii; Title-page, as above (with blank reverse), pp. 1-2; and Text, pp. 3-40.

Issued in light-grey wrapper, printed across front page "An Introduction | to | Robert Browning." There is no date given.

(33.)

Browning | and the Christian Faith | The Evidences of Christianity from | Browning's Point of View | By | Edward Berdoe | Member of the Royal College of Surgeons of England; Licentiate of the | Royal College of Physicians (Edinburgh); | Author of | 'The Browning Cyclopædia,' 'Browning's Message to his Time,' | Etc. | [Quotation from 'A Death in the Desert.'] | London | George Allen, 156, Charing Cross Road | 1896 | [All rights reserved.]

Collation:—Crown octavo, pp. xx and 233: consisting of Half-title (with blank reverse), pp. i-ii; Title-page, as above (with blank reverse), pp. iii-iv; Dedication (with blank reverse), pp. v-vi; Preface, pp. vii-ix; p. x is blank; Contents (with blank reverse), pp. xi-xii; Introduction, pp. xiii-xx; and Text, pp. 1-233. The imprint, "Richard Clay & Sons, Limited, | London & Bungay," is placed upon the centre of the reverse of the last page.

Issued in dark-green cloth boards, lettered in gilt across the back "Browning | and the | Christian Faith | Dr. Berdoe | George Allen."

THOMAS J. WISE.

THE ENGLISH TRANSLATION OF PROF. MASPERO'S 'STRUGGLE OF THE NATIONS.'

THE second volume of Prof. Maspero's great work 'Histoire Ancienne des Peuples de l'Orient Classique' has just appeared in an English translation, issued under the auspices of the Society for Promoting Christian Knowledge, simultaneously with the French original. The object of the present note is to call the attention of English readers to the manner in which Prof. Maspero's text has, in certain passages, been surreptitiously tampered with in the translation.

Prof. Maspero in his survey of ancient nations includes a sketch of the history of Israel. This history Prof. Maspero view s throughout from

the standpoint of modern criticism. In his previous smaller work on the ancient history of the peoples of the East he stated explicitly that he adopted the historical conclusions of Reuss and Wellhausen (fourth edition, 1886, p. 301). In his present work he adopts them equally, without the smallest ambiguity, and frequently in his notes refers to the works of these and other critics with approval. Such an endorsement, on the part of a distinguished archæologist, of the conclusions of modern criticism could, of course, not be admitted by the Society for Promoting Christian Knowledge. Accordingly, without giving his readers the smallest hint of the fact, the translator, Mr. McClure, alters in his translation the text of the passages in question, so as to make Prof. Maspero appear throughout as an orthodox traditionalist. The method principally adopted, when once its secret has been discovered, is sufficiently simple. In the text, where Prof. Maspero wrote "Tradition related" (or some equivalent phrase), Mr. McClure substitutes "The narrative says." In the notes, views expressed by Prof. Maspero as his own are transformed into those held by "some critics," without any indication whatever that they are in reality Prof. Maspero's as well. Occasionally, of course, alterations of a different kind or omissions are also to be met with. The reader will judge best of the process which has been followed by a few illustrations (the italics are in all cases my own).

1. "The Biblical narrative describes at length their marches," &c. [in the wilderness].—P. 445.

"Enough can still be made out to give us a general idea of the march of the emigrants."—P. 445, n. 1.

"The Israelites did not act throughout with that unity of purpose and energy *which we might at first sight have attributed to them*."—P. 681.

"And we have some details of his [Samson's] history."—P. 703.

"Story of the Levite of Ephraim, in which *the important* historical event is the massacre of the pillaging clan by its neighbours."—P. 705, n. 4.

"It contained the two tables of the Mosaic law."—P. 706.

"The facts given in Jos. xviii. 1 show that the date of its foundation there goes back," &c.—P. 705, n. 2.

"His [Samuel's] position as judge of all Israel seems to have developed at a later period."—P. 708, n. 1.

"*Les traditions recueillies* dans leurs livres sacrés *décrivaient* longuement," &c.

"Il en reste assez sur place pour donner une idée générale de la marche *que l'on prêtait à la colonne principale* des émigrants."

"Israel n'agit pas avec autant d'ensemble et de vigueur *qu'ils* [the Hebrew chroniclers in the book of Joshua] *se le figurèrent*."

"Mais le détail de ses actions véritables *avait été oublié de bonne heure*."

"Histoire du Lévite d'Ephraim, dont..... le fond ne renferme qu'*un seul* élément historique, l'exécution du clan pillard," &c.

"Elle renfermait deux pierres sur lesquelles *on crut plus tard que la loi avait été gravée*" (with *idée* for "statement" in note 3).

"*La tradition* recueillie dans Jos. xviii. 1, *en faisait remonter* l'établissement," &c.

"*Sa transformation* en juge de tout Israel *date de l'époque prophétique*, comme celle d'Éli."

"Narrative" or "sacred writings" is also substituted for *tradition* (often with the past tense), p. 679, p. 696, l. 4, p. 709, l. 1 ("une tradition moins flatteuse"), p. 710, l. 1, p. 710, note 2, and elsewhere.

In p. 65, note 2, and on p. 70, by the substitution of "later times" for *l'époque royale*, the fact is concealed that Prof. Maspero holds the narratives of Genesis in question to have been composed under the monarchy.

2. "For Wellhausen's theory of the probable date of this episode [Gen. xxvii.], cf. Wellhausen."—P. 66, n. 4.

"The episode of Othniel and Chushan-rishathaim..... is by many critics rejected as spurious.'—P. 685, n. 2.

"For Stade's view as to the later development of Judah, see....."—P. 702, n. 1.

"Budde.....endeavours to show that these events were attributed at a later date to Joshua."—P. 703, n. 2.

"Some critics think....."—P. 712.

"1 Sam. xxiv. thought by some writers to have been of much later date."—P. 717, n. 3.

"Sur l'âge probable de cette tradition, cf. Wellhausen....."

"..... repose, de l'aveu général, sur une tradition sans valeur."

"Sur la formation de Judah, et sur l'époque tardive à laquelle il se constitua définitivement sous son apparence historique, cf. Stade....."

"Sur ces faits, *qui ont été attribués plus tard* à la conquête de Josué, cf. Budde....."

"La tradition lui attribua plus tard....."

"1 Sam. xxiv., légende populaire dont la rédaction définitive est d'assez basse époque."

Other instances in which opinions expressed by Prof. Maspero as his own have been transformed similarly into those of "some critics" will be found on p. 684, p. 686, notes 3 and 4, p. 693, note 3, p. 696, note 4, p. 702, line 6, p. 704, note 2, p. 705, note 4, p. 706, note 4, p. 712, notes 3 and 4, p. 714, notes 5 and 7, p. 715, note 1, p. 720, note 4, and elsewhere. P. 714, note 5, and p. 718, note 3, "imagined" and "pretend" are terms of disparagement introduced gratuitously by the translator: in the original the views expressed in these notes are those of the author himself.

3. Passages in which Prof. Maspero's recognition of the value of critical studies has been suppressed:—

"Various works have appeared of late dealing with these books [Exodus to Deuteronomy] from a critical point of view."—P. 447, n. 3.

"On trouvera, dans l'un quelconque des nombreux manuels publiés en Allemagne, l'analyse de ces livres et les opinions courantes sur l'âge des documents qu'il renferme."

Here are two notes which have been omitted in the English translation:—

(On the critical study of the book of Joshua) "Je me bornerai à prendre *les résultats acquis par le travail continu de plusieurs générations* et à les exposer, tout en m'excusant de ne pas pouvoir, faute de place, rendre à chacun la part qui lui revient dans ce travail de sélection et de *reconstitution historique*."—P. 679, n. 3.

"Le refus qu'on lui prête dans la rédaction actuelle du Livre des Juges viii. 22, 23, trahit, comme le feront par la suite les déclarations de Samuel contre la royauté, l'influence du temps où les idées prophétiques prédominaient."—P. 692, n. 1.

A translation is a translation, and its sole *raison d'être* is that it represents faithfully the text of the author. The effect of the alterations and omissions which I have signalized is that in the account which the volume contains of the history and literature of Israel the entire perspective of the author is changed: the reader purchases a book which professes, on this as on other subjects, to give him the opinions and conclusions of Prof. Maspero himself, whereas in reality it gives him something altogether different.

It is surprising that the Society for Promoting Christian Knowledge should have sanctioned this piece of literary bad faith, and that either Prof. Sayce, the editor, or Mr. McClure, the translator, should have lent his hand to it. If the Society undertook to present Prof. Maspero's work to the English public, it is clear that the only straightforward course for them to adopt was either to present it faithfully in every particular, or to prefix a note (which, however, I do not find) stating unambiguously that Prof. Maspero in the original work treated the Old Testament from a critical standpoint, and often expressed sympathy with critics and their work, but that, as they felt sure that their readers would be justly shocked by such views, they had authorized the translator to do his best to eliminate them. VERAX.

Literary Gossip.

MR. BUXTON FORMAN will shortly publish a work entitled 'The Books of William Morris: an Essay in Bibliography,' somewhat on the plan of his volume called 'The Shelley Library'—that is to say, setting forth in a connected narrative the public appearances of the author in a way calculated to give the student and collector such exact bibliographical knowledge of the whole of the printed works as the present age requires concerning not only great men like Morris, but many minor *literati*. It is intended to give several facsimiles and other illustrations, and to add information about manuscripts. Communications from the possessors of any of Morris's manuscripts would be gratefully received by Mr. Forman, who would be glad to hear, indeed, of any out-of-the-way items cognate to the subject of a work at once narrative and bibliographical. His address is 46, Marlborough Hill, St. John's Wood.

MR. S. R. GARDINER lately discovered in the Vatican archives a despatch written by Rossetti early in 1642, when he was nuncio at Cologne, and describing Charles I.'s plan for the rescue of Strafford by the aid of troops from Ireland and Holland. This evidence, which is important as coming from one in the confidence of the Court, will be published in the January number of the *English Historical Review*.

IN the same number Mr. James Gairdner will continue his discussion of 'New Lights on the Divorce of Henry VIII.' Mr. J. R. Tanner writes on 'The Administration of the Navy from the Restoration to the Revolution'; Mr. J. H. Clapham on 'A Royalist Spy during the Reign of Terror'; and Mr. R. Seymour Long on 'Andrew Jackson and the National Bank.'

THE Clarendon Press will publish shortly the Hebrew original of ten chapters of Ecclesiasticus (xxxix. 15 to xlix. 11) lately discovered in the East. It was generally supposed that St. Jerome was the last scholar who saw or possessed it, until recently a Hebrew treatise, written by Saadiah Gaon (about 920 A.D.), was found, in which the author quotes several sentences in Hebrew from Ecclesiasticus. Thus the book was still extant at that time in Bagdad, where Saadiah lived. No further trace of the Hebrew text was discovered until about June, 1896, when a MS. leaf brought to England by Mrs. Lewis, of Cambridge, was recognized by Mr. S. Schechter as a portion of the long-lost original, and was published by him in the *Expositor*. Almost simultaneously nine leaves of the same MS., brought likewise from the East, were identified in the Bodleian Library. The Clarendon Press is now issuing a critical edition of all ten leaves, consisting of the Hebrew original, accompanied by an English translation and the Greek, Syriac, and Old Latin versions, followed by a glossary of new forms found in the Hebrew text, and of words used in new senses. A list is added of the proverbs of Jesus, son of Sirach, genuine and spurious, found in Talmudic and Rabbinic literature, arranged according to the order of the Greek version. The preface gives full literary particulars respecting the book. One main result of the new text is that it proves Sirach to have written classical Hebrew (with the exception of a few New-Hebrew words). Two facsimile pages, the first and last of the Oxford fragment, are appended, showing marginal notes of various readings, somewhat resembling the Massora to the Old Testament.

MR. ARTHUR DASENT, whose forthcoming book on Mayfair is now approaching completion, would be grateful for the loan of any unpublished letters, especially of the eighteenth century, referring to individual houses in Berkeley Square, Hill Street, Charles Street, Curzon Street, and the neighbourhood generally. Communications intended for Mr. Dasent may be addressed to Messrs. Macmillan.

THE Queen has just accepted the dedication of the little collection of hymns for use at the celebrations of the sixtieth year of

her reign, which Messrs. Skeffington & Son will publish during this month. Among the writers are the Bishop of Ripon, the Rev. S. J. Stone, Mr. Chatterton Dix, Canon Twells, Canon Rawnsley, &c., while special tunes will be supplied by Sir John Stainer, Sir Walter Parratt, Dr. Bridge (of Westminster), Dr. G. Martin (of St. Paul's), and others.

THE authorship of Scottish poetry threatens to supply matter of controversy as exhaustless as the battle of Hastings. Another of Prof. Skeat's verdicts is to be attacked. The metrical 'Legends of the Saints,' originally attributed by the late Mr. Bradshaw to John Barbour, were subsequently edited as his by Dr. Horstmann. Contrary arguments of German birth were favoured by Prof. Skeat, on the strength of which the ascription was rejected and the legends re-edited as anonymous by Dr. Metcalfe for the Scottish Text Society. Mr. George Neilson is reassailing the question in the *Scottish Antiquary* for January. He disputes the validity of the rhyme-canon of Dr. Buss, and adduces parallels of substance and diction between 'The Bruce' and the St. Ninian legend conclusive, in his opinion, that only one pen could have written both. As the Ninian legend has passages found verbatim also in another of the legends, it is in a sense the key of the collection, and the authorship of the whole will almost certainly depend on that of the part.

MESSRS. LUZAC & Co. write:—

"We were much surprised to see in last week's issue of the *Athenæum* our name mentioned as publishers of a work by Mr. H. W. Mengedott. No arrangement whatever was made by us as regards this or any other work by Mr. H. W. Mengedott."

AN interesting relic of Pope and Gay has recently been unearthed by Mr. Buxton Forman in his peregrinations among the London bookshops. This is no other than the copy of Gay's 'Trivia' presented by the author to Pope, the fact being authenticated by a bold inscription in Pope's handwriting: "Ex dono Authoris." It is one of the exceedingly few copies which were produced on large paper, and is in beautiful preservation. These large-paper copies have more than a fancy interest; for in them the woodcut scroll ornaments at the headings of the three books of 'Trivia' were superseded in favour of three charming oblong copper-plates, the first a pretty contemporary view of London, the other two the Pegasus and lyre engravings which were used in the first complete or five-canto edition of 'The Rape of the Lock,' published in 1712, the year before Gay wrote his 'Trivia.' It was of course natural that, if Gay had a large-paper copy at all, he should present it to his colleague (with Arbuthnot) in the production of 'Three Hours after Marriage'; and the book is a most interesting find.

THE Cambridge Historical Tripos examination is henceforth to be divided into two parts, the latter including comparative and deductive politics, and a select subject in the history of thought, literature, or art. At Oxford the Christmas examination for Mathematical Moderations has been discontinued.

BISHOP PEARSON during the later years of his life compiled a commonplace book of remarkable passages and striking thoughts which he met with in the course of reading. His widow has placed these in the hands of Mr. Elliot Stock, who will publish them very shortly in a volume, with a preface by the Bishop of Manchester.

As an indication of the continued progress of the Finnish language as a literary vehicle, we note that the number of periodicals written in Finnish and published in 1896 was 111, of which 100 appeared in Finland and 11 abroad. In Finland were also published 72 periodicals in Swedish, and 4 in both Finnish and Swedish.

FOLK-LORISTS may be interested to hear that the Society for "Bayerische Volkskunde und Mundart-Forschung," the foundation of which we announced some time ago, will shortly issue the first volume of its *Mitteilungen*.

THE Parliamentary Papers of the week include Reports on the Charities of Four Yorkshire Parishes; and a Statistical Abstract for the Colonial and other Possessions of the United Kingdom, 1881 to 1895 (*1s. 2d.*).

SCIENCE

Problems of Biology. By George Sandeman, M.A. (Sonnenschein & Co.)

THIS essay has just missed being a valuable contribution to a very interesting discussion. It gives evidence of original thought and wide reading, but its style is such that the class of readers to whom it would have been really useful will never master its contents.

Shortly stated, Mr. Sandeman's object is to test the current theories of life and development from the point of view of philosophy. It was high time some one undertook the task, for the biologist who resents any intrusion of metaphysics into what he is pleased to consider the domain of fact, and looks upon the world as "made in compartments answering to university lectureships," is unfortunately no figment of Mr. Sandeman's imagination. It is precisely to him that 'Problems of Biology' might have been helpful, perhaps even inspiring, whereas we fear that it will be merely unintelligible, for Mr. Sandeman seems to have read German until he has lost the power of writing English.

His first argument is that

"the doctrine of the independence of science from philosophy, always over-emphasized, has, in the case of biology, no meaning whatever..... the problem of philosophy as regards organisms is the problem of biology."

This is rather an overstatement of the case, but it is pleasant to find the case stated at all. Having thus defined his position, Mr. Sandeman proceeds to review in detail the chief biological hypotheses. In each case the questions asked are the same: Firstly, in what, according to the hypothesis under consideration, does the unity of the organism—"the very category of biology," as Mr. Sandeman calls it—consist? And secondly, can an unassailable theory of the unity—of identity in difference—be built up upon the hypothesis? We agree with him that satisfactory answers to these questions are not given by any hypothesis according to which the parts of the organism, or the organism and its environment, are looked upon as unrelated particulars, acting independently of one another. That they postulate this "independence of differences" is the accusation which he brings against the systems of Herbert Spencer, Weismann, Naegeli, and Lamarck. Criticism from a new point of view is always interesting, and we have seldom read a closer piece of reasoning than Mr. Sandeman's account of these hypotheses as interpreted by the light of Hegel and Hartmann; only it requires the patience of a conscientious reviewer to follow him through the perplexing phraseology in which he clothes his argument.

The chapter on "Natural Selection" is quite the weakest part of the book. Here, for instance, is a surprising statement:—

"A species is at no time, in fact, more numerous than can be supported by its means of subsistence, and it seems probable that it never comes near to such a limit."

We suppose Mr. Sandeman means the individuals of a species, in which case the first part of the sentence is a logical quibble, untrue "in fact"; and we know of no reason why the second part "seems probable," unless it is that Dr. Hutchison Stirling finds no reference to the struggle for existence in 'The Voyage of the Beagle,' a reason which is scarcely convincing. And this section is worse than weak, it is in bad taste. Only a very young man could be pardoned for writing as follows:—

"And the achievement of the method [natural selection] is not to explain anything which is, but it is merely to afford us a transition from the really unintelligible of accidental production, to the formally intelligible of conditioned existence. It enables one to follow, hypothetically, the production of the parts of the system of the body, or of the organism and environment, as unconditioned by the other parts of those systems. Then, at a certain point which cannot be shown as phenomenal, these parts come into collision with their conditions, and those only which fit the latter (that is, all those which exist) come to be selected. Thus the Darwinian thunderclap follows upon its proper blaze of abstraction. And all that it succeeds in doing is to offer to us an empty formula of explanation which enables us to explain the parts as essentially unrelated to one another. In this respect, and in harmony with the first postulate, it is an alogical principle, and is necessarily, as in fact, without interest to research."

The average biologist is as little given to hero-worship as any man, but the above will make him rail against "ignorant philosophers," so that, on yet another ground than that of style, the barrier between him and Mr. Sandeman seems impassable. There are, however, a good many psychologists who understand the German of the philosophers, though they accept unquestioningly the most mechanical theories of life from their teachers of physiology. To them we recommend Mr. Sandeman's essay; and if it is not called for in too great a hurry, we expect to see his new edition largely "revised and amended."

SOCIETIES.

GEOLOGICAL.—*Dec.* 16.—Dr. H. Hicks, President, in the chair.—Messrs. W. A. Brend, R. H. Kitson, J. C. E. Lawson, H. N. Perrin and J. Roberts were elected Fellows.—The following communications

were read: 'On the Subdivisions of the Carboniferous Series in Great Britain, and the True Position of the Beds mapped as the Yoredale Series,' by Dr. W. Hind,—and 'Note on Volcanic Bombs in the Schalsteins of Nassau,' by Prof. E. Kayser, communicated by the Secretary.

Institution of Civil Engineers.—*Dec.* 22.—Mr. J. W. Barry, President, in the chair.—The paper read was 'On Steel Skeleton Construction in Chicago,' by Mr. E. C. Shankland.

MEETINGS FOR THE ENSUING WEEK

Mon. London Institution, 4.—'Rays of Light, New and Old,' Prof. J. A. Fleming.
— Victoria Institute, 4½.—'The Botany of Egypt,' Dr Walker.
— Geographical, 8½.—'An Expedition to the Barotse Country,' Capt A. S. Gibbons, Mr P. C. Reid, and Capt A. Bertrand.
Tues. Royal Institution, 3.—'Light, Visible and Invisible,' Prof. S. P. Thompson.
Wed. Society of Arts, 7.—'The Growth and Demolition of Mountains,' Mr C. T. Dent.
— Geological, 8.—'Structure of the Skull in a Pliosaur,' Mr C. W. Andrews; 'On the Pembroke Earthquakes of August, 1892, and November, 1893,' Mr C. Davison; 'Changes of Level in the Bermuda Islands,' Prof. R. S. Tarr.
Thurs. Royal Institution, 3.—'Light, Visible and Invisible,' Prof. S. P. Thompson.
Fri. Astronomical, 8.
Sat. Royal Institution, 3.—'Light, Visible and Invisible,' Prof. S. P. Thompson.

Science Gossip.

We are exceedingly sorry to hear of the decease, at Berlin, of Prof. E. du Bois-Reymond, after a brief illness. He was born in 1818 at Berlin, and began in 1837 studying theology in the University there. After a year of this he migrated to Bonn and devoted his time to geology, but in 1839 the influence of Johannes Müller drew him back to his native city. As early as 1841 he began his celebrated researches into the electricity of nerve and muscle. His striking investigations in this direction attracted the attention of Humboldt, owing to whose encouragement he was able to publish his celebrated 'Untersuchungen über die thierische Elektricität,' and who welcomed him on his election to the Prussian Academy of Sciences in 1850. In 1858 he succeeded Johannes Müller in his chair. In 1868 he became Permanent Secretary of the Academy. His writings on physiology were, it is hardly necessary to say, numerous and important, and the physiologists of the present day owe him a deep debt of gratitude. His lectures 'Ueber die Grenzen des Naturerkennens,' 'Sieben Welträtsel,' and 'Goethe und kein Ende,' were known to all educated men in his own country and to many outside.

The planet Mercury will be at greatest eastern elongation from the sun on the evening of the 6th inst., and will, therefore, be visible after sunset during the first half of the month in the constellation Capricornus. Venus is increasing in brilliancy as an evening star, moving in an easterly direction through Aquarius into Pisces; she will be in conjunction with the crescent moon on the 6th. Mars is decreasing in brightness; he is almost stationary in the heavens, situated in the north-eastern part of Taurus, and will be in close conjunction with the moon not long before setting on the morning of the 15th. Jupiter rises now about 10 o'clock in the evening, in the constellation Leo. Saturn is in the western part of Scorpio, and does not rise until past 4 o'clock in the morning.

The elements of Mr. Perrine's new comet (*g*, 1896) to which reference was made in our "Notes" last week were calculated by Messrs. Hussey and Perrine from early observations. Dr. F. Ristenpart, of Heidelberg, has made another determination of the orbit, with the result that the perihelion passage took place on the 1st ult. The brightness continues to decrease; and the comet is now situated in the constellation Eridanus, its approximate place for to-night (January 2nd) being, according to Dr. Ristenpart's ephemeris, R.A. $3^h\ 33^m$, N.P.D. 90° 57′, and for next Wednesday (the 6th) R.A. $3^h\ 53^m$, N.P.D. 91° 19′.

FINE ARTS

The Communion Plate of the Parish Churches in the County of London. By Edwin Freshfield, Jun. (Privately printed.)

In a former number we had the pleasure of noticing Mr. Freshfield's excellent work on 'The Communion Plate of the Churches in the City of London.' He has now issued a companion volume on 'The Communion Plate of the Parish Churches in the County of London,' and it is pleasant to find it is to be followed by a monograph on 'The Church Plate of the County of Middlesex.' For some occult reason Mr. Freshfield has again chosen to print his work "privately."

The bulk of the present as of the former volume is occupied by a descriptive inventory of the plate, but this is prefaced by an important introduction, divided into two sections. The first begins by explaining what churches are dealt with in the work and what are omitted. Out of upwards of three hundred contained within the eighteen rural deaneries in the county of London outside the City, forty-two only are parish churches, the rest being churches of ecclesiastical parishes and districts of modern origin, and possessing, it is presumed, no plate of any archæological value. All these accordingly are omitted from the work "excepting those built under the Union of Benefices Act," &c.

For historical purposes Mr. Freshfield divides the parish churches into two classes: (1) those of ancient parishes which have existed from time immemorial, and (2) those of certain statutory parishes separated from the ancient parishes by legislation during the seventeenth and eighteenth centuries. Of these a table is appended, mentioning the parish and the date of its creation, the dedication and date of the church, and the name of its architect when known. Some interesting details are also supplied concerning the cost of the later churches. But the greater part of the section is taken up by an account of the working of the Union of Benefices Act, an excuse for which is found in the scattering of plate brought about by the destruction of the City churches. On this subject Mr. Freshfield entered at length in his former volume, and his readers will cordially agree with him that "every obstacle should be put in the way of anything like wholesale demolition."

From the second section of the introduction, which treats of the general characteristics of the plate, we learn that in the county of London not a single mediæval piece of plate has survived. In the City, on the contrary, five specimens have escaped destruction. In the county, too, nearly all the Elizabethan and Jacobean plate has disappeared, and the bulk of the vessels are post-Restoration, eighteenth century, or modern. The last-named, as Mr. Freshfield points out, are usually copied from one or two typical pieces of pre-Reformation plate still preserved in this country, "and in nine cases out of ten, where the artist has tried to improve on the old model, with design or detail of his own invention, the result is a failure." Almost all the plate in the county of London is the work of London goldsmiths, the exceptions being some three or four pieces of provincial make and about half a dozen foreign pieces. Among these last are cups at Bromley and Fulham, and a little goblet at St. Mary-le-Strand.

Among the materials used are a number of jugs, flagons, or cruets made of glass, no doubt because they are cheap, and anything is good enough for a church according to some people; but the use of glass for chalices, as at St. James's, Clerkenwell, is contrary to all ancient custom and should be avoided.

Among the flagons there seems to be much diversity of shape. The prevalent pattern is the tankard, both of the tall type and the shorter, with flat lids, but in later examples the lid is domed. Most of the examples are quite plain, but an elaborate set of three round-bellied flagons is in use at St. James's, Piccadilly, and a handsome tall tankard not unlike the well-known Norwich and Bristol examples is preserved at Kensington.

Of cups only one of the Edwardian type exists (at St. Margaret's, Westminster), and of the Elizabethan period but four have survived. Eleven Stuart examples, six made during the Commonwealth, and thirteen later are all there are of the seventeenth century. There are in addition to the cups of the usual type several others that are of peculiar form or of secular origin. At Bromley both the vessels that serve as chalices are secular and foreign, one being a tall Nuremberg cup, the other a small Augsburg hanap. Hampstead is fortunate in the possession of a very fine steepled hanap, made in 1629, and presented to the church in 1747, and Kensington has a cup of the same type, but without a cover; it is also earlier, with the hall-marks for 1599. At Fulham is a fine steepled cup with characteristic bulbed bowl and cover, of Nuremberg make, given in 1689; and the same church has also a very pretty pair of English cups, made in 1615, with steepled covers.

The paten-covers with which many cups are provided, and patens proper, call for no general remark. They conform to the usual types of either a flat circular plate, or the same mounted on a short foot or stem. Only one example is earlier than 1624. A pretty lobed dish of Lübeck make of the sixteenth century serves as a paten at St. Mary Abbots, Kensington, and two Hamburg basins with *repoussé* work on the rims are in use at St. Mary-le-Strand. A paten almost of mediæval type with peculiar raised ornament, and the cup to which it belongs, also with like ornament, were given to the latter church in 1712.

The almsdishes, as Mr. Freshfield points out, are in general extremely poor. The large and handsome example at St. James's, Piccadilly, made in 1683, has the Last Supper in high relief in the centre, and a *repoussé* border with fruit, &c. St. Margaret's, Westminster, possesses a similar example, though not so good and a few years later in date. Both measure nearly two feet in diameter.

As in most collections of plate, that in the churches of the county of London includes many articles of a miscellaneous character, such as a rose-water ewer, two baptismal bowls, snuffboxes, chairmen's hammers, and the like. The most remarkable of all is the famous tobacco-box belonging to the parish of St. Margaret,

Westminster. The original box is a small one of horn, engraved with the arms of the city of Westminster and a bust of the Duke of Cumberland within a series of trophies, from a design by Hogarth. It was given to the parish in 1713, but has since been enclosed in six successive outer cases, the surfaces of which are covered with names of various persons and with engravings of events of local or national importance.

The beadles' staves in the county of London are considered by Mr. Freshfield to be "quite as good if not better than those in the City" (*sic*). They are over seventy in number, and may be divided into (1) those with pear-shaped knobs, (2) those surmounted by statuettes, models, or other devices, and (3) short maces or wands. By far the larger number belong to the second class, many excellent examples of which are figured in the work. Although, on the whole, the church plate of the county cannot be compared with that in the City as regards the antiquity of individual pieces or in general artistic interest, there are, as we have seen, many articles of unusual excellence.

Mr. Freshfield's inventories, like those in his former volume, appear to be carefully and thoroughly done. They include the measurements, weights, hall-marks (where any), and short descriptions of each piece, and are not overburdened with unnecessary notes on the genealogy of the donors. A useful classified table of every piece of plate (each class arranged in chronological order, with diagrams of the makers' marks), and a list of donors of plate, conclude the volume. No index of the many persons and places mentioned in it is vouchsafed, but on the appearance of the volume on the church plate of Middlesex we are promised a general index to the three volumes.

The twenty-four plates that form the only illustrations to this volume are collotype reproductions of large photographs taken for the purpose. Several of them — such as the picture of the great almsdish at St. James's, Piccadilly, and that of the curious dish at St. George's-in-the-East, and the groups of plate at Stepney, Kensington (St. Mary Abbots), and St. Mary-le-Strand—leave nothing to be desired. The eleven plates devoted to the beadles' staves are also excellent. We should, however, like to know why these eleven plates alone are numbered, while the other thirteen plates, which alternate with them, are not numbered at all. The finding of the plates is on this account no easy matter, and the difficulty is increased by the printer's stupid habit of not numbering the pages that begin with a new parish. Thus out of the first twenty, only 9, 12, 14, and 17 are paged, and of the second twenty, only 21, 23, 31, 35, 37, and 39. Among the former six plates are distributed, and another six among the latter; but as the index of illustrations refers the reader in the case of each of these twelve plates to unnumbered pages, the finding of them is rather a trial to one's patience and temper. Perhaps Mr. Freshfield will see that this defect does not occur in his third volume.

The work is admirably printed and illustrated throughout, and bound in unglazed buckram; but we should have liked a label or lettered title on the back.

ANNUALS.

The Art Journal, 1896 (Virtue & Co.), opens with a clear and firm, but rather too light version of Mr. Stanhope Forbes's capital picture 'Forging the Anchor.' In the first article that accomplished writer Mr. Claud Phillips describes the collection of pictures formed by Mr. G. McCulloch, and rightly deplores the breaking up of certain historic gatherings of works of art which were intact when Dr. Waagen took his very imperfect and too often perfunctory census of the art treasures of Great Britain. But Mr. Phillips rather overestimates the value of the German critic's labours, and he somewhat exaggerates our loss of pictorial wealth. No doubt, however, we have parted with a number of fine things, and it is probable that recent social changes, especially the gradual impoverishment of the "once landed class," whose forefathers in the last century had knowledge, taste, and wealth enough to collect works of art, will entail still greater losses. If it is a special function and duty of a long-established contemporary to extol with the pencil as well as the pen a certain number of painters whose reputations have yet to be made, and others who are not likely to establish a reputation at all, then we are bound to say that the *Art Journal* of to-day is at once conscientious and enterprising in acting up to its honourable principles, so that we read in its pages of several of the illustrious obscure. A few papers enrich the present volume whose writers aim at better things and endeavour to direct popular taste to design of a high stamp. Much judgment and tact are shown in the engravings from some of the choicest contributions to current exhibitions, and the remarks upon them. It is pleasant, too, to read what Mr. George Leslie and Mr. F. Eaton have to tell us about 'The Royal Academy in the Present Century,' and there are several capital illustrations of sculpture, ancient and modern, British as well as foreign. A great proportion of the larger cuts and plates are quite up to the standard of the *Art Journal*. The articles are, as a rule, well written, thoughtful, and competent; their characteristic defect is, as we have before said, their brevity, a defect which seldom fails to damp the enthusiasm of the writers.

The Magazine of Art, 1896. (Cassell & Co.) — There is great improvement in the very numerous page cuts and plates which add much to the attractions of this portly and handsomely printed volume. Among the best of the plates are the frontispiece after M. Aubert's charming 'Country Cousins,' here so called; Mr. M. Raeburn's etching of 'Greenwich Pensioners,' after Millais; and the photograph of W. Hunt's famous drawing in Mr. Humphry Roberts's collection entitled 'Preparing for the Soirée.' A special feature of the volume is the series of cuts after pictures and drawings by Lord Leighton and Sir John Millais, all of them characteristic and excellent, and employed to illustrate an elaborate and sympathetic set of essays by Mr. Spielmann. Similar transcripts accompany the notices of Sir E. Burne-Jones's studies. Among the most satisfactory portions of the letterpress are Mr. J. Guille Millais's papers on 'Sport in Art,' a well-treated and ably illustrated theme which deserves developing on a much larger scale than the *Magazine* could admit of; Mr. W. Crane's discourses on 'The Influence of Architectural Style upon Design,' a valuable notice of an interesting matter; Mr. J. Ward's 'Reminiscences of Leighton'; and Mr. J. S. Gardner's 'Ironwork at South Kensington.' One or two writers betray curious ignorance of the subjects they have written upon; the most conspicuous of these instances is afforded by the anonymous 'Was Hogarth a Plagiarist?' Another instance is Mr. Burtchaell's note on 'The Portrait of Queen Elizabeth lately discovered at Siena,' p. 419, the author of which did not know of another version—doubtless the original of the picture—which has long been in a renowned English gallery. A third and most flagrant instance is Mr. J. Pennell's 'An Experiment.'

The Pageant, 1897 (Henry & Co.), is in some respects a spasmodic magazine, replete with tales of hysterical terrors and curious legends curiously told and wondrously involved. The "Foreword," a laudatory note on the contributors, is hardly justified by the contents of the book, certainly not by its illustrations, the majority of which are very poor—whatever their originals may be. The best of the essays are Mr. E. Gosse's 'Jules Barbey d'Aurevilly,' which, though a little cynical, is a good piece of writing, showing humour and research, and Mr. A. E. Abbott's 'God gave my Donkey Wings.' 'Virago,' by Mr. W. D. Scull, is a well-composed story. Mr. Austin Dobson's verses 'Postscript to "Retaliation"' deserve, if anything could, a place by Goldsmith's genial satire. The best of the cuts, all things considered, is that which reproduces Rossetti's very fine pen drawing of 'Hamlet and Ophelia.' That an original so crude and dull as Mr. C. H. Shannon's rough sketch of a female model resuming her garments, which is rather boldly called 'A Wounded Amazon,' should be copied at all is as surprising as the reproduction of 'Le Premier Bal,' by Mr. C. Conder, of which it is difficult to make anything. On the other hand, Mr. C. Ricketts's 'Autumn Muse' is a very pretty design indeed, suggesting Rossetti.

Vanity Fair Album. Vol. XXVIII. ('Vanity Fair' Office.)—No personage in *Vanity Fair* has been more interesting, or, we may say, better drawn, than Li Hung Chang, whose face and figure by "Guth" are really good and vigorous, and full of character and strength. Among the persons of whom we cannot speak from personal knowledge are several whom "Jehu Junior" describes as good-looking, handsome, and so forth. One would not gather this from their portraits, but it would be invidious to name in this connexion either the men or their likenesses. Fortunately perhaps, vol. xxviii. contains no pictures, true or false, of ladies; but are we to understand that no dames or damsels have made themselves notorious or important during 1896? It is impossible Mr. Alfred Austin can be the Poet Laureate and resemble the feeble personage who figures as No. 642; Mr. Hall Caine certainly does not look the fury he is represented to be in No. 651; Lord Yarborough's friends repudiate No. 661 as a likeness of that peer; but No. 662 may pass muster as a crude likeness of Mr. H. L. B. McCalmont. The young Marquis of Bath need not complain very bitterly about No. 668; nor can Viscount Curzon reasonably object, for his portrait is faithful and sympathetic, one of "Spy's" best works; we may say the same of the Duke of Bedford, but the likeness of Mr. W. Woodall (679) is dull; that of Mr. G. Meredith (659) is a caricature in the tiresome old style of *Vanity Fair*. One of the best likenesses is No. 641, of the late Mr. Du Maurier, by "Spy," who maintains his reputation in masculine likenesses such as No. 660, 'Sir W. MacCormac'; but he is not likely to increase it by performances like 'Sam Loates' (662) and 'Mr. C. C. Clarke' (664).

The Architectural Review, Vol. I. No. 1 ('Architectural Review' Office), is a new candidate for the honours of circulation, and, so far as we can see, appears fully to deserve them. The part before us, being that for November, contains a well-studied and sympathetic essay by Mr. J. E. Newberry on 'The Work of J. L. Pearson, R.A.,' with special reference to Truro Cathedral, illustrated by a plan and numerous photographic views of the building within and

without. A series of papers on the City halls of London, by Mr. H. D. Lowry, is accompanied by clever, though flimsy illustrations by Mr. J. Pennell; and a competent account of the church of St. Bartholomew the Great, Smithfield, and its restoration by Mr. A. Webb, is supplied by Mr. C. E. Mallow. A notice of certain works in metal by Mr. N. and Mrs. E. Dawson is lightened by cuts after a number of excellent designs by the former.

PETERBOROUGH CATHEDRAL.

Sir Wollaston Franks, President of the Society of Antiquaries, has asked the Dean and Chapter of Peterborough to allow the professional advisers of the Society to make some further examination of the west front of the church, and has received a point-blank refusal.

On Tuesday the Chapter met, and it was resolved :—

"The Dean and Chapter regret that they are unable to accede to the request made by the President of the Society of Antiquaries for permission to make a further examination of the west front, with a view to the preparation of a specification for the repair of the north gable. On two different occasions during the present year they have given facilities to the Society for the Protection of Ancient Buildings to make full examinations of the west front, and they gave the deputation of the Society of Antiquaries access to every part of it on December 4th. But they consider that to grant the present request would have a significance which did not attach to any of the former occasions."

This, too, has a significance. It signifies that the Dean and Chapter have at last learnt that the Society of Antiquaries are very much in earnest, are well advised, and know quite well what they are about. It signifies further that the Dean and Chapter and the architects behind them, having made up their minds to pull down, are afraid of the alternative plan of repair advocated by the Society, and hope by locking the door to prevent the preparation of the Society's specification. There is a charming simplicity about this which recalls the Dean and Chapter's first act in the discussion, when they proposed to consider the objections to pulling down after two months, and to pull down meanwhile. But if our information is correct, as we believe it is, this has been thought of too late, for the specification is nearly ready, and the further examination of the building was only sought for the verification of a few points of secondary importance.

The resolution goes on :—

"The Dean and Chapter were as desirous as the Society of Antiquaries can be that the old work should, if possible, be left undisturbed, and it was with this end in view that they obtained a second professional opinion. They are now assured, not only by the distinguished architects whom they have consulted, but also by practical workers of the widest experience in dealing with ancient buildings, that the safety of the fabric is involved, and that the method of repair suggested by the Society is neither suitable nor possible in this case. They feel, therefore, that they would only be misleading the Society if they consented to an examination preparatory to a course of action which they have definitely decided not to adopt."

This has ever been the burden of their song, but the desire to leave undisturbed which is accompanied by an obstinate determination to pull down, and a refusal even to listen to those who offer at their own cost to demonstrate the possibility of repair without pulling down, is of a sort which requires some education for its proper appreciation. And the reference of the matter to Mr. Pearson and Sir Arthur Blomfield is, as we pointed out last week, no real reference at all.

The thanks of every Englishman are due to the Society of Antiquaries for the stand they have made in this matter, and for their refusal to accept as final any "ultimatum" of the Dean and Chapter so long as anything remains to be saved. They are fighting the cause of every old church in the land. Some nonsense has been written by ignorant people, as there always is when any subject is discussed in the newspapers, but the proportion of it is less than usual, and the controversy has opened the eyes of thousands to the mischief which is being done under the name of "restoration." If every stone of Peterborough Cathedral be made as new as the front of St. Alban's, the fight will not have been fought in vain. But we are not without hope even yet that the Dean and Chapter may reconsider their position and may pause before entering upon a work the cost of which they have not now the funds to meet, and the public are not in the humour to find for them. Again, too, there are beginning to be heard ominous mutterings about the state of things which leaves a priceless national monument in the uncontrolled power of five clergymen who may be quite unable to understand its value and importance. And any flagrant abuse of that power is certain to be brought under notice of Parliament, perhaps with results which others besides the Dean and Chapter of Peterborough may deplore.

THE RAEBURN BYRON.

Athenæum Club.

I really cannot allow Mr. Ichenhäuser to shelter himself in a cloud of pointless witticisms. Fortunately the matter at issue is extremely simple. On or about October 10th that renowned art collector informed a journalist—with a view to world-wide trumpeting—that he possessed a portrait of Byron at the age of seventeen, painted by the great Sir Henry Raeburn. Now facts are stubborn things, and cannot be disposed of as easily as so-called "Byron relics." In my letter to the *Athenæum* (November 21st, 1896) I pointed out the inherent improbability of any such portrait having been painted by Raeburn, without, of course, presuming to criticize the merits of the painting itself, which had been removed to America for sale purposes. It may be a genuine Raeburn for all I know or care, but it most certainly is not a portrait of Byron at the age of seventeen nor at any other age. If Mr. Ichenhäuser has himself been deceived, I am very sorry for him, although it is difficult to imagine a gentleman of his attainments—an art collector of such eminence—being bamboozled by a mere frame with "endearing inscriptions."

Truth told, my protest was kindly meant. It was an attempt to serve the public and Mr. Ichenhäuser. There are shoals of so-called Byron portraits in the market at the present time. They do not all claim to be originals—some are modest enough to pose as copies—but they, one and all, claim to be veritable likenesses of the poet at one period or another of his life. Now, in point of fact, there are very few genuine portraits of Byron extant, and those portraits are well and widely known. Mr. John Murray, Lord Lovelace, Lord Leigh, Mr. Webb of Newstead, the Lady Dorchester, the Lady Burdett-Coutts, Mr. Alfred Morrison, Mr. Horace Kent, and the heirs of the Hon. Mrs. Leigh are, I believe, the sole possessors of portraits taken from the life in oils and in water colours. If any other portraits exist, their habitation should be made known. Supposing, for the sake of argument, that we admit the genuineness of Mr. Ichenhäuser's Raeburn Byron, I marvel that it should have been taken to America. There are many persons in England who would have given a great deal of money for that conjunction of immortal names. But a pedigree would have to be produced, and many little statements sifted before the sale. Portraits of celebrated men, by painters of Raeburn's eminence, do not emerge from an obscurity of ninety years without causing something like a "sensation." For the sake of Mr. Ichenhäuser's professional reputation as a connoisseur it would be well for him to bring his precious Byron back to England, where (if genuine) it will abide for ever.

Richard Edgcumbe.

THE NEW GALLERY.—WINTER EXHIBITION.
MR. WATTS'S PICTURES.

More than one hundred and fifty examples of Mr. Watts's art, sculptures as well as paintings, are to be seen in the New Gallery; nevertheless, the collection does not begin with the beginning of his career, although the earliest work on the walls dates from 1834, and it was not till 1837 that he sent his first contributions to the Royal Academy, which were hung by that body when it held its first exhibition in Trafalgar Square. They consisted of two portraits of young ladies and 'The Wounded Heron,' No. 3 in this gallery. The earliest finished picture before us is No. 7, a small half-length figure of *Mr. James Weale;* it was painted somewhere about 1835, and is extremely interesting because, despite a certain timidity and heaviness of handling, it displays uncommon insight into the character of the sitter, firmness in the modelling, and distinct promise that the artist, who was not more than eighteen years old at the time, would become a good colourist of the school of Titian. No. 2, an unfinished, but, to our taste, a far better instance, is a very expressive and beautiful portrait of the artist himself "at the age of eighteen," the Catalogue says, while adding that it dates from 1834. The discrepancies of the dates are not so important as the differences of the works, which seem to indicate that No. 7 is an older example than No. 2, for the style of the latter is broader and less timid, and is certainly symptomatic of a freer and more confident mood. The earliest exhibited painting before us is *The Wounded Heron* (3), a group of birds, which in its firmness and spirited touch is not unworthy of a long-practised hand. From the time it was at the Academy the artist has never been long absent from the public eye, having exhibited, all told, more than 270 pictures in London alone. The present, too, is the third large collection of his works that has been formed in the metropolis, and there was also a numerous one some years ago made in Liverpool. It is clear, therefore, that not only does our painter not fear the test involved in submitting to the public a large number of one man's works, but that the public appreciates such an exhibition of the works of one who, despite the great distinction he enjoys as a portraitist, has always declared that he "paints ideas, not objects." The fact is, however, that, although his portraits yield to none in veracity and in modesty of style and execution, they embody ideas. It is not inconsistent with this that a certain deficiency in what may be called fibre should rarely be quite absent from even the best of Mr. Watts's likenesses of men; when women are in question no lack of sentiment, beauty, or grace is felt. None of the old masters, in fact, has surpassed him in depicting ladies.

But is this collection complete, and therefore thoroughly representative? It is not to be forgotten that, although few men have excelled Mr. Watts as a draughtsman, none of his numerous drawings appears in it. It comprises what is relatively but a small part of his output, either in portraits or in those painted ideas which he takes it to be his duty to produce, although, we are sorry to say, the public does not agree with him in so thinking. His sculptures, which include equestrian statues of the heroic size and in a most heroic mood, are represented by only one bust. Even among the portraits we miss the likenesses of many famous men posterity will be grateful for, among them being the best portraits ever painted of Browning, of Henry Taylor, of Guizot, of Mill, Lord Shaftesbury, Lord Dufferin, Lord Lytton, and Lord Sherbrooke, of Mr. Lecky, of Mr. Calderon, and others still living, and, among women, of the late Marchioness of Waterford and the living Mrs. Langtry.

We may pass on to notice the other pictures which on technical or personal grounds deserve attention. To this treatment of the subject, the arrangement of the works, which is, on the whole, more or less chronological, lends itself fairly well. No work in the South Room is so interesting on its own account as the before-mentioned No. 2, which is described as a likeness of the artist, for it is treated with rare breadth, and a silveriness not common in his later days. Its softness and the clearness of the shadow through which the refined and thoughtful features are seen, are quite charming, and we notice a strong likeness to Keats when a few years older. A sincere enthusiasm pervades the expression, and adds greatly to the attractions of the picture. Of 'The Wounded Heron's' history we have already spoken. Technically it proves that the painter's hand had in the three years that had elapsed between its execution and that of this portrait acquired additional firmness and precision. The *Saxon Sentinels* (4), two figures, larger than life, may technically be said to herald the development of a stately sort of conventional art, distinctly academical, and akin rather to the Bolognese School than the combination of Venetian and Veronese art on which the repute of the artist now rests. The colour of this work glows, and its style is grandiose, but it is incapable of moving us.

The draughtsmanship shows that when Mr. Watts painted the very striking, but unfinished portrait of *Lady Lilford* (8) he had not studied the Elgin Marbles in vain; and in its painting and the massiveness of its modelling, always a great point with Mr. Watts, there is not a little which reminds us of Reynolds's manipulation. The lady's head and the fine moulding of her features must have been instructive to an artist who was bent on developing his power to deal with style.

In design and coloration the whole-length, life-size portrait of *Mrs Nassau Senior* (11) is, comparatively speaking, one of Mr. Watts's weakest works. It will be remembered that this lady was Millais's model for the fair matron, in the famous picture of 'The Rescue,' who kneels on the staircase and takes her two half-clad children from the fireman who had saved them. The splendour of her golden tresses attracted both artists. 'The Rescue' and this portrait were executed at about the same time, *i. e.*, in 1855; but Millais improved the lady's features, which Mr. Watts did not. She died but a few years since. *Lady Holland* (12) was painted in Italy, while the artist was being warmly befriended by that eminent leader of society. It not only suggests the effect of the brilliant sunlight of the Riviera, but is the Lady Holland of 1843 to the life. In fact, she thought so much of her *protégé's* work that, years after, she bequeathed it to the Prince of Wales. The three-quarters-length, life-size *J. Joachim* (14), playing a violin, is one of Mr. Watts's most masculine portraits, dark and somewhat "sunken," as artists say (a circumstance most easily remedied), but, like the better-known contemporaneous portrait of Panizzi, in excellent condition.

No. 15 is one of the best, if not the very best of the portraits of *Tennyson*. It was executed in 1859, and is a masterpiece of flesh painting as well as a perfect likeness. *Una and the Red Cross Knight* (16) is one of the happiest of Mr. Watts's romantic pictures. But charming as its grace, movement, and bright colouring are, they rather diminish its virility and spontaneity; in these respects it resembles *The Childhood of Jupiter* (60), *When Poverty comes in at the Window* (70), *Britomart and her Nurse* (98), and one or two more of his illustrative and anecdotic pictures—not of the allegories, which belong to quite a different category. *Miss May Prinsep's* portrait (21) is pearl-like in colour and delightful in its sweetness and purity; while, painted thirty years ago, the highly finished and thoroughly natural likeness of the present *Earl of Carlisle* (33), then Mr. George Howard, is an exceptionally good example of a manner of painting Mr. Watts seldom adopts. It has not, we think, been exhibited before.

NOTES FROM ATHENS.

Among the archæological excavations of the last month those at Corinth and the islands of Thera and Melos deserve especial notice. Of a city like Corinth, well known for its riches and brilliancy, which only received a temporary check by its destruction at the hands of Mummius, and was restored by Julius Cæsar to new life and something of its ancient glory as Colonia Laus Julia Corinthus, there was, it is admitted, little left. The existence of the city in the Middle Ages, the misery and repeated plundering, which culminated in the disastrous domination of the Turks, and finally the frequent earthquakes, all contributed gradually to destroy the relics of antiquity. The well-known ruins of an old Dorian temple with monolith pillars and the remains of the amphitheatre outside the old city were the only remnants of early date. But the old ruins were hardly in better preservation at the end of the seventeenth and beginning of the eighteenth century, as we gather from the official records of the Venetian archives. Only the amphitheatre was in comparatively better preservation than at present, as can be seen from the report which Francesco Grimani, "Provveditor General dell' armi in Regno," sent from Corinth to the Senate on September 25th, 1700, in which he proposed to employ the old amphitheatre as a lazaretto for the plague then prevalent in the district. This report, together with the accompanying drawing, was published in 1877 in the *Mittheilungen des k. deutschen archäolog. Inst.* Meanwhile, as the newcity occupied the site of old Corinth, more extended excavations, with the view of bringing to light the existing relics, were not to be thought of. But after an earthquake in 1857 had completely destroyed old Corinth, new Corinth by a law of May 22nd in the same year was built 6 kilomètres to the north-east of the old city, and old Corinth was gradually transformed into a decaying village, which at the last census in 1889 only numbered 883 inhabitants. This desertion gave a much freer hand to the advocates of systematic excavation. Such investigations have now been undertaken by the American School here, under the direction of Prof. Rufus Richardson, and the first results were important enough to encourage wider operations.

It goes without saying that Pausanias here, as in all such cases, is the best guide to the scrutiny of the old ground, although his topographical description is not sufficiently clear. Pausanias starts from Cenchreæ, the harbour in the Saronic Gulf, proceeds along the road to Corinth, glances at the monuments there, and then describes the group of temples situated in the market. Then he follows the street which leads to the other harbour, Lechæum, on the Corinthian Gulf, and mentions also other monuments which were in any way connected with those to be found in this direction, but otherwise scattered about the city. Lastly, he gives a long description of the extant monuments, following the road that leads from the market to Sicyon, and passes the temple of Minerva Chalinitis and the group of monuments which are near it on his way to the Acro-corinthus. Keeping this route of Pausanias properly in mind, we see clearly that, with the exception of the monuments scattered about the city, which our guide only mentions casually and out of their place in his walk through the Lechæum Street, all the rest are described in groups. One succeeds another; we need only fix the chief directions and find some of the chief remnants to reconstruct the whole plan of the ground and discover all the monuments, if they are still in existence. When, therefore, the American spade hit on the theatre at the first attempt the discovery was important. This theatre has been excavated to the depth of 22 ft. The discovery, of which there are at present only few details to hand, is not only interesting in itself, but will serve to divulge the other buildings, which still lie underground and undiscovered. It is noticeable that merely the stone supports of the rows of seats survive from Greek times, and a Roman theatre of later date has been built on the same site. With this discovery, however, are connected two others, which will give secure indications for further excavation. A Greek portico 109 ft. long has been discovered, and at a depth of about 7 mètres a carefully plastered street has been laid open for about 17 mètres. A number of very deep springs were discovered at the same time. Among the antiquities of importance discovered is a large vase of burnt earth, which has been put together out of several pieces.

The results up to now belong only to the excavations which have been made. Negotiations between the American School and the Greek Government have ended in an arrangement to buy the fields and hand them over to the archæologists, who will make a systematic and regular excavation. The agreement as to the contents will be that of the French Government concerning Delphi. In accordance with the terms of this convention the ground will, in a short time from the present day, be purchased, and the excavations again begun. I hope that the indefatigable American investigators, both by the publication of their present results and a speedy extension of the range of their fortunate finds, will increase the store of our knowledge of the topography and monuments of Corinth. In my next letter I shall deal with the excavations at Thera and Melos.

Spyr. P. Lambros.

Fine-Art Gossip.

The private view of the Winter Exhibition of the Royal Academy, consisting exclusively of works by Lord Leighton, is appointed for to-day (Saturday); the public will be admitted on Monday next.

The admirers of W. J. Müller and others who, though displeased by the mannerisms of his painting, yet enjoy the brightness of his effects, the sparkle of his coloration, and the extreme cleverness of his composition, to say nothing of his distinction as the finest of the scenic landscapists of our time, will be gratified by a visit or two to the Corporation Art Gallery at Birmingham, in which nearly two hundred of Müller's productions of all sorts and subjects have been collected. They comprise, with hardly an exception, the most attractive, characteristic, and popular of the painter's works. The illustrated catalogue of them is, in its way, a desirable possession.

A marble bust of the Very Rev. Joseph Hirst is to be placed, as a memorial of that distinguished archæologist, in the library of Ratcliffe College, Leicester, of which he was president. The Ratcliffian Association has given 50*l.* towards the expense; the new Bishop of London, Earl Percy, Lord Arundell of Wardour, Lord Gerard, Mr. E. Bellasis (Lancaster Herald), and Mr. Hellier Gosselin have also contributed. Subscriptions may be sent to the Rev. A. Emery at the College.

The Landscape Exhibition of the current season in the Dudley Gallery comprises works by Messrs. R. W. Allan, J. S. Hill, H. McLachlan, A. D. Peppercorn, L. Thomson, and E. A. Waterlow.

We regret to learn that there has been risk of the destruction of the beauty of that very fine house, the British Embassy in the Faubourg St. Honoré, Paris, by the raising of the roofs of the wings *en-avant-corps* on either side of the gate, for the purpose of putting an additional

story above the present *chancellerie*, and one to match it on the other side of the court. More room is said to be needed; but, if so, it would be wise to gain it by boarding-out the consulate rather than by adding a story to buildings which will not, architecturally speaking, bear an increase of height. If the intention to spoil the Embassy be not abandoned, attention will be called to the matter in Parliament on the vote for diplomatic buildings and on that for the salary of the Chief Commissioner of Works.

Numerous and urgent complaints having been made of the essay which precedes the catalogue of the current exhibition of the Society of Painters in Water Colours, the Committee has withdrawn it from circulation.

The Swiss papers record the death of Prof. Ernst Gladbach, of Zurich, on December 26th, in his eighty-fourth year. He was born at Darmstadt, and was Hessian State architect from 1840 to 1857, when he was called to the Chair of Architecture in Zurich, which he held until his retirement in 1890. He is known for his writings on the history and construction of buildings in wood, especially by his 'Holzarchitektur der Schweiz,' which has passed through two edition).

La Chronique des Arts announces that the Paris Salon will be opened this year, for the last time in the Champs Élysées, on April 20th instead of May 1st. It will be closed on June 8th. Pictures intended for this Salon must be delivered at the Palais de l'Industrie between March 5th and 10th, sculpture between the 23rd and 27th, and architectural works on the 28th or 29th.

MUSIC

Life and Letters of Sir Charles Hallé. (Smith, Elder & Co.)

This extremely interesting volume is edited by the late musician's son Mr. C. E. Halle and his daughter Miss Marie Halle, these members of his family acknowledging their indebtedness to Mr. C. L. Graves for valuable and sympathetic assistance. It may safely be said that Sir Charles Halle and Mr. August Manns have done more for music in this country during the past thirty or forty years than any other foreigners who have taken up their residence in England. The present volume begins with an autobiography, which, however, ends with 1865, after which the son takes up the record of the father's life, and ends it with tenderness and reverence. Karl Halle was born on Easter morning, April 11th, 1819, and he says that, curiously enough, Easter Day fell every eleven years on April 11th until he was fifty-five years old. Halle has much to say concerning the eminent musicians he met in Paris in his early years, among them being Spohr, Chopin, Liszt, Cherubini, Thalberg, Stephen Heller, Wagner, Berlioz, and many others of lesser note. Referring to Berlioz, he says:—

"There never lived a musician who adored his art more than did Berlioz; he was, indeed, enthusiasm personified. To hear him speak about, or rave about, a real *chef-d'œuvre* such as 'Ermida,' 'Iphigenia,' or the c minor Symphony was worth any performance of the same. And what a picture he was at the head of his orchestra, with his eagle face, his bushy hair, his air of command, and glowing with enthusiasm. He was the most perfect conductor that I ever set eyes upon, one who held absolute sway over his troops, and played upon them as a pianist upon the key-board."

In 1839 Stephen Heller brought to Halle's rooms in Paris a young musician named Richard Wagner:—

"We all liked him as a frank, amiable, and lively companion, modest and full of enthusiasm for all that is beautiful in art. In 1876, when I met him at Bayreuth, his first words alluded to the pleasant evenings with Heller at my rooms in Paris! What a difference there was between the man of 1839 and the man of 1876!"

The number eleven was as significant for Halle as that of thirteen was for Wagner, for he married his first wife, *née* Désirée Smith de Rilieu, on November 11th, 1841. In 1847 he started "concerts de musique de chambre," never before attempted in Paris; but in the following year the Revolution broke out, his pupils, save one, disappeared, and the master had to think what could be done for himself, his wife, and two small children. The scene is described briefly, but graphically, and also the wrench that he endured in leaving his beloved Paris for England in March, 1848. He says that he was far from anticipating that he would eventually feel at home in England, and be proud to become one of her citizens, and play a humble, but not unimportant part in the development of her musical taste. What great benefit Halle showered on music here there is no need to insist upon, but he is in error in saying that no record could be found of the complete performance of a Beethoven sonata in London prior to 1848. Mr. Deakin, of Birmingham, one of the most erudite of musical critics, has effectually refuted this statement, though it may have been true concerning the late John Ella's Musical Union, a group of small pianoforte pieces being, as a rule, placed at the end of the programmes. At first the stranger's pathway was hard, but gradually Halle made his way, and his account of his first experiences in Manchester, and the state of music in the centre of the cotton industry when he went there, is very amusing. Eventually, in 1858, the celebrated orchestral concerts were started, and though the outcome at first was very discouraging, appreciation gradually increased, and the Halle orchestra came into request all over the country, except in London, where efforts to establish it in favour did not win the success they deserved. This may have been partly because the conductor's beat, though by no means wanting in vigour, was too firm and rigid, so that his perfectly drilled force gave the listener the idea of military precision rather than of individual force and energy. His endeavours to popularize Beethoven's sonatas met with no want of encouragement. Not only were recitals of the entire series given year after year, first at the Hanover Square Rooms, and subsequently at St. James's Hall, but he issued an edition of these immortal works superior in note accuracy and fingering to any that had previously appeared in England, and his chamber concerts were also of the highest value from an educational point of view. Earnest as he was in the interest of what he thought was right in musical art, he was wonderfully genial as a man, abundant testimony as to this being afforded in the present volume.

Mr. Charles E. Halle speaks lovingly of his father's enormous capacity for work, his fondness for animals, his religion as a Roman Catholic, and his political opinions as a staunch Conservative, though he had a fixed repugnance for the polling booth, which he associated with the jury box, to which he was, fortunately, summoned but once in his life. He was wont, nevertheless, to say—of course in jest—that nothing would please him better than to be imprisoned as a first-class misdemeanant with a quantity of books which he never could find time to study while at large, and with access to a piano. More than two hundred pages are occupied by the letters, which are excellent reading, though they do not include the correspondence with Lady Halle, as this is to form the subject of a second volume.

THE INCORPORATED SOCIETY OF MUSICIANS.

The Twelfth Annual Conference of this Association, which seems to be steadily growing in influence for good in the art, was held at Cardiff during the past week, in the Park Hall. At the first meeting on Tuesday the secretary, Mr. E. Chadfield, read the report, which showed that the membership had undergone a steady increase, and that the income was considerably in excess of the expenditure. Mr. W. H. Cummings read a thoughtfully written paper on 'Musicial Ethics.' He contended that teachers should, if possible, confine themselves to one speciality, though in rural districts this was, of course, not always possible. He earnestly advised young musicians to avoid bogus and shady institutions, of which there were unhappily too many, and not to pay for sham titles and degrees, whether of home or foreign manufacture. Mr. Cummings also advocated general mental and physical culture, as tending to add immensely to the value of a man's musical work. In the afternoon Mr. John Thomas, the well-known harpist, read a paper on Welsh music.

On Wednesday morning the Conference was continued, Dr. Bunnett, of Norwich, reading a paper entitled 'Reminiscences of Cathedral Life during the Last Half Century.' He confined himself to Norwich. Some amusement was occasioned by the narration of the various methods by which, in past times, boys were made to open their mouths when singing. Nuts were placed between their teeth, but, as the boys promptly cracked and ate them, marbles were substituted. Spohr was so delighted with the solo singing in 1839 that he began to applaud, but soon discovered his mistake. Everything was done to make the lads good solo singers, and their general education was sadly neglected, which, of course, is not so at the present time. Dr. Bunnett maintained that the cathedral school was a fine training for a young musician, and gave many examples. Dr. C. W. Pearce subsequently read a paper on 'Free Counterpoint.' Of the remainder of the business proceedings we must speak next week.

Musical Gossip.

As already announced, the triennial Handel Festival at the Crystal Palace this year will be held somewhat earlier in June than usual, namely, on the 11th, 14th, 16th, and 18th of that month. The principal artists engaged are Mesdames Albani, Ella Russell, Clara Samuell, Nordica, Marian McKenzie, and Clara Butt, and Messrs. Lloyd, Santley, and Andrew Black.

The concerts at the Queen's Hall on Christmas Day and last Sunday afford eloquent testimony to the rapidly growing taste of the general public for good music. 'The Messiah' attracted a very large audience on Christmas afternoon, and in the evening there was a fairly large assemblage at the concert of sacred music. The afternoon concert on Saturday partook more

of the nature of a ballad programme, but there were several items in the programme not unworthy of the attention of musical amateurs; and the evening Promenade Concert was of the same character as usual, including Wagner's overtures to 'Tannhäuser' and 'Die Meistersinger'; Grieg's 'Peer Gynt' Suite, No. 1; Gounod's 'Hymne à St. Cécile,' for violin, harp, and organ; and Liszt's 'Hungarian' Rhapsody, No. 4. Such musical entertainments, given at a time when the art in its loftiest phases was formerly allowed to rest, may be regarded as a sign of the times.

WE are much pleased to learn that the directors of the Royal Carl Rosa Opera Company have arranged with Mr. H. T. Brickwell to give a short season of grand opera at the Garrick Theatre, commencing on Monday, the 18th inst.

THE programme of the first Popular Concert of this year, that on Monday next, includes Tschaïkowsky's very fine Pianoforte Trio in A minor, inscribed "To the Memory of a Hero." This work, which is rarely performed, is worthy to compare with the Russian composer's 'Symphonie Pathétique.'

MR. MARCUS ALFRED SMYTHSON, for many years chorus-master of the Italian opera under Sir Michael Costa, both at Her Majesty's and Covent Garden Theatres, died on Christmas Day, at the ripe age of seventy-nine. He fulfilled similar duties under the Pyne and Harrison management, and for a time under the Carl Rosa Company. The deceased musician was well qualified for his task, and was generally esteemed in the profession.

THE Weimar Goethe-Gesellschaft has just presented a handsome Christmas gift to its members in the shape of a publication entitled 'Gedichte von Goethe in Compositionen seiner Zeitgenossen.' The collection, undertaken at the suggestion of Prof. Erich Schmidt, is prefaced by a short introduction from the pen of Hofrath Dr. Suphan, editor of the 'Schriften der Goethe-Gesellschaft,' and the musical part has been edited with preface and notes by the musical writer Dr. Max Friedlaender. The volume, issued with the assistance of Dr. C. Ruland, contains the compositions of Beethoven, Mozart, Reichardt, Schubert, Zelter, &c., and ought to be more widely known than among the limited circle of the members of the Goethe Society.

PERFORMANCES NEXT WEEK.

SUN.	Orchestral Concert, 3.30, Queen's Hall.
—	National Sunday League, 7, Queen's Hall.
—	Queen's Hall String Quartet Concert, 7.30, Queen's Small Hall.
MON.	Popular Concert, 8, St. James's Hall.
SAT.	Popular Concert, 3, St. James's Hall.
—	Orchestral Concert, 8, St. James's Hall.

DRAMA

THE WEEK.

OLYMPIC.—'The Pilgrim's Progress,' a Mystery Play in Four Acts. Founded on John Bunyan's Immortal Allegory. By G. G. Collingham.

ADELPHI.—'All that Glitters is not Gold'; 'Black-Eyed Susan.'

MR. COLLINGHAM might have spared John Bunyan the humiliation of having his name associated with the operatic and spectacular burlesque given under the title of 'The Pilgrim's Progress.' No worse fault is to be found with the play, apart from the title assigned to it, than that it is inept and dull. With a widely different interpretation it might even have passed muster, since it is no whit sillier than a score pieces which have done much of late to fill managerial pockets. In spite, however, of the ecclesiastical incense in which a not widely dissimilar production has recently been steeped, it is a mistake to blend religious symbolism with terpsichorean revels. Especially unfair and disloyal is it to couple the name of one of the most zealous of Puritans with a species of entertainment that he would have regarded with horror and dismay. What greater abomination could Bunyan have conceived than to see his own allegorical personages masquerading with painted faces upon a booth at Vanity Fair? This species of outrage (for as such Bunyan must have counted it) is the more regrettable since it is purely gratuitous and superfluous. Except that the names of Bunyan's characters are preserved there is really nothing of Bunyan in the piece. With a view possibly of placating the censure, religious phraseology is avoided, and except the wearing by Christian of a red cross such as might be assigned a Crusader or a nurse, there is nothing to tell that the pilgrimage undertaken is from the City of Destruction to the Celestial City. With much more verisimilitude might the whole be treated as a recovered episode of the 'Morte d'Arthur.' Bunyan's hero is a man such as himself, of homely condition, oppressed with the burden of sin and flying from the wrath to come. In place of the City of Destruction we have now the Castle Joyous, in which Christian is a prince ostentatious and lavish. No burden of transgression rests on his shoulders. He starts in rich armour to go on what, though beset with dangers, is a pleasure trip; and while leaving behind him a mistress fair and princely, he indulges in all sorts of vulgar orgies. No sooner does Apollyon present himself than he is willing to take service with him, and the fiend has to be indiscreetly confidential concerning his occupations and designs to prevent him from becoming his lieutenant. The sorceries of Melusina ensnare at once his senses. The wine-cup is drained so soon as it is offered, and the painted Jezebels of Vanity Fair find him a willing captive. He is, indeed, as Byron said of himself,

> —— as helpless as the devil can wish,
> And not a whit more difficult to damn
> Than is to bring to land a late-hooked fish.

This may do for Rinaldo in the garden of Armida, but to present him as Bunyan's Christian is an insult to common sense as well as literature. That Mr. Collingham has been cramped in his effort by the fear of employing Biblical language is conceivable enough. He had better have left alone a theme necessarily and obviously intractable and employed his machinery to illustrate some tale of fairy damsels and knights of Logres or of Lyonesse. His subordinate characters are of no more vitality. Death is introduced to do nothing whatever but confront for a moment Apollyon, or tell those he meets that he has no immediate occasion for them. Malignity, a species of witch, comes on for the purpose of scolding the robbers of the highway, armed with clubs, to pilfer cheese from a wench's market-basket. Nothing whatever that is done has either interest or significance, and the whole is a simple spectacle with pleasing music and lovely dresses symbolical of nothing at all. Miss Grace Hawthorne, who played Christian, mistook her powers. She smiled affably at the personages, human, celestial, or diabolical, with whom she came into contact, and was "as meek and patient as a gentle stream." Mr. Abingdon assigned some character to Apollyon, and Miss Laura Johnson declaimed with passionate vehemence as Malignity. The whole, however, claims little credit except as a pageant.

On being once more dragged to light 'All that Glitters is not Gold,' by the Mortons, proves to be entirely out of date. The same cannot quite be said of Jerrold's nautical drama, now compressed into two acts. It has a certain breeziness and vivacity. The acting of Mr. Terriss as William commended it to the public. It obtained, however, little more than a success of curiosity, and is not likely long to uphold the fortunes of the Adelphi.

Dramatic Gossip.

THE Drury Lane pantomime of 'Aladdin' is very pretty, has some delightful effects, and is quite free from vulgarity. It will shortly be humorous, but was not so at the outset. Miss Ada Blanche as Aladdin, Miss Decima Moore as the Princess, Mr. Dan Leno as Mrs. Twankay, and Mr. Herbert Campbell as Abanazar had the most prominent parts. Some conjuring performances by M. Cinquevalli were quite marvellous. An aërial troupe constituted a very attractive feature. In a day or two the entertainment will probably repay a visit.

THE improvement in the condition of Sir Henry Irving reported from the outset is maintained, but no date for the actor's reappearance is announced.

'CYMBELINE' was revived on Saturday last at the Lyceum, with Miss Julia Arthur as Imogen, Mr. Frank Cooper as Posthumus, Mr. H. Cooper Cliffe as Iachimo, and Miss Geneviève Ward as the Queen.

'THE KEY TO KING SOLOMON'S RICHES (LIMITED),' produced on Christmas Eve at the Opéra Comique, is a melodrama of the most conventional and commonplace kind, to which some scenes in Matabeleland fail to assign any novelty or significance. Miss Abbey St. Ruth, the author, took part in an interpretation nowise more remarkable than the piece.

ON Tuesday 'Betsy,' Mr. Burnand's adaptation of 'Bébé,' by MM. Hennequin and de Najac, first produced at the Criterion in August, 1879, was revived at the same house, with Miss Annie Hughes in place of Miss Lottie Venne as the seductive heroine. Mr. Welch is now the tutor.

'LOVE IN IDLENESS,' originally given a few weeks ago at Terry's Theatre, has now been revived as an afternoon entertainment at the same house, with Mr. Terry in his original part of Mortimer Pendlebury, and with Mr. Farquhar, Mr. Sydney Brough, Mr. De Lange, Miss Beatrice Ferrar, and Miss Bella Pateman still in the cast.

WITH this piece is given 'Holly Tree Inn,' an adaptation by Mrs. Oscar Beringer of Dickens's tale. The version is cleverly made, and though the proceedings of the juvenile lovers who parody the ways of their elders and elope to Gretna Green with their pockets stuffed with lollipops inspire no great measure of admiration or conviction, the whole goes with spirit, and constitutes an acceptable holiday entertainment. Miss Beatrice Ferrar, Mr. Sydney Brough, and Mr. George Belmore take part in the performance. The action is placed in the year 1820, and the costume of the time adds to the attractions of the play.

A NEW comedy, in which Mr. Charles Collette will reappear in London, is promised for the 18th inst. at the Strand Theatre.

TO CORRESPONDENTS.—F. D.—J. H.—P. D.—E. H. B.—L. S.—T. C.—H. C. B.—R. D. G.—received.

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"It certainly was a splendid service; the men were the pick of those recruited by the East India Company, they were of magnificent physique, and their uniform was singularly handsome. The jacket was much the same as that now worn by the Royal Horse Artillery, but instead of the busby they had a brass helmet covered in front with leopard skin, surmounted by a long red plume which drooped over the back like that of a French Cuirassier. This, with white buckskin breeches and long boots, completed a uniform which was one of the most picturesque and effective I have ever seen on a parade-ground."

At Meerut the metalled highway ended, and the remainder of the journey, about six hundred miles, was done in a palanquin. Early in November Roberts reached Peshawar. Born at Cawnpore and leaving India as an infant, he had enjoyed but little intercourse with his father, and they met almost as strangers.

"We did not, however, long remain so; his affectionate greeting soon put an end to any feeling of shyness on my part, and the genial and kindly spirit which enabled him to enter into and sympathize with the feelings and aspirations of men younger than himself rendered the year I spent with him at Peshawar one of the brightest and happiest of my early life."

The son bears testimony that from his father he learned much about Afghanistan and the best mode of dealing with its people, thus gaining information which proved invaluable to him when, twenty-five years later, he found himself in command of an army in that country. From his arrival at Peshawar until the autumn of 1853, Roberts acted as aide-de-camp to his father, while at the same time he did duty with the artillery. In November he got the much coveted jacket, but his joy was somewhat lessened by the fact of the troop to which he was posted being stationed at Umballa. Life on the frontier has a charm for young men of the right stuff, and Roberts did not wish to quit Peshawar. A vacancy opportunely occurred in one of the troops of horse artillery at the station, and it was given to him. The troop to which he was posted

"was composed of a magnificent body of men, nearly all Irishmen, most of whom could have lifted me up with one hand. They were fine riders, and needed to be so, for the stud-horses used for Artillery purposes at that time were not the quiet, well-broken animals of the present day. I used to try my hand at riding them all in turn, and thus learnt to understand and appreciate the amount of nerve, patience, and skill necessary to the making of a good Horse Artillery 'driver,' with the additional advantage that I was brought into constant contact with the men. It also qualified me to ride in the officers' team for the regimental brake. The brake, it must be understood, was drawn by six horses, each ridden postilion fashion by an officer."

Fond as he was of regimental life, Roberts, like all ambitious young officers, was anxious to join one of the principal departments of the army, and great was his satisfaction when he was appointed to act as a deputy-assistant-quartermaster-general. With characteristic earnestness he threw himself into his new work, and quickly won the confidence of his chiefs. John Lawrence, a shrewd judge of character, met him in camp at Rawal Pindi, and after an inspection offered him an appointment in the Public Works Department. In the chief spending department of the State his ideas would have caused an Indian Finance Minister to sigh. He would have built splendid roads and constructed magnificent bridges, but the vulgar question of cost would not have entered into his calculation. Happily he refused the offer, for it meant forsaking soldiering, and towards the end of April, 1857, he was ordered to report on the capabilities of Cherat, a hill not far from Peshawar, as a sanatorium for European soldiers. Here he first met Nicholson, who was engaged in introducing peace and order in the Peshawar Valley:—

"Nicholson impressed me more profoundly than any man I had ever met before, or have ever met since. I have never seen any one like him. He was the beau-ideal of a soldier and a gentleman. His appearance was distinguished and commanding, with a sense of power about him which to my mind was the result of his having passed so much of his life amongst the wild and lawless tribesmen, with whom his authority was supreme. Intercourse with this man amongst men made me more eager than ever to remain on the frontier, and I was seized with ambition to follow in his footsteps."

But the young soldier was not destined to remain on the frontier. Soon after his return to Peshawar the Mutiny broke out. On May 12th he was summoned to record the decisions of the council of war at which Nicholson suggested the idea of

organizing a movable column to suppress the Mutiny wherever it might appear in the Punjab. The formation of the column was heartily approved by Sir John Lawrence, and carried into execution without delay. Brigadier Neville Chamberlain was appointed to command it, and he chose the future Field-Marshal for his staff officer. When Neville Chamberlain relinquished the command on proceeding to Delhi as Adjutant-General, Nicholson succeeded him, and as his staff officer Capt. Roberts had opportunities of observing closely his splendid soldierly qualities and the workings of his grand, but simple mind. "Nicholson was a born Commander," he writes, "and this was felt by every officer and man with the column before he had been amongst them many days." Capt. Roberts was at the fort of Philour when a message came from Sir Henry Barnard, who commanded at Delhi, begging that all artillery officers not doing regimental duty might be sent to Delhi, where their services were urgently required. Roberts at once felt that the message applied to him. Nicholson was loth to part with him, but he agreed that his first duty was to his regiment. At dawn next morning he left by mail-cart for Delhi. He proceeded to Umballa as fast as horses could carry him, but here a difficulty arose. He had to change mail-carts, but the seats in the fresh vehicle had been engaged some days in advance. But Roberts determined to get on "by hook or by crook," to use a classic expression from 'The Faery Queen.' He called on Douglas Forsyth, the Deputy-Commissioner, who said that he might have a seat in an extra cart that was leaving that night laden with small-arm ammunition. The offer was gladly accepted, and the journey resumed. On the evening of the 29th of June Roberts, after a narrow escape of falling into the enemy's hands, reached our piquets at Delhi. He was told that the Quartermaster-General was most anxious to keep him in his department, but a difficulty had arisen on account of the need of naming some one to help the Assistant-Adjutant-General of the Delhi Field Force, and Chamberlain had thought of him for the post:—

"I was waiting outside Sir Henry Barnard's tent, anxious to hear what decision had been come to, when two men rode up, both looking greatly fatigued and half starved; one of them being Stewart. He told me they had had a most adventurous ride; but before waiting to hear his story, I asked Norman to suggest Stewart for the new appointment—a case of one word for Stewart and two for myself, I am afraid, for I had set my heart on returning to the Quartermaster-General's department. And so it was settled, to our mutual satisfaction, Stewart becoming the D.A.A.G. of the Delhi Field Force, and I the D.A.Q.M.G. with the Artillery."

This hazardous ride was one of the most gallant feats performed during the Mutiny, and the account of it printed in the appendix should be read.

On the 30th of June the future winner of the Victoria Cross first found himself under fire, and in the hard-fought encounter on the 14th of July, while helping the artillery drivers to keep the horses quiet under an incessant fire, he suddenly felt

"a tremendous blow on my back which made me faint and sick, and I was afraid I should not be able to remain on my horse. The powerless feeling, however, passed off, and I managed to stick on until I got back to camp. I had been hit close to the spine by a bullet, and the wound would probably have been fatal but for the fact that a leather pouch for caps, which I usually wore in front near my pistol, had somehow slipped round to the back; the bullet passed through this before entering my body, and was thus prevented from penetrating very deep."

The wound, though comparatively slight, kept him on the sick list for a fortnight, and for more than a month he could not mount a horse or put on a sword. He, however, recovered in time to serve in No. 2 Battery, which was constructed immediately in front of Ludlow Castle, five hundred yards from the Cashmere Bastion. Here he had a narrow escape, being knocked down by a round shot which came through an embrasure. On the morning of the assault, being no longer required with the breaching battery, he was ordered to return to staff duty, and accordingly joined the General at Ludlow Castle. Discouraging reports were received as to the progress of the assaulting columns, and Roberts was sent to find out how far they were true:—

"Just after starting on my errand, while riding through the Kashmir gate, I observed by the side of the road a doolie, without bearers, and with evidently a wounded man inside. I dismounted to see if I could be of any use to the occupant, when I found, to my grief and consternation, that it was John Nicholson, with death written on his face. He told me that the bearers had put the doolie down and gone off to plunder; that he was in great pain, and wished to be taken to the hospital. He was lying on his back, no wound was visible, and but for the pallor of his face, always colourless, there was no sign of the agony he must have been enduring. On my expressing a hope that he was not seriously wounded, he said: 'I am dying; there is no chance for me.' The sight of that great man lying helpless and on the point of death was almost more than I could bear. Other men had daily died around me, friends and comrades had been killed beside me, but I never felt as I felt then—to lose Nicholson seemed to me at that moment to lose everything."

On the morning of the 24th of September, whilst Nicholson's funeral was taking place, Roberts marched out of Delhi with the column that was dispatched to Cawnpore.

"It was a matter of regret to me that I was unable to pay a last tribute of respect to my loved and honoured friend and Commander by following his body to the grave, but I could not leave the column."

Six-and-thirty years after, the present writer stood at the gate of the old cemetery near the Cashmere Gate, not far from the breach through which Nicholson had led his soldiers. In the dusk of the evening he saw a figure go slowly up the path leading to Nicholson's grave. The man placed a few flowers on the tomb, and remained for some minutes gazing at it. Then with quick, active steps he returned. It was Lord Roberts, who had come to pay his last tribute to his loved and honoured friend and commander. The next day the Commander-in-Chief of India left Delhi for England.

Early on the morning of the 10th of October, 1857, the column reached Agra. As the local authorities said that the enemy were nowhere in the neighbourhood, the Brigadier gave orders for the camp to be pitched as soon as the tents should arrive, and he considered (wrongly, as Lord Roberts frankly admits) there was no necessity for posting piquets until the evening. Roberts and Norman (now General Sir Henry Norman) with a few others got permission to breakfast in the fort. They had scarcely sat down when they were startled by the report of a gun, then another and another. Hurrying down the stairs, they jumped on their horses and galloped out of the fort and along the road in the direction of the firing. On reaching the scene of action a strange sight broke upon them. "Independent fights were going on all over the parade-ground. Here, a couple of Cavalry soldiers were charging each other. There, the game of bayonet *versus* sword was being carried on in real earnest." Roberts and Norman rode off in different directions to search for the Brigadier. While thus employed the former was stopped by a dismounted sowar,

"who danced about in front of me, waving his *pagri* before the eyes of my horse with one hand, and brandishing his sword with the other. I could not get the frightened animal near enough to use my sword, and my pistol (a Deane and Adams revolver), with which I tried to shoot my opponent, refused to go off, so I felt myself pretty well at his mercy, when, to my relief, I saw him fall, having been run through the body by a man of the 9th Lancers who had come to my rescue."

Gradually the enemy were beaten off, hotly pursued, and their camp captured. After a halt of three days the column continued its march, and reached Cawnpore on the 26th of October. Here we must leave for the present the story of Lord Roberts's adventures. Some of the most exciting and interesting pages remain to be noticed.

The Gospel Book of Saint Margaret. Being a Facsimile Reproduction of St. Margaret's Copy of the Gospels preserved in the Bodleian Library, Oxford. Edited by W. Forbes-Leith, S.J., F.S.A.Scot. (Edinburgh, Douglas.)

The preliminary investigation with a view to the canonization of St. Margaret may be seen in Theiner's 'Monumenta Vaticana.' According to the account written by her confessor, nearly eight hundred years ago, she "had a book of the Gospels beautifully adorned with gold and precious stones, and ornamented with the figures of the four evangelists painted and gilt." The author goes on to say that the book was accidentally dropped by the bearer as he was crossing a ford, and, after having been long sought for in vain, was at length discovered; but instead of being completely spoilt by the action of the water, it was taken out of the middle of the stream as free from damage as if the water had not touched it. Only in the outer leaves could a slight mark of damp be detected. The book was to her great joy restored to the queen, and the chronicler attributes its preservation to a miracle. The nineteenth century may be pardoned for preferring to assign its discovery and its state of preservation to natural causes, especially as it was admitted at the time that the outer leaves were not protected in the same way as the interior was. The writer's concluding words in the original

are: "Quare alii videant quid inde sentiant; ego propter Reginæ venerabilis dilectionem hoc signum a Domino fuisse opinor." But though many will demur to the miraculous part of the narrative, there is no possibility of denying the truth of the story, which is contemporaneous with the event itself, and is further confirmed by the present appearance of the book after an interval of nearly eight hundred years.

What became of the book during this long period no one knows, but that the identical Gospel book of St. Margaret is now in the Bodleian Library admits of no question. Its discovery was made known to the world by an article in the *Academy* of August 6th, 1887, by Mr. Falconer Madan, Lecturer on Mediæval Palæography at Oxford. It was removed from a parish library at Brent Ely, in Suffolk, and sold at Sotheby's, having been entered in the catalogue as "The Four Gospels, a manuscript on vellum of the fourteenth century, illuminated in gold and colours, from the Brent Ely Library." The book was bought for the Bodleian Library for 6*l*., nobody having any suspicion of its real value. Of course, in the hands into which it came, it was easily detected, and only a few days elapsed before it was proclaimed to be the identical book of the Gospels of St. Margaret which had previously been lost and found.

There are three or four internal evidences of its ownership, two being of the sixteenth century, others of the seventeenth and eighteenth centuries. But of more importance than these is a poem of twenty-three lines in hexameter verse, which exists on a fly-leaf before the beginning of the text. Appearing to have been written at the end of the eleventh or beginning of the twelfth century, it describes the loss and subsequent discovery of the book very much as the story has been related. The verses may have been composed by Turgot, Bishop of St. Andrews, the queen's confessor, but were certainly not transcribed by him, for the scribe wrote the first three lines as prose before he discovered that they were in verse, and wrote the remaining twenty lines properly, with a capital letter at the beginning of each line.

The editor seems to us somewhat to overrate the importance of this document when he speaks of it as "a beautiful specimen of the style and ornamentation of the Canute period" (p. 7). He quotes Prof. Westwood also as saying, "The text of the MS. is written in a beautiful minuscule hand." Its chief value consists in its being the earliest extant specimen of a pre-Reformation Scottish service book; but the writing does not bear favourable comparison with either that of the Canterbury Missal or of the Missal of St. Augustine's Abbey, recently published by Mr. Martin Rule, and the Gospels have been carelessly transcribed, having about fifty mistakes of spelling, or omitting or supplying words.

It may be described generally as consisting of a selection from the Gospels of the Missals in use at that time, most of the pages being more or less illuminated with letters of gold and other colours. It is written on fine vellum, the letters on the leaf in many cases being faintly visible on the other side. On the verso of the leaf preceding each of the four Gospels is a picture of each evangelist respectively, and in the case of St. Matthew the outline of the picture is distinctly shown on the recto of the leaf, owing to the action of the water, but, strange to say, the colouring seems to have been hardly affected by it. The book begins with the first twenty-one verses of the Gospel of St. Matthew, prefaced by the words "Incipit euangelium secundum Mattheum" in vermilion (the first words of this, as well as of the other evangelists, being in large gold letters), and then proceeds to the first extract from the Sarum Gospel, beginning with "Sequentia Sancti Euangelii secundum Mattheum." But there is no other instance of a Gospel being prefaced by a "Sequentia," &c. The passages selected, with the exception of the first from each Gospel, which begins with the initial words of the Gospel, are all prefaced by the usual words, "In illo tempore." All the other Gospels, instead of having the words "Sequentia," &c., are prefaced simply by the words "Secundum Marcum," &c., in illuminated letters.

The account of the Passion is given at full length from all the four Gospels, headed in gold letters "Passio Domini nostri Jesu Christi secundum Matheum," &c., and in St. Matthew's account we have the singular reading, "Vah, qui destruit templum dei et in tribus diebus illud reaedificat?" with the same mark of interrogation which is always used for questions. This is the reading of the Codex Aureus in St. Matthew (though not that in St. Mark) as well as of other early MSS. of the Latin Gospels, and appears in the Westminster Missal lately published by the Henry Bradshaw Society. On the last page devoted to St. Matthew we have the singular mode of writing the words "Pra&imore," the & being made to do duty for the last letter of *Prae* and the first of *timore*. This is the only instance of the kind, though *et* in the middle or at the end of a word is frequently thus represented.

When we come to the passages selected from St. Mark, in the illuminated part of the first page we find in large gold letters "Initium Euangelium" for *Initium Euangelii;* and at the "Passio Domini Jesu Christi secundum Marcum," in spite of the usual commencement, "In illo tempore erat pascha et azyma," the superfluous word "autem" is inserted from the Vulgate, where liturgies usually omit it. Towards the end of the "Passio" here we have again the reading, "Vah, qui destruit templum Dei et in tribus diebus aedificat?" and this reading has not here the sanction of the Codex Aureus, but was once adopted in the original Douai version of the New Testament, although altered in subsequent editions.

In St. Luke again we have the same insertion of "autem" after "In illo tempore" in the "Passio." There is nothing else in the passages selected from St. Luke to notice, except that there are, perhaps, fewer mistakes of writing than in those of St. Mark.

When we come to St. John, the illuminated picture of the evangelist is added on one side of the vellum, with nothing on the other side. In the second Gospel we have the word "servet" written by mistake for *servat* in the form "serv&," and in the next page the curious appearance of the word "aeternam," written "a&'nam," whilst in the very next line the word "aeterna" is written at full length. The mistakes of the scribe in the whole four evangelists amount to about fifty, the most important, perhaps, of all being the omission of the words, in a Gospel from St. Mark, "et Maria Jacobi minoris et Joseph mater," which, if they had been inserted, would have just filled one line of the manuscript, a mistake evidently of the kind of "homœoteleuton." Amongst other mistakes there are two or three omissions of the illuminator to supply the capital letter at the beginning of a line.

The liturgical value of these extracts from the Gospels is, of course, absolutely nothing, yet as an interesting facsimile of an ancient document it will be welcome to many more than those who may be fortunate enough to possess one of the 110 copies to which the impression is limited. In the course of a few years it will probably fetch a considerable price.

It may, perhaps, be permissible to express regret at the editor having omitted the blank pages, fol. 1, 1v., 2v., 21, 30, 37v., 38, and 38v., which would have given a complete representation of the original book, with all the disfigurements of 800 years. We should then have been able to judge how far the pictures of the other evangelists had been represented on the back of the leaf, as that of St. Matthew has been.

We had hoped we should have been able to throw some light on the copy of the Gospels from which these excerpts were translated; but after comparing them with the corresponding portions of the Westminster Missal, with the Vulgate, and other published versions, and after making due allowance for what certainly are, or probably may be, mistakes of the scribe, we cannot find that this manuscript agrees with any known copy. The readings for the most part follow the Vulgate, but there are several important variations from that text. A remarkable one is the omission of the last clause of the thirty-fifth verse of the twenty-seventh chapter of St. Matthew, which appears as taken from the Vulgate in nearly every modern version, but which is undoubtedly a mere interpolation from the parallel passage in St. John's Gospel, and is absent from all the best Greek and most of the early Latin manuscripts. But perhaps the most remarkable omission is that of the name of the prophet Jeremy in the ninth verse of the same chapter, space being left for the insertion of the name. It looks as if the writer was aware of the mistaken reference, but was unwilling to substitute the name of Zechariah for that of the other prophet. It must have been a well-educated scribe who in the eleventh century could have detected the error in the reference.

Green Arras. By Laurence Housman. (Lane.)

The circle of Mr. Housman's admirers widens slowly and steadily. And to them he owes a duty—for they expect much of him, and cry their expectations from the very housetops. Much, however, as they expect from him, he from his readers

expects much more. He expects them to appreciate and follow his erratic evolutions, to acquiesce in his startling conclusions, and, hardest of all, to assent to his somewhat capricious estimate of the value of words. Words are to Mr. Housman sometimes mere sensuous sound values — sometimes symbols deeply weighted, myth-laden — and often he uses them to express ideas. The unsympathetic reader stumbles blind and irritated among the wreckage of the dictionary, and only the sympathetic need hope for treasure, for to know which of the three values attaches to any word or words the reader must be intimately in key with the mood of the moment. Mr. Housman would seem to desire recognition in the character of a great master of words. Taking him in that character, and allotting to the public the part of Alice, Lewis Carroll's dialogue will be found to sketch accurately the relative positions:—

"'When *I* use a word,' Humpty Dumpty said, 'it means just what I choose it to mean—neither more nor less.' 'The question is,' said Alice, 'whether you *can* make one word mean so many different things.' 'The question is,' said Humpty Dumpty, 'which is to be master, that's all.....They've a temper some of them—particularly verbs, they're the proudest; adjectives you can do anything with, but not verbs—however, *I* can manage the whole lot of them! Impenetrability! That's what *I* say.'"

This, clearly, is what Mr. Housman says, and he, alas! is not always master; sometimes after one of his struggles with his native tongue the honours remain divided. Perhaps one of the less pleasant feelings inspired by a book which, after all, has in it much that is quite remarkable, is the feeling that much must have been dropped between the lines during the conflict between the author's sense of style and his contempt of sense.

When Mr. Housman writes, as he often does, a poem that transports us into the world of dreams, he seems to claim that the words should only just brush the senses with a surface of meanings, plausibly deep or shallow according to the reader's degree of lassitude. Thus 'The Stolen Mermaid' and 'The Water Ghosts' have phrases which almost seem, for the sake of the author's delight in mere quaint decorations, to have left concrete meaning behind them—or is this betrayal of sense by sound merely an interesting if hazardous experiment, an attempt to pull the reader, by the ear, into the mood required of him? Be this as it may, it is a method which will try even the sympathetic, and which to the unsympathetic is merely exasperating. We ourselves claim to be sympathetic. Mr. Housman has produced passages — sometimes whole poems — full of music subtle and rich, full of thought, always fine, and now and then deep and high.

The temptation of comparing Mr. Housman's work with the work of Rossetti may, for many a good year yet, be set aside. But one must remember—being forced to the remembrance by sterling qualities and strong defects—that here is work from a hand trained to express itself in two mediums, and borrowing qualities from the one for the other. Every poem or passage in which the author succeeds has the power of making us see a picture. The metaphor by which Antæus describes to his blind mother the stars reflected on the sea is striking and beautiful, however out of place in a mythological setting:—

They look, and see my Father's palaces
Shine in blue fathoms underneath the bay:
There with long wands like pilgrims enter they
And feast.

'The Gazing Faun' supplies a fine couplet, where the union of the author's two arts shows plainly:—

The playing of waters a coronal wound
Melodic with ripples and tendrils of sound.

But quotation can only do injustice to a book full of mysterious charm, and possessed by a pervading atmosphere of beauty none the less real in that it sometimes evades analysis—a book of strange virtues and defects. It reflects, we hope with the same promise of ultimate performance, the qualities which in his other art have won recognition for its author—qualities, perhaps, pointing to final mastery, but meanwhile elusive and indocile, and only very reluctantly tending to put off their waywardness. Outwardly and visibly the book is triumphant in its own type of beauty. The illustrations are as unequal as the verse, Antæus being an insult to common as well as to æsthetic sense, and 'The Three Kings' a gem of true beauty. In fine, 'Green Arras,' with all its faults and shortcomings, is the work of a poet. We cannot yet place him among the great ones, but his genius and our justice alike forbid us to class him with the crowd of minor poets who sing nowadays in thin-voiced, many-throated, weariful chorus, and to whose metric ailments one longs to offer the old prescription: "Live on sixpence a day and earn it."

A History of Dumfries and Galloway. By Sir Herbert Maxwell, Bart., M.P. "The County Histories of Scotland." (Blackwood & Sons.)

Almost, if not quite, the most original effort in history during the last twenty years was a twelfth century biographical study in which the value, picturesque and human, of charter evidence was illustrated with unmatched force. What is true on the high scale holds equally in the story of a parish or a shire, and the like standards of test apply in the criticism. Sir Herbert Maxwell's style is so direct, clear, and natural that with a stock of patience he could have produced a model county history; he has all the necessary sympathies—the pity is he has not the patience. Whoever writes South Scottish annals without laborious use of the Rotuli Scotiæ, the Exchequer Rolls, and the Great Seal Register essays a perilous adventure. History without charters is but writ in sand. Sir Herbert's easy chapters exemplify what can be done by leaving the chief printed records (except Mr. Bain's invaluable calendars) practically out of account. Although Dumfries is first on the title-page, the stress is on Galloway. Probably the publishers are answerable for coupling two irreconcilables with little except a boundary line in common. The author himself is responsible for a much heavier percentage of error than is excusable in one of a standard series so important. It is not merely that a vast body of necessary information is absent which ought to have been compactly summarized. It is too evident that the omissions are explained by a harder word than "forgetfulness." For instance, it is stated that Kirkcudbright, the capital of Eastern Galloway, first became a royal burgh in 1455. It was a royal burgh under David II. After this one need not wonder that the charter stories of Sanquhar and Annan have no mention in spite of the light they cast on the influence of war and rebellion on burghal fortunes. The constitutional side has no charm for a writer who perpetually falls out of his line of march to pick up some Gaelic etymology—worth a pin's fee usually or less. A weighty problem of that sort he is apt to ignore. The odds are considerable that it will be news to him that Galloway as a bishopric contained three deaneries: the Desnes, the Farnes or Farinnes, and the Rhynns—all names in need of rational definition. The fondness for Gaelic speculation might have led to conclusions on Celticism in Galloway; on the clan system, can, caupes, sorryn, and fachalos; on "the office of Tochiadarroche in Niddisdale"; and on kindly tenancy. Such themes are unknown here, and when a rare piece of racial evidence comes up it passes unrecognized. Thus Amulliekyn, a seventeenth century surname, is misconstrued into Irish O'Mulligan, whereas it appears in Galloway as Ap Molegan in the Ragman Roll, and is of prime moment as a Welsh or Cymric name-form in the district in the thirteenth century. In the adaptation of Skene's 'Celtic Scotland' to Galloway the conclusions have not been submitted to adequate local test.

Most old canons change, but to tell the facts remains for historians. Here, unfortunately, inaccuracy is everywhere. Sulwath, not "Sulwe," is the typical form of the primitive Solway, which Sir Herbert has not discovered was a ford. "Yry, yry, Standard," was not an English war-cry in 1138; it was a taunt to Galwegians afterwards. "Flores' History" is a unique method of citing a Rolls series volume, and one that tells its own tale. Skene wrote 'Flores Hist.,' an abbreviation recognizable by the tyro as 'Flores Historiarum.' Sir Herbert, borrowing as his manner is, makes the reference ostensibly his own, and in the process corrects Skene by deforming the transformed "Flores" into a personal name! Two invasions of England in 1173 and 1174 are rolled into one. Gilbert of Galloway did not pay his 1,000*l.* indemnity. The presence of Alan, Constable of Scotland, at Runnymede is called "an example how strangely the allegiance of the Scottish magnates was divided." Sir Herbert has forgotten that the Scottish king himself actively sided with the barons, and that Magna Charta contained a clause for his benefit. Bardonan, said to have been in Galloway, was according to the Great Seal Register in (Dalton parish) Dumfriesshire. The Scottish hostages of Edward I. in 1297 did not die in Lochmaben Castle, which was not then a "terrible fortress": they died in Carlisle. Sir Herbert has not considered the contemporary statement that Edward took Lochmaben Castle in 1298. He has devoted some space to Edward's Scottish campaign of 1300, and says that Annandale was laid waste and Galloway spared. There appears to have

been no such devastation. Mr. Bain's calendar might have prevented the continued suggestion that the garrison of captured Carlaverock were hanged. Edward did not hang the constable; it is not likely he would hang any of the others. Sir Herbert is under the strange impression that the elaborate supplies for that invasion were of local production. That he possesses small acquaintance with the Wardrobe Accounts cited is seen from his silence about the fortification of Dumfries, and his failure to grasp the plan of the expedition, or observe the presence of an English fleet in Kirkcudbright Bay. Edward, he says, after the delivery of the Pope's bull to him in the last days of August, remained in Dumfries until the end of October. In fact, he was in Cumberland by September 2nd, army and all.

Independent generalizations scarcely exist in the book; the omissions are vital; wherever there is detail there is blunder. Palgrave would have yielded a valuable list of forfeitures of patriots by Edward I. The grant of so great a fief as Annandale to the De Bohun family is amongst the things about which one wonders how they could possibly have been left out. It curiously resulted in the concurrent running for about three quarters of a century of an English and a Scottish title, complicated by a Balliol grant to Percy, between whom and De Bohun there was litigation over the right.

Has Sir Herbert devoted ten minutes' investigation to the McKie, Murdoch, and McLurg legend about a hassock of land in Minnigaff granted by Bruce, "so 'tis said," and divided betwixt the three heroes of the long bow? Is it rash to suggest that, after Bruce's time, before the Murdochs in Cumloden there were McKies, and that before McLurgs in Kirouchtie there were Herons? If these inferences from the Great Seal be facts, what becomes of the fair tradition of the widow's three archer-sons who mysteriously managed to acquire three separate surnames, without Christian prefixes? Such tales ought not to pass for ever as history, unsifted. Perhaps this one has as much verity as there is in Sir Herbert's date of 1570 for the New Wark of Dumfries, a building named in 1506, or in that of the battle of Annan on Christmas Eve, 1332, which actually took place on December 16th. Edward III. did not grant a manor to Sir Eustace Maxwell in 1335, he only promised one, and Sir Eustace went back to the Scottish faith soon afterwards. Sir Herbert's entire failure to catch the sense of the Balliol period is seen in his capital omission to observe and record that the effective movement to throw off the Balliol-English yoke in the south was native to Dumfriesshire, where William of Carruthers rose about 1335. Not less disastrous is the absence of references, even at second hand, to the great body of documents on the occupancy by the English of their chief castle of Lochmaben, and their minor forts in Dumfriesshire and Galloway. When Sir Herbert finds time to glance at the Rotuli Scotiæ he will find some really interesting things there.

Sir James Lindsay could not have been murdered in June, 1356; at any rate, he was alive, as was his murderer, in the autumn of 1357. Regarding the Stewartry of Kirkcudbright, the distinctive title of Galloway on this side Cree, it is really amusing to see that Sir Herbert has yet to discover that, coeval if not far older, there was a Stewartry of Annandale as well, which lived on until the present century. We are by no means satisfied with Sir Herbert's account of the Gallovidian Stewartry, dating it categorically from 1372. It certainly was called a bailiary in 1426 and a constabulary in 1429, although the bailie of 1426 was steward in 1429. The murder of the Tutor of Bomby does not rest on Pitscottie's authority: Buchanan mentions it. The story of the battle of Kirtle in 1484 loses immensely because the narrator knows nothing of the charters behind, which so dramatically illumine the last stand of the Douglases. In 1488 the battle of Sauchie is unrecorded, although the long spears and wild shout of the Dumfriesshire men determined the fate of James III. Relative to the clan fight of Maxwell and Johnstone in 1593, Sir Herbert has a startling ascription, citing the 'Lads of Wamphray' as "Scott's spirited ballad." He says no punishment followed on Lord Maxwell's burning of Dalfibble. It was one of the two charges on which he was beheaded. The other was the murder of Sir James Johnstone in 1608, the last atrocity of a long feud. The late Mr. William McDowall —whose work on the burgh of Dumfries is one of the half dozen really first-class performances in local Scottish history, and whose labours Sir Herbert has often used with the scantest recognition — somehow overlooked the exact scene of that famous assassination, effected at a meeting ostensibly for a reconciliation. Sir William Fraser, writing after Mr. McDowall, has the same oversight. Sir Herbert — really copying, though professedly quoting original authority — of course follows. The fatal tryst was held on the slope of Auchnane, in Tinwald parish, a bold ridge, visible from the Caledonian Railway, six miles west of Lockerbie. The Murder Loch near by preserves, no doubt, a record of the crime.

The list of errors noted on a single perusal is yet far from ended, but Sir Herbert must be weary of correction. So are we. For anybody not primarily concerned to obtain authoritative historical information the book will be bright and readable, a not ineffective general survey of a long period of provincial history, with many biographical characterizations and stirring episodes vigorously written. Its utter inadequacy in knowledge of records, however, to say nothing of its besetting inexactness, unfits it from seriously ranking as a standard county history. The bibliography is useful, though far from complete. The old maps from Blaeu's atlas and the modern one by Bartholomew are most serviceable and excellent in their several kinds.

The Life of Thomas Hutchinson. By James K. Hosmer. (Boston, U.S., Houghton, Mifflin & Co.)

The last royal Governor of Massachusetts Bay was one of the great Americans of the old colonial days. His 'Diary and Letters,' of which the first volume appeared in 1883 and the last in 1886, revealed the man to the world and heightened the respect entertained for his memory. His 'Life,' as now written by Mr. Hosmer, is not a mere compilation from the 'Diary.' The author has drawn upon the archives of Massachusetts for unpublished letters and details, and has used his material in a judicial spirit, which some of his countrymen will condemn as unpatriotic, but which entitles him to the esteem as a biographer and historian which the late Francis Parkman earned and received.

Hutchinson's education was begun at a grammar school in Boston, continued at Harvard University, and completed after he became M.A., when he set himself to the careful study of Latin and French. His bent was to historical writing, and he set himself in early life to collect books for that history of Massachusetts which constitutes one of his best titles to honour and remembrance. His father was a merchant, and he learned in his father's counting-house the details of business and the means whereby to make himself independent in fortune.

Having a turn for public life, he was elected by his fellow burgesses, in 1737, to represent them in the House of Assembly, and his first duty in that position was to draw up an address congratulating George II. on having returned from Germany in safety, despite the famous storm recorded by Lord Hervey. He inspired confidence in his financial capacity. A boundary dispute between Massachusetts Bay and New Hampshire requiring settlement in England, he was deputed in 1740 to cross the ocean, and he returned home, after thirteen months' absence, as the successful advocate of his native colony. In 1749 he was Speaker of the House. The colony was then suffering from a paper currency. The sound sense and tact of Hutchinson were exercised to restore specie payments and prosperity. His zeal for the public service was rewarded with threats to burn down his house. When everything worked smoothly he was popular; till then, however, those who believed that the shortest cut to wealth was to issue paper money had opposed and reviled him. Mr. Hosmer justly remarks that "democracies never appear to so poor advantage as in the management of finances, and no more conspicuous instance in point can be cited than that of provincial New England throughout the first half of the eighteenth century." His statement might be illustrated and enforced by instances of a later date in American annals. He is not unmindful, indeed, of modern history when he remarks concerning the Writs of Assistance, against which Otis thundered, that "freedom, to be sure, was outraged when a customs officer invaded a man's house, his castle; but high tariffs cannot exist without outrages on freedom."

The passing of the Stamp Act was the measure which led to the independence of the United States. It was not to the taste of Hutchinson, yet he was unprepared or disinclined to oppose in an official capacity anything which had received legislative sanction. Mr. Hosmer is both full and candid in his comments. He points out that George Grenville was most conciliatory. The outlay for the American civil and military establishments had risen from

70,000*l.* to 350,000*l.* a year. He thought that America should contribute something. He stated the case to the agents for the chief colonies and expressed his readiness to adopt an alternative scheme. Mr. Hosmer points out that if some representation in Parliament had been allotted to America, no dispute about taxation would have occurred. Such a scheme had been suggested by Franklin; Otis had favoured it in New England; Adam Smith advocated it, and Grenville did not oppose it. Two men in America—Patrick Henry, of Virginia, and Samuel Adams, of Massachusetts—had set their hearts from the outset upon the severance of the colonies from the motherland, and their voices prevailed.

The position of Hutchinson was most trying. He objected alike to revolution and tyranny. Perhaps he saw too clearly that the question at issue had two sides. A letter written to Col. Williams on the 26th of April, 1765, reveals his character:—

"As for those men you talk of and wish for, they are only to be found in Plato's Commonwealth. We that fancy we are most like them, although we durst not pursue any measure which appears to us to be against the public good, yet we see many things through a false medium, and are balanced, though insensibly, by one prejudice and another. Perhaps the case is the same with some who are opposite to us in public affairs, who vote quite different from us, and are under insensible bias the other way. This consideration should tend to keep us from discontent and disturbance in our minds when measures are pursued contrary to what appears to us to be right. Possibly we may be mistaken."

In the summer of this same year Hutchinson's house at Milton was attacked by a mob, the furniture was destroyed, the manuscripts which he had been collecting for thirty years were scattered or destroyed, and he narrowly escaped with his life. His only offence was to doubt the wisdom of those who were openly preparing the way for rebellion and revolution. He was then Chief Justice; he afterwards became first deputy and next Governor of Massachusetts Bay. In May, 1774, he embarked for England, having been temporarily superseded by General Gage. The king desired to learn from his lips the story of Boston. He died in London on the 3rd of June, 1780, at a time when a mob ravaged the City and destroyed the dwelling and papers of a greater Chief Justice than the first historian and last royal Governor of New England.

Mr. Hosmer writes with a moderation which inspires confidence in his judgment. His references to the chief points in dispute are in very good taste. The policy of sending two regiments to keep the peace in Boston was entirely mistaken; but justice has been withheld from the soldiers, and he adds this tribute to the regiments concerned, which does as much credit to himself as to them:—

"Few organizations of the British army have a record more honourable. The 14th [now the Yorkshire Regiment] was with William III. in Flanders; it formed, too, one of the squares at Waterloo, breasting for hours the charge of the French Cuirassiers until it had nearly melted away. The 29th [now the Worcestershire Regiment] was with Marlborough at Ramilies; with Wellington in the Peninsula it bore a heavy part, as may be read in Napier, in wresting Spain from the grasp of Napoleon. A mistaken policy had put the regiments into a position where they deserved pity; to fight it out with the mob no doubt would have been far easier and pleasanter than to yield. For brave soldiers to forbear is harder than to charge, and one may be sure that, in the long history of those regiments, few experiences more trying came to pass than those of the Boston streets."

The particulars in this work which now appear for the first time complete the picture of the last royal Governor, who was not the least worthy of the natives of New England. Mr. Hosmer has executed his work so well that it is a model for his countrymen and deserves the careful study of our own.

NEW NOVELS.

Cursed by a Fortune. By G. Manville Fenn. (White & Co.)

SINCE the days of the ill-starred Clarissa, few heroines have had to undergo a persecution so audacious as Kate Wilton, the heiress in Mr. Fenn's last novel. First urged by an impecunious uncle, a so-called "squire," and his wife to endow with her hand their oaf of a son, then rescued through her bedroom window by a persuasive middle-aged attorney, she is imprisoned by that eminent gentleman in his house in Bloomsbury, and finally nearly loses her life by the drugs administered to her for the basest of purposes. Fortunately the oaf, who undergoes a Cymon-like transformation of character through his attachment to another maiden, and a gallant young doctor, who is only deterred by Kate's wealth from declaring his virtuous passion, arrive in the nick of time for her rescue and the physical doubling-up of the limb of the law. The dialogue and characters are, for the most part, heartily vulgar, and of psychological interest there is little or none; but it will be imagined that in the author's practised hands there is no lack of incident, and the story runs unflaggingly from start to finish. We much prefer Mr. Fenn in his Christmas vein, but if he must attempt fiction for adults, this is not the worst of his enterprises.

The Juggler and the Soul. By Helen Mathers. (Skeffington & Son.)

"To be the little wife of a great man" was, in the opinion of Miss Mathers's heroine Ninga, "infinitely preferable to being the great, or say notorious, wife of a little one." It is sad that a young lady of such admirable sentiments should be tortured through her innocent affections by the fate which subjects her to the consequences of an unhappy scientific experiment. Mr. Sabine is a great surgical genius and discoverer, and has succeeded in reanimating the actually dead by transfusion of the blood of the living. It is to his care that Ninga is entrusted by her father, an absentee in India, and in his household she soon reigns over the hearts not only of its master, but of his two pupils, the buoyant, generous Arthur and his dark, saturnine comrade Jasper, a man of more years and strange experience of the magical systems of the East. When readers find, as they do almost at the outset, that the *savant* himself is the secret object of Ninga's attachment, but that his age and modesty prevent his understanding her heart, they are prepared for a triangular complication that promises not too smooth a course for youthful passion. But the terrific surgical secret that Sabine shares with his one deaf-mute assistant constitutes an element in the case that removes it from all ordinary experience. Miss Mathers utilizes this unholy power in a startling, but not inconceivable manner in her story, to which we refer our readers not only for its blood-curdling qualities, but for the very womanly study of the Anglo-Indian maiden, whose final happiness will be found an actual relief.

Dorothy Lucas. By Edgar D. C. Bolland. (Digby, Long & Co.)

MR. BOLLAND'S story belongs to a fast vanishing class of fiction, in which there is invariably a baronet, and he, as invariably, a betrayer of youth and innocence. In this case we prefer to substitute "ignorance" for "innocence," since we cannot admit that a young lady who lies to her parents, and whose instinct does not warn her against meeting a man of doubtful reputation at a restaurant, is possessed of the latter quality. In fact, we consider Dorothy a vain and vulgar little person, quite on a level with her parentage. The *jeune premier* of artistic temperament is another familiar type, as is the Dissenting minister with his regrettable lack of principle. Finally, there is the *deus ex machinâ*, John Wilson, who rescues the maiden in distress, and sets everybody right without apparent effort. From these elements the author has produced a not very well-written story, which the reader will feel might have been less readable had it also been less commonplace.

The Gleaming Dawn. By James Baker. (Chapman & Hall.)

A NOVEL dealing with the Hussite (Mr. Baker prefers Husite) wars in Bohemia is indeed a novelty. The author interests his readers deeply in Zizka, Prokop, Magister Payne, and other Bohemians who took prominent part in the national movement following the treacherous execution of John Hus at Constance, and readers of Count Lützow's recently published monograph on Bohemian history, noticed by us on September 19th, 1896, will recognize many familiar names both of people and places. A revival of interest in the history of the Hussites is appropriate. As Mr. Baker points out, the doctrines of Wyclif showed more vitality among the Hussites of Bohemia than among the Lollards of England. So in his excellent and interesting romance 'The Gleaming Dawn' the reader is introduced to a little body of Wyclifites in England and at Oxford, and soon accompanies them to Bohemia to fight against the Papists for faith and freedom. It will strike even the casual reader as extraordinary that this novel should show not only exciting scenes, but great accuracy of detail. The mere mention on p. 73 of the English Bible in Prague alone involves no little historical knowledge and research. The reference is quite exact and chronological. As a romance of the early part of the fifteenth century, Mr. Baker's novel deserves to rank high. He has a good story to tell, he writes well, and

there is no cessation of the reader's interest in the events narrated. The worst line of the book is the first, which is a marvel of cacophony—"Will the world ever wot aught of all the wild fury," &c. Otherwise the book is essentially good literature throughout.

A Tale of the Thames. By J. Ashby-Sterry. (Bliss, Sands & Co.)

It is pleasant in winter to read of the sunny days of July on the Thames and of the love-makings of two young couples, "illustrated," as the author expresses it, with lyrics of his own composition. The story and its incidents are cleverly designed as a setting to Mr. Ashby-Sterry's bright and graceful verses. One of his *dramatis personæ* well recalls Mortimer Collins's poems of the Thames, which are too seldom read to-day. 'A Tale of the Thames,' though short and slight, is eminently pleasant to read, and not a page of it is disappointing. Mr. W. Hatherell's drawings in black and white are good, and form an agreeable accompaniment to Mr. Ashby-Sterry's literature.

A Mere Pug. By Nemo. (Digby, Long & Co.)

It is possible to imagine the existence of persons who can enjoy a story narrated by a pug to a "delicate little terrier." The example of Ouida's 'Puck' does not suffice to justify an unsuccessful attempt of a somewhat similar description. The writer has a story to tell and there is some pathos in it; but in the case of 'A Mere Pug' the effort is hopeless from the start.

FAIRY TALES.

There is something pleasantly novel in *Eileen's Journey*, by Mr. E. A. Jelf (Murray), for, as the author writes, "it is a magic journey, in which she travels through the centuries as mortals travel through space." Her progression is, of course, backwards. The journey is "made in search of beauty and goodness," and "the thread of a single fairy tale—with a single governing idea—is woven through the whole." The thread is, however, very thin, for, though Eileen is "personally conducted" by Queen Titania in a fairy chariot borne by eaglets to a magic train which carries her into the past, there is no fairy tale at all. We grieve to say, too, that Mr. Jelf has had to go back all but forty years to find any "scene" of sufficient beauty or goodness to justify his heroine's leaving the train to see it. She then alights at Station A.D. 1857, and witnesses the siege and relief of Lucknow, which are well described. Of course, to see many of the striking events of history completely, weeks, months, and sometimes years, were required, and while Eileen was at Lucknow time went on; but at last she returned to Station 1857, and once more sped backward in the century till she reached Station 1845, when she alighted in the frigid zone on the deck of the Erebus to be present at the death of Sir John Franklin. To make the balance true, she visited the torrid zone at the moment when Livingstone was in the clutch of the lion. After this she was at the Duchess of Richmond's ball before Quatre Bras, saw the beginning of the War of Independence and Shakspeare at the Globe, sailed with Columbus, and was present at the martyrdom of the Maid of Orleans and the first meeting of Dante and Beatrice; she even saw Tell shoot his arrow, though the legend is now discredited. Mr. Jelf's book will certainly be popular with children, and will stimulate their love of reading.

In *The Garden of Peace*, by Helen Milman (Mrs. Caldwell Crofton) (Lane), "Fortune brings in some boats that are not steered." Were it otherwise Mrs. Crofton's garden of peace might have caused her dire distress, for, as she relates, she and her husband went into the country to try to find a house, and found a garden which they loved and a sundial which sealed their fate. "It was only a glance," she writes, "but our hearts took root in a moment.....And the house? It was enough that it was trellised and covered with creepers; we gave it hardly a glance, for we looked into the garden, and beyond the garden down into the valley, and to the fir woods where a glint of pale larch green and rose-tints told us the news that Spring was coming, and that the earth was awakening from her sleep. We listened to the birds, and they gave us welcome." "Nature," however, as we know on high authority, "never did betray the heart that loved her," and all went well. No lack of care was shown in choosing boxes in which birds of all kinds could dwell comfortably; and these were soon filled, even though their inmates were subjected daily to having their roofs lifted up. The book is full of interesting observations on the ways of birds and beasts, which would have been more valuable had we known the district in which they were made. The writing, though sometimes very good, is unequal.

We own to a preference for stories which, like *The Saga of the Sea Swallow*, by Miss (?) Maidie Dickson (Innes), begin with "Once upon a time." There is a pleasant sense that we are going to hear of "Old, forgotten, far-off things"; and though "Saga" is rather a big word to use, Miss Dickson by no means disappoints this expectation. Seven Vikings, with names often heard in story, are on their way back to Norway in a ship laden with booty, when, somewhere on the west coast of Britain, they run on a rock and spring a leak in their vessel. They make for an islet which is little more than a great black rock with a castle on it; but in this castle is, of course, a beautiful princess, and she can change herself at will into a sea swallow. Her story is interesting, and a number of well-known legends have contributed to its existence. In 'Greenfeather the Changeling' Miss Dickson is on ground with which she is more familiar. The scene is laid in a village within easy access of fairyland. Village life in Ireland is well described, and court life in fairyland is picturesque.

Holiday Tasks (Jarrold & Sons) has a business-like sound, but Miss M. H. Debenham's title is misleading. The holiday folk are a chance group of health seekers met together on the shores of the Mediterranean, and the task which they set each other is "to make up a real good fairy tale and tell it." They all have wits, and they all succeed, and the result is a charming collection of wondrous tales, which is sure to be popular.

The Garden of Time (Jarrold & Sons), by Mrs. G. Davidson, is a kind of fairy tale. It is the chronicle of the adventures of little Daffodil, who sets out with her poodle Koko to pay a visit to Father Time. On the way she makes the acquaintance of Jack Frost, the Tombscratcher, the Sundog, the Man in the Moon, and other well-known characters, who say and do appropriate things like good puppets. Time's garden being reached, Daffodil "passes through the veil of memory into the vista of years," and then awakes, for lo! it was a dream. Children have strange tastes and some may like this strange story, which is adorned with many weird pictures.

AFRICAN PHILOLOGY.

The S.P.C.K. send a book of easy reading lessons (*Masomo Mepesi*) in Swahili, beginning with short sentences and gradually progressing to connected stories. From the same publishers comes a Swahili version (abbreviated and adapted) of 'Some Chief Truths of Religion,' by the Rev. E. L. Cutts, under the title *Mambo mangine mangine makuu ya dini*. Both these little books are printed at the Universities' Mission Press, Zanzibar, and should be found very useful in the schools connected with that mission.

We have also received from the S.P.C.K. *Kafa ka Malen ka Atra Temne*, a book of hymns in Temne, compiled by J. Manka and the Rev. J. A. Alley, who are the authors or translators of a considerable number of the hymns. The Temne language is largely spoken in the "Hinterland" of Sierra Leone, and is the one most needed by C.M.S. missionaries working there. Cust, following F. Müller, places it (along with Bullom, Mende, Susu, Mandingo, Wolof, and others) in the northern section of the Atlantic sub-group of his Negro group. This group must be looked on as merely a provisional one for the reception of languages whose relations to one another and to other groups have yet to be determined. Bleek and Lepsius were inclined to think that the "Negro" languages would ultimately be found to possess Bantu affinities. The principal authority for this language is the German missionary Schlencker (died 1880), who published a Temne grammar and dictionary, and a 'Collection of Temne Fables, Traditions, and Proverbs' (Trübner), and translated the greater part of the Bible into Temne.

The Cambridge University Press has issued a handsome quarto—*Specimens of Hausa Literature*, by Charles Henry Robinson, of Trinity College, Student of the Hausa Association. This book is the outcome of a movement on the part of the University which will be warmly welcomed by all students of language, and will, we hope, in time embrace other African language-groups. The MSS. from which the "Specimens" are printed were collected in Africa by Mr. Robinson and his brother, the late Rev. J. A. Robinson. The text is printed in Roman characters, with a literal English translation on the opposite page, and followed (in this edition) by facsimiles of the originals written in the Arabic character. The Hausa language is believed to be spoken by fifteen millions of people, and is, moreover, the language of trade throughout the Central Soudan, *i.e.*, the region surrounding Lake Tchad. Perhaps Mr. Robinson's estimate of its importance and interest is excessive; he thinks it is one of the four languages which will ultimately dominate the continent of Africa, the others being English, Swahili, and Arabic; but something must be allowed for the feeling of proprietorship acquired by the scholar who explores a little-known subject. We could name individuals who would probably make similar claims on behalf of Fiote, Mang'anja, or any tongue of which they have made a dictionary. Hausa has incorporated a large number of Arabic words, and, apart from these, shows certain Semitic affinities. Mr. Robinson, however, thinks that it should rather be classed with the Hamitic group, though avowing that he does not know enough of either Coptic or Berber to make a satisfactory comparison with those languages. He does not mention the classification of F. Müller, who places it among the "Negro" tongues. Its position can hardly be determined without further study, to which end the publication of these specimens and of the grammar and dictionary promised shortly should be of great assistance. They consist of six poems of a gnomic and theological character, and an historical extract translated from the Arabic. Some parts of the poems are rhymed, others seem to follow no recognizable arrangement of endings. The religion depicted is of the fanatical type exemplified in the Soudan dervishes and the Emir Danfodio, the prophet of the Niger. A great part of Poem F is devoted to the life after death, and the torments allotted to unbelievers and evil-doers (for the poet's morality is of an exceedingly practical character, and among those whom he denounces are the "whisperers of evil," the "brokers who have made unjust profits," and

"they who regard stealing as lawful") are described in exceedingly drastic language. The author of this and the preceding piece is one Sheikh Othman of Sokoto, who died in 1809, and appears to have been the apostle of Islam among the Hausas. A few of his lines will serve as a specimen of the general tone of the poems in their less ferocious mood :—

Leave off pride and evil-doing, and stealing earnest-money; count thy cowries full, leave off falsehood.
The Mussulman who loves his brother shall share the abode of Mohammed, son of Amina.
Pay attention and listen to my words, O Mussulmans; that which has been said is true.
If then you refuse to repent (or) even to listen, when you have to rise (and leave this world), there will be no continuance for any one.
If the King of the Mussulmans goes to Mecca, we must pray and make ready our goods (to go with him).
Our belief is to us in the place of riches; we cleanse our hearts, we repent well.
We pray that our Lord may give us power that we may rise up among all the followers of Abd-el-Kadr.

AMERICAN FICTION.

The Story of Aaron. By Joel Chandler Harris. (Osgood, McIlvaine & Co.)—"The story of how Buster John, Sweetest Susan, and Drusilla found their way into Mr. Thimblefinger's queer country has," says the author of 'Uncle Remus,' "been set forth," but this is the story of Aaron, who was foreman of the field hands on their father's plantation in Middle Georgia. What was more important still, he was acquainted with the language of birds and beasts, and with other mightier secrets. "If you want to learn this language," said Mr. Rabbit, "go to Aaron, Son of Ben Ali, take him by his left hand, bend the thumb back, and with your right forefinger make a cross mark on it. Should Aaron pay no attention to it, repeat the sign. The third time he will know it." At that time the children's minds were too full of other things to care about Aaron; but after a while they remembered what Mr. Rabbit had said, and sought Aaron, and the result is this book. But what magician ever yet yielded to the first attempt to win his secrets from him? As North-Country children say, "the third time is catchy time," and on the third trial Aaron yielded, and taught them how to converse with all the birds of the air and beasts of the field. Horses black and grey begin a story which is continued by the "track dog" and the white pig; but we are bound to say that we think the children must sometimes have found it a little tedious. The part we like best is that which tells of the rescue of the Teacher, and of his reappearance when "the army marches by." That is very good. The illustrations are good, too.

Chumley's Post: a Story of the Pawnee Trail, by Mr. William O. Stoddard (Nimmo), may be described as an American version of 'Robbery under Arms,' minus the literary flavour and go-ahead vigour of that spirited romance. Jerry M'Cord, *alias* Mortimer Herries, is its "Captain Starlight," for the astute black-fellow we have the wily Pawnee, and horses instead of oxen are the object of their joint depredations. It is a faithful enough presentment of the wild drama of the Western frontier, so far as its actors and incidents are concerned; the noble red man appears in his proper guise of a thief and an assassin, with none of the glamour that used formerly to be thrown around his proceedings; and the different types of pioneer settlers are evidently sketched from life. Yet the whole is lacking in the touch of genius with which "Rolf Boldrewood" handled these well-worn materials; the action drags, and the reader's attention is diverted by unnecessary details, which weary without convincing him. Chumley, who disguises the more aristocratic form of his patronymic as above, is a fine figure of a man, and is worthy of so plucky and winsome a mate as Jessie Munro; but the development of their love-affair is a desperately long business, and it requires the dogged persistence of the British schoolboy to travel to the conclusion thereof along the Pawnee trail. A word of praise must be given to Mr. C. H. Stephens's capital illustrations.

For Freedom's Sake. By Arthur Paterson. (Osgood, McIlvaine & Co.)—Mr. Paterson has, when he pleases, a stirring enough manner of telling an adventurous tale. 'For Freedom's Sake' is good, though the author may not be quite so much in vein as he has been at other times, and doubtless will be again. His present story is of the Abolitionist troubles in 1856 and the attitude assumed by some of the men of Kansas *versus* Missourians, who sought in too practical a way to enforce their views on the slave question. The scene is laid in a small frontier town called Santone. Saving the presence of Mr. Paterson's hero, it is old John Brown himself who is the hero of the hour. The doings of himself, his stalwart sons and followers, make a good background for Robert Holdenough, and are, indeed, the principal interest. Side issues and complications of various sorts set in at Santone. There is a moderate or peace party, who count their own safety and interest above the great principles involved in the skirmishes between the Missourians and the men of the North. The Southerners are many of them bullies and desperadoes working in the interest of their cotton lords. On the top of these undercurrents and confused elements arrives Robert Holdenough, of Boston, to take up land, but still more to uphold the cause of freedom. At this point the story opens. He identifies himself with John Brown's cause, which produces friction with peace-loving relatives of the girl of his heart. There are many ups and downs and some exciting episodes. Mr. Paterson by no means wallows in Americanisms. He only introduces what is necessary for the sake of local reality and vividness of impression.

The Maker of Moons, by Mr. Robert W. Chambers (Putnam's Sons), and the other stories contained in this volume, show the hand of a clever and practised writer, of more repute in the United States than in Europe. Mr. Chambers collects eight stories (the first of which supplies the title) abounding in adventure, excitement, tragedy, and horrors. For those who like such disturbing elements in combination these tales should have considerable attraction. There is hardly a restful page in the book. Nevertheless the writer's skill is undeniable. Everything in these stories is American, including humour, pathos, phraseology, and spelling. The author is no doubt a keen sportsman, and his experiences as a fisherman are among the best passages in the book. We will give no account of the plots of his eight short stories, beyond saying that they are never dull and always original and varied.

The Daughter of Alouette. By Mary A. Owen. (Methuen & Co.)—The North American Indians of the Missouri district and the white settlers in that inclement region have provided Miss Owen with material for a picturesque and dramatic treatment of the contrast between wild and civilized life existing almost side by side in the Far West. The story is full of incident and vivid colour; whether it is locally accurate or not cannot be pronounced by, nor need it signify to, the English reader.

Readers who knew their New York City in the days of Irish liberators and before the Tammany gang was broken up will understand what in *The Dragon Slayer*, by Mr. Roger Pocock (Chapman & Hall), may seem to others obscure. In any case it is a curious story; it is curiously expressed, and is, besides, a quaint mixture of actuality and allegory. If it please him, the reader may set the symbolism on one side and "go" for the story itself. Even then he will think it a somewhat strange production, full of surprising people and startling events. Brand, the hero, an honest journalist (this is not a contradiction in terms, as it appears to be), represents the spirit of truth and unselfishness warring with the elements of a corrupt civilization and national dishonour manifested in the person of a great financier. Hilda, the heroine, stands for ideal humanity rescued from the perils of gigantic self-interest and unscrupulous scheming. The world's great frauds, started in high places by notable personages, are shown up, and their mysterious emissaries tracked out and unmasked by the powers of righteousness and the courage of a trio of social reformers.

LAW-BOOKS.

Guide to the Mining Laws of the World. By Oswald Walmesley, of Lincoln's Inn. (Eyre & Spottiswoode.)—The idea of this book is a good one, and not so quixotic as some might imagine, for note the author's statement at p. 15 that nearly every country, except our own, has a mining code of some sort or other. To give some idea of the codes of other countries, and of the codeless condition of our free and happy England, is the task which Mr. Walmesley has taken upon himself, and, as far as we can judge without a personal investigation of all the mines of the world, he has produced a very useful and instructive manual. The number of countries, divisions of countries, colonies, and other political units of which he treats is nearly one hundred, beginning very properly with his native country, and ending with Japan. The plan of the work, as described in the introduction, may be thus stated in a greatly abridged form: the author gives, first, in the case of each country or other division, the legislative features and history of the law; secondly, the classification of minerals; thirdly, the rights of search for mines; fourthly, the rules as to concessions; fifthly, the rules as to acquirement of easements of way and water, &c.; sixthly, the rules as to inspection; seventhly, the arrangements for relief in case of accidents; eighthly, the constitution of the mining authority where such authority exists; ninthly, general observations where required. To collect and digest such a mass of information must have been a work of great labour, and it may be hoped that the wide scope of the book will ensure its circulation and secure for the author his due reward. It is impossible, within our limited space, to give any general idea of so many-sided a subject, and we must be content to notice one or two interesting points here and there. A curious contrast is drawn between codeless England, "with her annual production of nearly 200,000,000 tons of coal, and huge quantities of other minerals," and little Lucca, with only one mine of silver lead and one of lignite, and an elaborate mining code of 115 articles! It may be noted, however, that while the author, quite correctly, calls Lucca "a small province within a state," it is not so very long since she lost her independence. A remarkable instance of excessive codification is afforded by the Argentine Republic, where, we are told, the premature efforts of the legislature have caused "much confusion and impediment to a proper development of the mines." It seems clear that China and Japan have a great mining future before them, and that both countries have laid down rules of law on the subject of minerals. The vast extent of China involves too great a variety of law and custom for collection and treatment in detail in the small work under notice, but Mr. Walmesley states the general principles, extracted from a native treatise with the marvellous title of 'Kin-Ting Ta-Tsing Hoy-tien Tze-ri.' The mineral wealth of Japan is said to be "something enormous," the gold, silver, copper, iron, and coal, in certain parts, appearing to be "almost inexhaustible," while manganese, sulphur, and petroleum are also produced. An excellent set of rules seems to have been laid down, but it is only of recent origin, for, in the words of Mr. Walmesley, the history of the written mining law of Japan may be said to date from

the "Restoration" in 1868. As regards our own benighted land, the book contains some very interesting particulars. Although (as mentioned before) there is no general code for the country, there are bodies of law or custom which regulate mining in particular parts, notably in the Forest of Dean, and the "Peak" and some other parts of Derbyshire. These are summarized in the "Great Britain" chapter of the work; it is impossible to go into such matters here, though the quaint terms "free miner," "gaveller," "meer," "freeing dish," "lot," "cope," "bar-master," &c., are enough to whet the curiosity even of a moderately inquisitive person. For these and other matters we must refer to the book itself, which, apart from its qualities as a law-book, must necessarily have attractions for all who are interested in any way in the progress of mining industry. The index is excellent.

The Magistrate's Annual Practice for 1895. By Charles Milner Atkinson. (Stevens & Sons.)—The great success of the Chancery 'Annual Practice' must naturally have suggested the publication of similar works dealing with other jurisdictions; and the duties and powers of a magistrate are so multifarious that Mr. Atkinson's book must be most acceptable, not only to that class, but also to the many solicitors and the sprinkling of barristers who practise before them. From the date of the preface, "October, 1895," and from the fact that the appendix includes portions of several Acts passed in 1895, we conclude that the work was prepared during the session of Parliament which terminated in that year, and that the words "last session of Parliament" in the preface apply to that of 1894–5. That being so, and many decisions of the courts during the year 1895 being cited, the practitioner will be fully armed for legal conflict according to recent judicial and legislative declarations of law. The author regrets that he has felt himself compelled, by considerations of space, to omit some important subjects, such as the Factory and Merchant Shipping Acts, and we share his feeling; but the book is so ponderous, even without them, that we can easily understand his having decided to exclude them. We may, perhaps, suggest that a second appendix, containing alphabetical tables of the penalties under those and some other Acts (*e.g.*, the Shop Hours Act), with references to Act and section in each case, would assist the many who will use the book, and could not increase its bulk very much.

A Manual of the Principles of Equity. By John Indermaur. Third Edition. (Barber.)—This useful and compendious treatise, originally published in 1886, is too well known, now that it has fought its way to a third edition, to require a lengthy notice at our hands. The appearance of the second edition about four years ago constituted in itself a survival of the *fit* which proved that Mr. Indermaur had found an appreciative audience. The present edition has its *raison d'être* principally in the necessity of incorporating in all works on equity the provisions of the Trustee Act, 1893, 56 & 57 Vict., c. 53. This enactment now constitutes the statute law as to trustees. Many of its sections are mere re-enactments of those of earlier Acts, which it so far repeals; but even where it exactly copies its predecessors it necessarily vitiates the references given in previous editions of the work; and it is probable that it may have introduced new rules here and there, notwithstanding that it is simply called "an Act to consolidate." On comparing Mr. Indermaur's statements of the various sections with the sections themselves in the Queen's printers' copy we find that the reproduction is generally very accurate, but one or two little slips may be pointed out. The statement of the section as to appointment of new trustees (p. 58) fails to include absence from the United Kingdom for more than twelve months as one of the circumstances which may justify such appointment. This is a rather serious omission; the Conveyancing and Law of Property Act, 1881, introduced the provision as to such absence for very good reasons, and a practical lawyer must know that the remedy thus provided may obviate grave inconvenience. At p. 59 the fact that the consent of co-trustees, &c., to the discharge of a trustee (when no new trustee is appointed) must be *by deed* is not noticed, though it is correctly stated that the declaration of a desire to be discharged, and the actual discharge itself, must be by deed. At p. 61 the statement, "A trustee has now full power to give proper receipts for all trust moneys and property of every description," is so general as to be scarcely intelligible; the section referred to (s. 20) deals with a "receipt in writing" of a trustee "for any money, securities, or other personal property or effects payable, transferable, or deliverable to him under any trust or power." In the same page s. 21 is rather loosely set forth, and it would have been better to give the actual words of the legislature. In extenuation of such defects as these, Mr. Indermaur may, perhaps, urge that no sensible and lawyerlike reader would rely on the mere statement of a section in a text-book without looking at the section itself. That is very true; but, then, why does Mr. Indermaur himself often refer to other works (*e.g.*, Underhill, 'Law of Trusts and Trustees') instead of finding out and referring to the decisions or statutes on which the authors of those works rely? In the case of Roman law we are obliged very often to treat the views of individual authors as our *ultima ratio*, because we find little else to go upon; in English law, where every result is recorded, there is no excuse for quoting Mr. A. or Mr. B. without finding out whether he relies on authority or merely states his own opinion. But we have now "growled" enough. A carefully prepared *corrigenda* sheet might sweep away all defects. We may conscientiously recommend the work, even as it stands, both to students, for whom it is primarily intended, and to barristers and solicitors who desire to make a preliminary survey before sinking shafts in the rich ore-bearing strata of deep legal investigation.

DICTIONARIES.

FLÜGEL is a familiar name to most Englishmen who have taken up the study of German, and therefore we thank Messrs. Asher for having brought out in two handsome volumes a new *Dictionary of the English and German Languages*, founded on Flügel by Dr. I. Schmidt and Dr. G. Tanger. Of course, as in all dictionaries "made in Germany," the aim is rather to help the industrious Teuton to learn English than the less persevering Englishman to master German; but the German-English part of the work seems to us useful and well arranged, although a little more consideration might have been paid to the fact that many English still study German not with a view to trade, but to be able to read German literature. However, it is a decided advance upon Flügel, and the handsome pages and clear type reflect much credit on the publishers.

We have received several more parts (ten in all) of the *Nuovo Dizionario Italiano-Tedesco e Tedesco-Italiano* of Messrs. Rigutini and Bulle (Leipzig, Tauchnitz). The Italian-German portion of this lexicon is finished, and the German-Italian has begun. The former seems to be excellent so far as it goes. The particles especially, to which ordinary dictionaries pay too little attention, are well and clearly explained. The tenses of defective verbs are also plainly stated, and this, again, is a decided advantage. This is a dictionary much to be recommended.

The fifth edition of Meyer's *Konversations-Lexikon* (Leipzig, Bibliographisches Institut) proceeds prosperously on its way. The thirteenth volume begins with the North Sea (Noordzee) Canal, and reaches as far as "Politesse." An excellent plan of Nuremberg occurs early in the volume; and admirable geological and agricultural plans, as well as a territorial map and a series of historical maps, and a plate of "Länderwappen," illustrate the article on Austria. When would a London publisher think of introducing so many useful illustrations in an encyclopædia? Photography is also capitally elucidated, and the short articles on palæography and Palestine deserve praise; and there is a good sketch of the history of Poland, with maps illustrating the boundaries of that unfortunate kingdom before its unscrupulous neighbours parcelled it out among them. The little history of philology on pp. 850–52 is exceedingly well done. Conington has, we may remark, been turned into "Cunington," but that is a solitary misprint. The article "Pferd" is also a careful piece of work.

OUR LIBRARY TABLE.

THE title of *Alone in China, and other Stories* (Osgood, McIlvaine & Co.), is a little puzzling. Mr. Julian Ralph travelled in China, but not alone, and it is impossible to find in the stories which he appends to his personal adventures any one so solitary as to answer the description on the title-page. But the nearest approach is probably the heroine of the first story. This lady was an American heiress who fell in love with a member of the Chinese Legation at Washington, and, in spite of her father's protests, insisted on marrying the wily Oriental. The story is not a pleasant one, and the author describes the bride as submitting to indignities which it is difficult to imagine any American lady would endure for a moment. On the voyage out she discovered that her husband was bringing with him a Frenchwoman as his second wife, and though holding aloof from this very inconvenient fellow traveller, she failed to make the protests which might have been expected of her. The same relations between the three were continued in China, and after many vicissitudes and one attempt to run away, the American wife settled down in her Chinese home, and became essentially Chinese. There is an unreality about the story which detracts from its interest, and it is humiliating even to be told of a Western lady submitting to form one of such a conglomerate household as that of Mr. Tieh. The first portion of the work contains an interesting and well-written account of the author's experiences in China. Together with Mr. Weldon he engaged a houseboat, and made a number of expeditions on the rivers of the central provinces. He was evidently determined to look on the bright side of everything in China; the scenery of the plains was in his eyes delightful, the villages were charming, the people good-natured and obliging, and the dinners cooked for him by his Chinese *chef* were equal to anything to be got at the Trois Frères. This is the spirit in which he took up his pen; but the stern realities interfered considerably with these roseate views. He found that the people everywhere "either frowned or grinned at" him, that the beggars were supreme in their impudence, that most people tried to cheat him, and that he was unable to believe a single word spoken by his attendant. But in spite of these inconsistencies, his account of his voyages is pleasantly written, and with the exception of some Transatlantic expressions, the literary style is all that could be desired. His description of Mr. Weldon, after having stumbled on a dead man, as going "about all the rest of the day with his entire complexion turned inside out," is neither graphic nor amusing; and the use of such a word as "brainiest" for *cleverest* is certainly not to be commended. The stories in the later part of the volume, more especially the fairy tales, are characteristic and well told, and the work throughout is admirably illustrated by Mr. Weldon.

Wit, Wisdom, and Folly (Digby, Long & Co.) has been sent to us in two bindings. The title of Mr. J. V. Marmery's volume had rather led us to expect some brilliant latter-day epigrams or another Nietzsche; but the author has merely collected a series of *ana*, many of which are good reading, and retold them with local colour (warranted to be wholesome) or a reflective background. This rather spoils their point, and gives the book the tone of 'The World of Moral and Religious Anecdote.'

The Civilisation of our Day (Sampson Low), edited by J. Samuelson, is a series of essays by "expert writers" on the great advances in culture of all sorts achieved by the nineteenth century. The subject is a very large one, and the present volume, although writers of undoubted authority contribute to it, suffers from compression of space. Some of the unsigned articles seem hardly up to the standard of expert knowledge; others of considerable interest scarcely cover the proposed subject; *e. g.*, the essay entitled 'The Dawn of Reason in Religion' is chiefly occupied by the story of the publication of the Vedas and the Parliament of Religions at Chicago. The maps and statistics appended are striking.

MESSRS. KEGAN PAUL & Co. have published a new edition of *The Silence of Dean Maitland*, with illustrations by Mr. Hamilton Jackson. —Miss Edgeworth's *Belinda* has been added by Messrs. Macmillan to their "Illustrated Standard Novels." The brief introduction by Mrs. Thackeray Ritchie is pleasant reading, and Miss Chris Hammond's illustrations are excellent. —Messrs. Routledge have issued yet another volume of their edition of Marryat's novels, containing *The Pirate* and *The Three Cutters*. Mr. Courtney supplies a sensible introduction.

MESSRS. GIBBINGS & Co. have reissued *The Pilgrim's Progress*, with C. H. Bennett's illustrations. — Messrs. Chapman & Hall have certainly done a marvellous feat in publishing *The Pickwick Papers* and *Martin Chuzzlewit*, well bound in cloth, at a shilling each.

THAT excellent periodical the *Journal of Education* (Rice) has reached its eighteenth volume, and does Mr. Storr credit by the knowledge and good sense it displays.

MESSRS. MCCORQUODALE & Co. have sent us *The Railway Diary* for 1897.

WE have received the catalogues of Mr. Baker (ecclesiastical), Mr. Higham, and Mr. Hollings (good). We have also a catalogue from Mr. Downing and Mr. Thistlewood of Birmingham, Messrs. Bright of Bournemouth, Messrs. Deighton & Bell of Cambridge (good), two catalogues from Mr. Clay (general and chemical works) and one from Mr. Thin of Edinburgh, Mr. Milligan of Leeds, and Mr. Ward of Richmond (engravings and books, good). Mr. Rosenthal has sent us a catalogue of rare books from Munich, and Mr. Hoepli of Milan an elaborate book-catalogue of his publications.

WE have on our table *A Hero of the Dark Continent, Memoir of Rev. William Affleck Scott*, by W. H. Rankine (Blackwood),—*The Golden Readers, Standard I.* (Moffatt & Paige),—*Elementary Solid Geometry and Mensuration*, by H. D. Thompson (Macmillan),—*The X Ray, or Photography of the Invisible*, by W. J. Morton and E. W. Hammer (Simpkin),—*Auto-Cars*, by D. Farman, translated from the French by L. Serraillier (Whittaker),—*The Earth and its Story*, by A. Heilprin (Gay & Bird),—"*Carriages without Horses Shall Go*," by A. R. Sennett (Whittaker),—*Transactions of the Royal Historical Society*, New Series, Vol. X. (Longmans), —*A Text-Book of Nursing*, by C. S. Weeks-Shaw, edited by W. J. Radford (Arnold),—*The Crystal City under the Sea*, translated from the French of A. Laurie by L. A. Smith (Low),—*When Arnold Comes Home*, by Mary E. Mann (Henry),—*The Piebald Horse, and other Stories*, by A. Burrell (Fisher Unwin),—*Immensee*, from the German of T. Storm (Glasgow, Gowans & Gray),—*The Haunted Manor House, and other Tales*, by Author of 'A Flight to Florida' (Skeffington),—*King for a Summer*, by E. Pickering (Hutchinson), — *Her Foreign Conquest*, by R. H. Savage (Routledge),—*A Crown of Gold*, by A. Hardy (Digby & Long),—*When Hearts are Young*, by Deas Cromarty (Bowden), — *The Pirate Junk*, by J. C. Hutcheson (F. V. White), — *The Farrell Dishonour, or Fabian's Folly*, by E. M. Pledge (Jarrold),—*The Children's Hour*, edited by May Bateman (Simpkin),—*Through their Spectacles*, by C. Lockhart-Gordon (Jarrold),—*The Luckiest Man in the World*, by Mary Albert (Simpkin), —*Daisies of the Dawn*, by L. Cranmer-Byng (Roxburghe Press),—*Margaret and Margarites*, by C. S. Dickins (Low),—*The Perfect Whole*, by H. W. Dresser (Gay & Bird),—*Three Dialogues on Pulpit Eloquence*, by M. Fénelon, translated by the late S. J. Eales (Baker),—*Die Grabschrift des Aberkios erklärt*, by A. Dieterich (Leipzig, Teubner),—and *Histoire de la Littérature Italienne: les Premiers Siècles: Dante et ses Précurseurs*, by T. Zanardelli (Saint Gilles, Brussels, Dekonink). Among New Editions we have *Comedies of Courtship*, by Anthony Hope (Innes), —*The Adventures of Three Englishmen and Three Russians in South Africa*, by Jules Verne (Low), —*Fables and Fabulists, Ancient and Modern*, by T. Newbigging (Stock),—*The Tyrants of Kool-Sim*, by J. M. Cobban (Henry),—*The Castle Builders*, by C. M. Yonge (Innes),—*The Power of Silence*, by H. W. Dresser (Gay & Bird),—and *The Attitude of the Church to some of the Social Problems of Town Life*, by the Rev. W. Moore Ede (Cambridge, University Press).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Frere's (W. H.) The Marian Reaction in its Relation to the English Clergy, 12mo. 3/6 cl.
Mortimer's (Rev. A. G.) Catholic Faith and Practice, 7/6 cl.
Sacramentarium Leonianum, edited, with Notes, by Rev. C. L. Feltoe, 8vo. 12/6 net.

Law.

Annual County Courts Practice, edited by W. C. Smyly, 2 vols. 8vo. 25/ cl.

Fine Art.

Brown's (C.) The Horse in Art and Nature, Part 2, 2/6 cl.
Nude in Art, 45 Photogravures, with Introduction by C. Lausing, folio, 84/ net.
South Kensington Museum Art Handbooks: Ironwork, Part 2, by J. S. Gardner, cr. 8vo. 3/ cl.
Swannell's (M.) Black-Board Drawing, 4to. 3/6 swd.

Poetry.

Arnold's (Matthew) Poems, selected by G. C. Macaulay, 2/6
Austin's (A.) The Conversion of Winckelmann, and other Poems, cr. 8vo. 6/ cl.
Smith's (F.) A Chest of Viols, and other Verses, 3/6 net.

History and Biography.

Bewe's (W. A.) Church Briefs, or Royal Warrants for Collections for Charitable Objects, 8vo. 18/ net.
Braithwaite, Martha, Record of the Life of (Loving Service), by E. B. Emmott, cr. 8vo. 3/6 cl.
Curtis's (W.) A Short History and Description of the Town of Alton, 8vo. 6/ net.
Fénelon's Life, History of, by A. M. Ramsay, trans. from French Edition of 1723 by D. Cuthbertson, 12mo. 7/6 cl.
Holm's (A.) History of Greece, Vol. 3, 8vo. 6/ net.
Lang's (A.) Pickle the Spy, or the Incognito of Prince Charles, 8vo 18/ cl.
Larchey's (L.) Narrative of Capt. Coignet, Soldier of the Empire, trans. by Mrs. M. Carey, cr. 8vo. 3/6 cl.
Roberts's (Field-Marshal Lord) Forty-one Years in India, 2 vols. 8vo. 36/ cl.
Soldene's (E.) My Theatrical and Musical Recollections, 10/6
Thacker's (A.) Narrative of my Experience as a Volunteer Nurse in the Franco-German War, 8vo. 3/6 cl.

Geography and Travel.

Historical Atlas of Modern Europe, Part 3, folio, 3/6 net.

Science.

O'Donahue's (T. A.) Colliery Surveying, a Primer for Use of Students, cr. 8vo. 2/6 cl.
Perkin (W. H.) and Lean's (B.) Introduction to the Study of Chemistry, 12mo. 2/6 cl.
Scholey's (H.) Electric Tramways and Railways Popularly Explained, 8vo. 2/ swd.
Seyffer h's (A.) The Sheep, its External and Internal Organization, 4to. 3/6 bds.

Philology.

Cambridge Milton for Schools: Paradise Lost, Books 9-10, with Introduction, &c., by A. W. Verity, 12mo. 2/ cl.
Lessing's Minna von Barnhelm, edited by Rev. C. Meek, 2/6
Malory's Le Morte d'Arthur, Selections from, edited by A. T. Martin, cr. 8vo. 2/6 cl.

General Literature.

Cross's (M. B.) Blind Bats, cr. 8vo. 6/ cl.
Devlin's (T. C.) Municipal Reform in the United States, 3/6
Emerson's (P. H.) Caóba, the Guerilla Chief, a Real Romance of the Cuban Rebellion, cr. 8vo. 6/ cl.
Harland (M.) and Herrick's (C. T.) The National Cook Book, cr. 8vo. 7/6 cl.
Morrison's (W. D.) Juvenile Offenders, cr. 8vo. 6/ cl. (Criminology Series.)
Mortimer's (Mrs.) Object Lesson Notes for Infants and the Lower Standards, cr. 8vo. 3/6 cl.
Peel's (Sir R.) A Bit of a Fool, cr. 8vo. 6/ cl.
Roy's (K.) Tales of an Engineer, being Facts and Fancies of Railway Life, cr. 8vo. 2 6 cl.
Sizer's (K. T.) Alys of Lutterworth, cr. 8vo. 2/ cl.
Smith's (E. B.) My Village, cr. 8vo. 6/ cl.

FOREIGN.

Drama.

Meilhac (H.): Ma Cousine, 2fr.

History and Biography.

Journal du Maréchal de Castellane, Vol. 5, 1853-62, 7fr. 50.
Liwoff (G.): Michel Katkoff et son Époque, 3fr. 50.

General Literature.

Content (V.): Une Spoliation, 3fr. 50.
France (A.): Discours de Réception, 1fr.; L'Orme du Mail, 3fr. 50.
Noë (M.): L'Assaut, 3fr. 50.

INDIAN PROBLEMS.

Ashcroft, Petersfield, Dec. 28, 1896.

WILL you allow me to point out that in your review of my third Indian problem 'Backwards or Forwards?' you misstate my views with regard to India's real scientific frontier? The three problems must be taken as a whole, and in the first I have laid down a plan for the defence of the North-West Frontier which includes all the places which you accuse me of wishing to abandon.

I must also ask leave to support my opinion that Russia would not dare to weaken her hold on the Caucasus in time of war, in opposition to your view that that province must be regarded as a bulwark of her empire, by reminding you that, in consequence of its disturbed state, its garrison has quite recently been increased by over 18,000 men.

Neither can I be shaken in my belief that Tiflis is the natural base of an expedition having India for its object by your remark that it would have the Caspian between it and India, for this is equally true of Astrakhan at the mouth of the Volga, where troops and stores would have to be transhipped into sea-going vessels, the Volga itself being always closed in winter by ice. That the Caucasus has been the base of all expeditions into Transcaspia, and that the latter province is garrisoned from the former, is in itself a proof that the Caucasus is the true base for a force advancing through Transcaspia on Afghanistan and India.

Neither am I childishly ill-informed as to the recent increase in the military strength of Russia, and if I laid no stress upon it, that was because it has no bearing on the invasion of India, since so long as it is impossible to move and feed more than 30,000 or 40,000 men in Transcaspia or Afghanistan, it can be of no consequence to India whether the whole Russian army numbers one million or two million men; and until the climate and general character of those countries are transformed, that limit will remain unchanged and unchangeable. Had you consulted any military man of experience, he would have told you that if the Indian army had been doubled in 1878-80, the Government could not have put a larger force into Afghanistan than the 60,000 men which, for a short time, it succeeded in maintaining in that country, where Russia's difficulties in the matter of transport and supply would far exceed ours.

Finally, I must dissent in the strongest manner from your contention that "if our command of the sea is complete, the whole of the regular troops of the country could probably be employed to greater advantage in India than elsewhere." Do you really believe that the superiority of the British fleet to that of all antagonists could ever be rendered so pronounced, so raised above the influence of chance and change, that a British Government would dare to propose to a British Commander-in-Chief to trust entirely to the navy and the reserve forces for the security of these islands? If this be so, then the last word of the forward

policy has been spoken. I knew that there were men in India who contemplated locating the whole Indian army beyond the Indus, but I never dreamed that there were men at home who were anxious to transport the whole British army to India. The discovery, however, is not altogether unpleasant to me, since I cannot help hoping that this latest revelation of the lengths to which the supporters of the forward policy are prepared to carry it will help to open men's eyes to its inherent and dangerous folly.

H. B. Hanna, Colonel.

*** We fear that Col. Hanna is even more prehistoric in his opinions than we supposed; but we should have to repeat our long review in order to prove our case point by point, and even then he would not be convinced.

THE BOOK SALES OF 1896.

I.

The usual method of ascertaining the presumed state of the book market at any period of time has, for some years past, been to compile statistics and strike a series of averages, and though this system is open to serious objection, it has, on the whole, a preponderance of convenience in its favour. That it is not wholly satisfactory becomes, however, clear enough when the principle is brought to its logical conclusion; for the real object in these cases should not be so much to ascertain the value in pounds, shillings, and pence of the books sold, as to estimate their intrinsic importance, and it unfortunately often happens that large and scholarly collections are sold for sums which tend to reduce the average rather than to increase it. For instance, let it be granted that the portion of the library of Mr. William Stuart dispersed on March 6th, 1895, shows the highest recorded average, which I believe to be the case; it must also be admitted that the 215 books, though they did sell for 4,297*l.*, or about 20*l.* per volume, were not as a whole of the same importance as, for example, those belonging to the Syston Park Library, where the average works out at about 14*l.*, or as those forming the Beckford Collection, where it reached less than 8*l.* The Stuart Sale was altogether exceptional in that four manuscripts realized 1,700*l.*, and six printed volumes more than 1,000*l.*, thus accounting for more than half the total sum obtained, and raising the average of the whole year to the extent of nearly two shillings. The result of the sales of 1896 also illustrates the unsoundness of the doctrine of averages in a remarkable manner. We find that during the year 47,268 lots of books yielded 80,111*l.* and some odd shillings, giving an altogether unusual average of 1*l.* 13*s.* 10*d.*, the figures for 1893 being 1*l.* 6*s.* 7*d.*, for 1894 1*l.* 8*s.* 5*d.*, and for 1895 1*l.* 11*s.* 4*d.* In 1895, as we have seen, a small sale increased the average on more than 47,000 lots by nearly two shillings, and in 1896 two volumes only raised it by as much as 1*s.* 2*d.* on about the same numerical basis. These volumes consisted of copies of the first edition of Chaucer's 'Canterbury Tales,' which, though more or less imperfect in each instance, produced 2,900*l.*, thus utterly upsetting any calculation that can be made from the reports of the year's sales. Perhaps if a series of fifty years were taken and calculations made from the results obtained during that period the outcome might be more satisfactory, though even this may well be doubted, for some books are worth more at one time than another, and half a century will make or mar the reputation of all authors save the very few. I still hold to the old-fashioned belief that the author makes the book, and that, irrespective altogether of the nature of the contents, he and it together will be tried not by contemporary critics, whose praise or blame is worthless except for the hour, but by time. For this reason alone (and there are others) a lengthy calculation is as unsatisfactory as a short one, and the only conclusion that can be arrived at is that it is just as possible to ascertain the present state of the book market by an appeal to past traditions as it is to prophesy what position it will hold in the future. Statistics are worth what any individual chooses or is able to make of them, and the tendency is to "argue round about," and to end in committing oneself to nothing except the approximate accuracy of the figures. These, as gathered from four years' records, are thus tabulated in the new volume of 'Book-Prices Current':—

	Lots of Books.	Realized.	Average.
1893 ...	49,671	66,470*l.*	1*l.* 6*s.* 7*d.*
1894 ...	51,108	72,472*l.*	1*l.* 8*s.* 5*d.*
1895 ...	45,431	71,229*l.*	1*l.* 11*s.* 4*d.*
1896 ...	47,268	80,111*l.*	1*l.* 13*s.* 10*d.*

The year 1896 was productive of sixty-one first-class sales. During the earlier months prices ruled low, and it was not until the opening of the season in October that they really recovered themselves, a circumstance very difficult to account for, since books seem to sell, as a rule, best in June and July. Another, and far more important fact, has reference to the marked change in fashion which many of these sales disclose. Some books are completely beyond the influence of this capricious mistress, but others are not, and it is melancholy to have to relate that early editions of the works of those comparatively modern authors who once appealed so successfully for popular favour are obviously in a decline. Dickens, Thackeray, Lever, Albert Smith, Jefferies, and the rest have ceased in a marked degree, not to interest, for they will always do that, but to excite competition. Should any work by one of these authors belong to the original or an early edition, and be in the finest possible state, then it will, as heretofore, command its full price; but the ordinary volume, good in its way, but not good enough to excite the interest of fastidious and rich collectors, has fallen on evil days. Now, perhaps, is the time to buy, for in any case books of this class must, from their very nature, eventually rise again. The "limited editions" of a number of contemporary poets and essayists, published to compete with those fashionable books which only a comparatively few collectors could afford to buy, are now ignored, and need not be considered. The favourite and ever-living books are still those time-tried classics of our own and other countries, past and present, which celebrated printers sent forth from presses that creak in their primitive way no more, yet did their work so well that comparison with some of our modern productions were odious in the extreme; literature, in all its branches, from the hands of masters living and dead; books of travel which opened up continents we have since inherited; books which describe the first gropings in the dark after great secrets, now as open as the day; works of artistic or antiquarian interest of acknowledged position; books of history compiled from documents and other sources of information, which are now either lost to us or could not be traced without extreme labour — all these classes of books and many others of the same high rank may certainly be thought even more of in the days to come than they are now, but can never be esteemed less.

The first sale of the year 1896 was held by Messrs. Puttick & Simpson on January 8th. It was not a particularly noticeable dispersion, and the prices realized were, on the whole, below the average. A complete set of Beavan's 'Reports of Cases in the Rolls Court,' 36 vols., 8vo., 1837–66, brought 20*l.* 10*s.*, and Dickens's 'Memoirs of Grimaldi,' first edition, 2 vols., 8vo., 1838, 3*l.* 4*s.* This is specially mentioned because it illustrates very fairly the fall that has taken place in the case of books of the kind. The copy was in the original cloth and clean, and the plate of 'The Last Song' had Crowquill's pantomimic border. A couple of years ago it would have produced about 5*l.* 5*s.*, and might have sold for more. This shows a loss of about two-fifths of the value, which on other and abundant evidence I take to be about the extent of the injury inflicted by the recent change in fashion with regard to all books of this kind which have not something highly exceptional about them. On January 14th Messrs. Sotheby sold a few books belonging to the late Rev. T. R. O'Flahertie, among them Dr. Donne's 'LXXX. Sermons,' 1640, folio, which once belonged to Isaac Walton, and had his donative incription on the title, "For my deserving and moste deare Ante Mrs. Susanna Cranmer from her dutifull and most affectionate nephew." This sold for 17*l.* On the same occasion Ben Jonson's 'The Masque of Queenes,' 1609, 4to., brought 20*l.*, and Morley's 'Plaine and Easie Introduction to Practical Musicke,' 1608, was sold with Douland's 'Andreas Ornithoparcus,' 1609, for 23*l.* 10*s.* Later in the same month 130 volumes of the Chetham Society's publications (first series complete, with index, 1844–86; new series, vols. i.–xv., 1883–88) brought 17*l.* 10*s.*; Dresser and Sharpe's 'Birds of Europe,' sixty parts (should be one hundred), 1871–77, 4to., 12*l.* 15*s.*; Dugdale's 'Warwickshire,' 2 vols., folio, 1730, 15*l.* 5*s.* (old calf); Milton's 'Paradise Lost,' 1667, 4to, first title-page, with the author's name in italic capitals, 90*l.*; Smith's 'Catalogue Raisonné,' 9 parts, 1829–42, 8vo., 20*l.* 15*s.*; and an imperfect copy of Eliot's Indian Bible, printed at Cambridge (Mass.) in 1685, 20*l.* Twenty copies of this work were published with a dedication to Charles II., and sent to England as presents. One of these, in its contemporary morocco binding with rough leaves, sold for 580*l.* on the dispersal of Lord Chancellor Hardwicke's library in June, 1888. The scarcity consists in the dedication, copies without it being comparatively common. One of these, in the original old calf binding, sold for 82*l.* on June 18th last, being the second and last that appeared in the sale-rooms during the year.

J. H. Slater.

PROF. MASPERO'S 'STRUGGLE OF THE NATIONS.'

My attention has just been drawn to the letter of Verax in your issue of the 2nd inst. As the translator, Mrs. McClure, is at present in the south of France, may I be allowed, in her absence, to make a few remarks in answer to the charges of Verax?

1. I must say at the outset that the Society for Promoting Christian Knowledge had nothing whatever to do with the modification of Prof. Maspero's diction in the cases cited by Verax.

2. Mrs. McClure, who is alone responsible for the modification of the few words in the original, was throughout in communication with Prof. Maspero, without whose consent she did not venture to qualify any expression in the text.

3. The passages cited by Verax show the nature of these qualified expressions. The chief charge of Verax is that in the English translation "the narrative says" is substituted for "tradition related" of the original, or that "sacred writings" (a term used by Prof. Maspero himself elsewhere in the volume) is used for "tradition" pure and simple. A further point is the cast of doubt thrown upon the views of the higher critics by such words as "some critics think" or "endeavour to show." Reuss, Wellhausen, Stade, and Budde are not yet, even in the eyes of their most ardent admirers, infallible, and the qualification of their absolute statements by such words as "think" or "endeavour to show" is neither treason to them nor to Prof. Maspero who quotes them. At any rate, the translator had Prof. Maspero's permission to make these qualifications, which were so few and trifling that

the translator did not think it even necessary to mention them in the preface.

4. What then are we to think of Verax's rash assumption that Prof. Maspero's text has in certain passages been "*surreptitiously* tampered with" in the translation, or his charge of "literary bad faith" without knowing more about the circumstances? Is this assumption in keeping with an unprejudiced mind, and in harmony with the attitude of "the higher critic"?

EDMUND MCCLURE, Sec. S.P.C.K.

BYRON'S LETTERS.

Muswell Hill, Jan. 4, 1897.

PERMIT me to protest against some two or three inferences in your review of the first volume of that edition of Byron which I am preparing for Mr. Heinemann.

1. To begin with, there is "Mr. Henley's obvious hero-worship for Byron." But on what in this first volume does your reviewer ground his assumption that I "hero-worship" anybody? In Byron's case I have simply recalled and revived certain circumstances, forgotten or ignored, which tell in his favour. Your reviewer may call this "hero-worship." Would not it be better described as "common honesty"?

2. Again, my "Byron worship is somewhat of that curious strain which excludes not only Byron's enemies, but his opposites—as Shelley." How does your reviewer know? I have said no word in this first volume to show that my "Byron worship" (supposing it to exist) "excludes Shelley." When I come to deal with that master lyrist your reviewer may, or may not, have occasion to prefer his charge. Till then he is himself his sole authority; and his assurance, besides being distasteful to me, is calculated to mislead the public.

3. Lastly, my quotation of Moore's pasquil against 'The Living Dog' from a copy in the handwriting of Mrs. Leigh has "tempted Mr. Henley into the inaccurate subheading 'Thomas Moore to Leigh Hunt.'" It has done nothing of the kind. The "inaccurate subheading" is Mrs. Leigh's, not mine. It seemed to me significant that this gentle, kindly, charitable lady should be at the pains, not only of transcribing so savage a piece of satire as this of Moore's, but also of adding a kind of commentary. And I thought to interest readers by printing it as it left her hand. W. E. HENLEY.

*** "Hero-worship" expresses our meaning more accurately than "common honesty" would have done; indeed, the latter term would not have been apposite; but we are sorry our choice of terms is distasteful to Mr. Henley. Shelley we shall be delighted to see dealt with in some future brilliant vignette. Of course the inaccurate subheading is Mrs. Leigh's, and we thought that its caustic quality tempted Mr. Henley to use it, inaccuracy and all. It seems that was the case; and we still think he was hardly well advised.

MR. ROBERT HARRISON.

WE regret to announce the death on Monday, the 4th inst., of Mr. Robert Harrison, late Secretary and Librarian of the London Library. Mr. Harrison was born in Liverpool, November 26th, 1820. His father, William Harrison, was a member of a good Lancashire family, and his mother a water-colour painter of repute. She was an original member of the New Water-Colour Society (now the Royal Institute of Painters in Water Colours), and two of his brothers were followers of the same art.

He began life as an assistant to the late Mr. Newman, the well-known parliamentary bookseller of High Holborn. He then settled for a time in Russia, where he acted as tutor in Prince Demidoff's family and as a lecturer in the St. Anne's School at St. Petersburg. There, in 1846, he married his wife, who survives him, and who went out from England to him. When the Crimean War broke out he returned to this country, and in 1855 he published 'Notes of a Nine Years' Residence in Russia, 1844 to 1853.' He was for a short time Librarian of the Leeds Library, and was appointed in 1857 Secretary and Librarian of the London Library, in succession to Mr. Bodham Donne, and here he remained until his resignation in 1893.

One of the effects of the Crimean War was to injure institutions subscription to which was considered as a luxury, and the London Library suffered among others. Mr. Harrison found it much crippled, but he left it prosperous. He had a liberal share of the many qualities that go to make a good librarian. He was always accessible, and, however busy, ready to attend to the inquiries of the members. To those who required it he showed pleasure in supplying help, which he was well able to do, as he possessed a wide knowledge of the contents of books, and an extensive acquaintance with several literatures. He was one of the founders of the Library Association, and its treasurer for ten years; he was a constant attendant at the meetings, which he helped to make a success by his genial temper and ready and agreeable speech. In 1891 he was elected President, and he presided at the Nottingham meeting.

He was a fairly strong man, but he suffered from gout, and his health was much broken when he retired from the office he had filled so long with honour to himself and advantage to the institution he served. Besides the work already noted he wrote with Mr. Joseph Gostwick 'Outlines of German Literature,' first published in 1873 (second edition, 1883). He edited Mackenzie's 'Dictionary of Universal Biography,' and assisted Capt. Hozier in his account of the Franco-Prussian War. Among much other literary work may be mentioned his contributions to the 'Dictionary of National Biography.'

His long service at the London Library brought him into constant association with most of the leading literary men of the last forty years, and his experiences would have furnished material for an interesting volume of reminiscences, which he always had in his mind to compile. When, however, the leisure came to him his strength was no longer equal to the task. His work was completed before he passed peaceably away, but his loss will long be felt by numerous friends, who will cherish his memory with feelings of affection and esteem.

THE BIBLIOGRAPHICAL SOCIETY.

13, Cheniston Gardens.

YOUR last week's issue, which contained a very kindly notice of the *Transactions* of the Bibliographical Society, contained also, in another review, an allusion to the "absurdity" committed by the Society in limiting the number of its members. As I was mainly responsible for the resolution by which this step was taken, may I say two words in its defence? Every one familiar with the history of societies knows how greatly they suffer from the person of transient enthusiasm, who becomes a member only to retire at the end of a twelvemonth, thereby breaking into a set of publications, his odd volumes of which promptly figure in a dealer's catalogue at a price which does not enhance the Society's credit. The only safeguards against this nuisance are the imposition of a heavy entrance fee, which would exclude many highly desirable members along with the undesirable ones, or else the adoption of some such rule as our own, which makes readmission sufficiently difficult to cause members to hesitate before lightly resigning their privileges. The first effect of our notice, that bookmen must make up their minds whether they wished to join us or not, was nearly to double our numbers, and now that the roll of the Society is permanently fixed at 300, we have far fewer vacancies to fill at the end of each year than when we had only 160 members. We have the further advantage of a fixed income, to which we can adjust the expenses of our publications, and our balance sheet, in consequence, is always satisfactory. To meet the case of any especially desirable candidate presenting himself when there is no vacancy, the Council is empowered to elect not more than 15 candidate-members, who have all the rights of membership except that of holding office. No effort is made to fill these vacancies, and one of them is therefore always available when needed. I think that a system which secures these results cannot reasonably be charged with "absurdity," but that, on the contrary, it is one which other societies might perhaps do well to consider.

ALFRED W. POLLARD, Hon. Sec.

Literary Gossip.

THE second volume of Mr. S. R. Gardiner's history of the Commonwealth and Protectorate is now in the press; it will bring the story down to the summer of 1654. Mr. Gardiner is also preparing for publication a monograph on 'Cromwell's Place in History,' giving the substance of six lectures delivered at Oxford as Ford's Lecturer, 1896.

THE Committee of the London Library propose to pay off the debentures of 12,500*l.* now due, and to carry into effect the scheme of reconstruction of the society's premises authorized by the general meetings held in 1895 and 1896. For this purpose they intend to issue debenture stock, bearing interest at the rate of 3½ per cent. per annum, and redeemable by annual drawings, commencing in the year 1899. Proposals to this effect will be submitted to the general meeting to be held on the afternoon of Thursday next.

MR. COVENTRY PATMORE died just six weeks ago—namely, on Thursday, the 26th of November. In illustration of the small interest which colonial society takes in contemporary literary annals, a correspondent sends us an extract from a private letter received last Monday from Cape Town:—

"I am very sorry to hear of Mr. Patmore's death. Your letter was the first intimation we received out here. The Agencies will cable if some moneyed Jew buys a house in Park Lane—but—phew!"

Yet one would have thought the death of him who wrote 'The Angel in the House' would have been telegraphed to the colonial capitals of the Empire.

MESSRS. SMITH, ELDER & Co. will publish immediately in this country a collection of the outdoor papers of Mr. John Burroughs, a writer who has a high reputation in the United States, entitled 'A Year in the Fields.' The essays are illustrated by twenty half-tone pictures by Mr. Clifton Johnson, who made several visits to Mr. Burroughs's home on the Hudson and to the home of his boyhood in the Catskills to obtain them.

THE Lord Mayor has consented to preside at the next anniversary dinner of the Printers' Pension, Almshouse, and Orphan Asylum Corporation, which has been fixed to take place on Tuesday, April 6th, at the Hôtel Métropole.

MR. GEORGE GISSING'S new novel 'The Whirlpool' will be published in the spring by Messrs. Lawrence & Bullen.

The Duke of Norfolk has given the wags a chance to bring out once more the well-worn joke about "men of letters" in the Post Office. In choosing from his staff the members of the British delegation to attend the Congress of the Universal Postal Union to be held next May at Washington, he has fixed upon three Post Office men who are in both senses "men of letters." These are Mr. Spencer Walpole, who, besides being Secretary of the Post Office, has a well-recognized place as an historian, biographer, and critic; Mr. Buxton Forman, Assistant Secretary and Controller of Packet Services, who has edited the works of Shelley and Keats in season and out of season; and Mr. A. B. Walkley, whose contributions to dramatic criticism are well known. It is no secret that there are many voluminous files of papers in the archives of the Post Office in which the student of the future may find his dry-as-dust task considerably lightened by the results of Mr. Walkley's application of his talents to some of the higher work connected with postal administration.

With reference to the statement recently made in a daily paper, that the offer of the Committee of the Gibbon Commemoration (1894) to defray the cost of a memorial tablet to the historian in the chapel of Magdalen College had been finally declined by the President and Fellows, we are authorized to state that the Committee have resolved to expend the subscriptions remaining in their hands by presenting to each of the subscribers a copy of the historian's 'Autobiography' (which will shortly be edited and published by Mr. John Murray) as a memento of the commemoration.

Mr. A. H. Keane writes:—

"In your notice of Mr. Theal's book on 'The Portuguese in South Africa' (*Athenæum*, December 26th, 1896) reference is made to the author's statement that Monomotapa is the name, not of a country, but of a paramount chief. Would you kindly allow me to point out that five years before the appearance of this work I was able to show, on documentary evidence, that 'Monomotapa was not a principality, but a prince—not an empire, but an emperor,' &c.? (Monograph on 'The Portuguese in South Africa' in Mr. R. W. Murray's 'South Africa,' Stanford, 1891.)"

The knighthood conferred on Dr. J. T. Gilbert has been well bestowed, as no one else among living antiquaries has done so much to elucidate the annals of Ireland from the Norman Conquest down to the Restoration. Among his contributions to historical research are his 'History of the City of Dublin,' in three volumes; his 'History of the Viceroys of Ireland, 1172–1509'; the 'Historical and Municipal Documents of Ireland, 1172–1320,' and 'National Manuscripts of Ireland,' 5 vols., large folio (coloured plates); his 'History of Affairs in Ireland, 1641–52,' six parts, 1879–81; and his 'History of the Irish Confederation and the War in Ireland, 1641–49.' Besides he has edited the chartularies of St. Mary's Abbey at Dublin and Dunbrody; the register of the Abbey of St. Thomas, Dublin; and the Calendar of Ancient Records of Dublin.

A declaration identical in most or all respects with that which was signed by the Irish Roman Catholic laity, demanding the establishment by the State of a new university on denominational lines, has been prepared for presentation to the Government. It is signed by about twelve peers, three judges of the High Court, seventy-two members of Parliament, and considerably more than a thousand others. We have already placed on record the signing of a similar memorial by the Roman Catholic bishops.

We mentioned some time ago the notable increase of endowments at Cambridge during the previous twelve months. It seems that the University of Edinburgh was enriched in 1896 by gifts amounting to close upon 25,000*l*. The annual value of university scholarships, bursaries, and prizes is 15,630*l*.

An appeal is made for a small fund in order to add to the buildings of the Walthamstow Grammar School, founded by Sir George Monoux.

Mr. Jackson, of Leeds, is preparing a volume of Sedbergh School songs collected by Mr. R. Ainslie, one of the masters of the school. The author illustrates it with sketches of the scenery of the district.

We regret to hear of the death of Miss Blackwood, the clever daughter of "Old Ebony," who preserved for later generations the traditions of the days when Wilson and Lockhart were warring against the world in general, and the Edinburgh Whigs in particular.

The decease is announced of Mr. Thomas Guille, the founder of the Guille Library at Guernsey.

We have also to record the decease of the learned Count Mas-Latrie at an advanced age. He published his 'Chronique des Papes, des Conciles Généraux, et des Conciles de France' as long ago as 1837, and he brought out his valuable 'Trésor de Chronologie, d'Histoire, et de Géographie du Moyen-âge' as late as 1889. He wrote a history of Cyprus under the house of Lusignan; he published a continuation down to 1837 of Anquetil's history of France, a work on the treaties of peace between the Mohammedans of Northern Africa and Christian powers, &c.

SCIENCE

Charles Pritchard, D.D., F.R.S., late Savilian Professor of Astronomy in the University of Oxford. Memoirs of his Life compiled by his Daughter. (Seeley & Co.)

Prof. Pritchard was a unique and many-sided man, and it is not remarkable that several pens have shared in the production of this memorial of his life and work. Only the last chapter of this memoir was written by Miss Ada Pritchard, though she is responsible for the arrangement of the rest, and the preface is from her own pen. In it she remarks that whilst the method adopted in the joint work has of necessity interfered somewhat with the chronological sequence of the chapters, it has this advantage, that each part of the life "has been dealt with by the writer best qualified to form a just estimate of it."

Into the details of the biography we do not propose to enter. The first chapter, containing reminiscences of Prof. Pritchard's early life, was contributed by his niece, Mrs. Ward. The family, she tells us, had been settled for three generations in Shropshire; but the father of the late Professor removed to Brixton, where Charles (the subject of this notice, who was his youngest child) was born on February 28th, 1808. He lost his mother when only twelve years old, and after his eldest sister's marriage in 1822 his father returned to Shrewsbury and married a second time, surviving till 1859. Charles was left to the care of other relatives, and it was chiefly at the instance of his brother-in-law, Mr. Allan (Mrs. Ward's father), that means were found for sending him as a sizar to St. John's College, Cambridge, where he graduated in 1830 as Fourth Wrangler, and became Fellow of his College two years afterwards, having already been the author of a treatise on the theory of statical couples and of papers communicated to the Cambridge Philosophical Society. For a short time he was head master of a school at Stockwell, and for twenty-eight years of a newly founded grammar school at Clapham. Here he pursued astronomy as a parergon (to use his own favourite phrase), being elected a Fellow of the Royal Astronomical Society in 1849; and after making various contributions to its *Proceedings*, and taking part in the Himalaya expedition sent to Spain for the purpose of observing there the total eclipse of July 18th, 1860, he was elected President of the Society in 1866, holding that office for the usual term of two years, and delivering very able addresses in presenting the Gold Medal to Dr. Huggins and to the late M. Le Verrier respectively. He was ordained when he first went to Clapham, and resigned his mastership there in 1862, for reasons not necessary to mention.

From that time he resided during eight years in retirement at Freshwater, in the Isle of Wight (where the present writer found him one summer's afternoon diligently assisting in harvesting a hay crop in his own field), from time to time taking part in Church Congresses and in meetings of the British Association (before which he repeatedly preached), being also appointed Hulsean Lecturer at Cambridge in 1867. But in 1870 he was elected to succeed Donkin as Savilian Professor of Astronomy at Oxford. The energy with which, at the age of sixty-two, he threw himself into the work was admirable; the new observatory for the special cultivation of astronomical physics was founded under his eye, being greatly helped by the late Dr. De La Rue's presentation of instruments, and it was completed in 1875. His successor, Prof. Turner, gives in the work before us a most interesting and discriminating account of his labours there, which were chiefly in the departments of photometry and the application of photography to the determination of stellar parallax. In the former he invented a new instrument, called the wedge-photometer, with which he superintended the measurement of the relative brightnesses of 2,784 stars; and in order to determine as nearly as possible the true value of atmospheric absorption for formation of his scale, he undertook a journey to Egypt in 1883. For his photometric work and the catalogue formed from it (called 'Uranometria Nova Oxoniensis') the Royal Astronomical Society awarded him in 1885

their Gold Medal, uniting with it one to Prof. E. Pickering, of Harvard College, Mass., for similar researches conducted by a different method.

We have left little space to speak of Prof. Pritchard's theological work, which chiefly bore on the relations between science and Scripture. The portion of the present volume which relates to this subject is from the pen of the Bishop of Worcester (Dr. Perowne). Prof. Pritchard died on May 28th, 1893, and the composite memoir before us will be appreciated by many readers as giving an interesting account of a very remarkable personality.

SIR JOSEPH BANKS'S JOURNAL.

21, Cautley Avenue, Clapham Common, Dec. 26, 1896.

REFERRING to the review of Sir Joseph Banks's 'Journal' which appears in your issue of to-day's date (pp. 908–909), there are one or two points touched upon which may be deemed worthy of further elucidation. A comparison of the translation by M. de Fréville with the anonymous publication of Becket & De Hondt shows that the French book was translated directly from that work, with a very few additional amplifications by the translator. The suggestion that it was the work of the clerk Richard Orton is probable; we find such errors as "Captain Cooke" for Lieut. Cook, Fuego is always misspelled "Feugo," details of the character of each anchorage are given, and the bearings also; but it is silent as to the death of the two negroes, Banks's servants, when absent from the vessel in Patagonia. The first person is used in describing the visits paid to the convent in Madeira, as though Cook were the narrator, when not even his name is correctly cited. Possibly some of these slips are due to the haste in issuing the work, of which the introduction is dated September 28th, 1771.

Poor as it was, Banks seems to have sent a copy to the Académie des Sciences, for in the *Journal des Sçavans*, Juin, 1772, pp. 344–351, we find an abstract of it, with a quotation from his accompanying letter: "C'est ainsi que M. Banks nous a donné un extrait sommaire de son dernier voyage, dont il espère que la relation paroîtra en 1773" (*l. c.*, p. 350). Sir Joseph Banks was ready enough to spend money lavishly in acquiring material in any shape of natural history, but shrank from the drudgery of working out his results. He was content to amass stores for others to elaborate, but could not in his own person undertake the labour of reducing his observations to scientific order. In some departments he was admirably served. Solander, apart from his constitutional indolence and love for society, was an ideal naturalist, and his successor Dryander was even more remarkable for his concentration on matters connected with the vast and rich collections which it was the delight of his employer to bring together. B. DAYDON JACKSON.

Blackheath, Dec. 30, 1896.

IN a notice of the 'Journal of Sir Joseph Banks' which is given in the *Athenæum* of the 26th inst., the writer says that he does not remember to have seen, in the many accounts of Cook's voyages, reference to the true origin of his first visit to the Society Islands, which he takes to be the publication of a 'Mémoire' by Lalande in 1764 on the forthcoming transit of Venus in 1769, pointing out the desirability of having it observed in the South Pacific Ocean. Now Prof. Hornsby contributed a much more elaborate paper to the *Philosophical Transactions* for 1765, which, according to Thomson in his 'History of the Royal Society,' was what led to the Society's application to the king to send out an expedition to the Pacific for observation of the transit. Hornsby does not refer to Lalande's 'Mémoire,' and it seems unlikely that he had seen it; but at any rate his own paper, calculating the circumstances of the transit of 1769, is evidently quite original, and suggests various islands from which he thinks it might be observed. Of course this was before the voyage of Wallis in which he visited Tahiti and called it King George's Island; whether it was the same which had been discovered many years before by the Spanish navigator De Quiros must always remain uncertain. It seems to me then that Hornsby's paper, not Lalande's, was what first gave occasion to the discussion which led to the application resulting in Cook's voyage.

W. T. LYNN.

*** We are pleased to find Mr. Daydon Jackson in agreement with our suggestion as to the origin of the first anonymous journal of the Endeavour's voyage. This publication, it may be remarked, is dedicated to the Lords of the Admiralty, to Mr. Banks and Dr. Solander; whilst on p. 2 one of the publishers, Mr. Becket, states that he is convinced "it is the production of a gentleman and a scholar who made the voyage." Now Richard Orton was neither a gentleman nor a scholar, but we venture to adhere to our opinion that it was he who supplied the material—indeed, the use of the first person in certain portions of the narrative indicates direct appropriation of parts of Cook's official journal, which was actually transcribed by Orton as amanuensis of that commander. Whoever it was, it must have been some one who remained on board the Endeavour after Cook and Banks had landed at Deal on the 12th–13th July; for the anonymous writer states he landed on the 15th. Now there was one individual who must have been particularly interested, beyond all others, in obtaining the earliest possible information regarding Cook's expedition. This was Alexander Dalrymple. It is not impossible that this eminent geographer—who had so earnestly desired to command the expedition to discover a great southern continent—might have preconcerted an arrangement with some person on board the Endeavour to supply him with news of the discoveries accomplished by Cook in advance of the official publication. Dalrymple's jealousy of Cook and his animosity towards Dr. Hawkesworth are exemplified in his later publications. Mr. Jackson rightly conjectures that Banks sent a copy of this journal, when published, to the French Academy; and as M. de Fréville describes it, in his translation, as the journal of a "Voyage autour du monde, fait par MM. Banks et Solander," it may well be supposed that Dr. Solander prepared the abstract, notes, and emendations which subsequently appeared in the *Journal des Sçavans*. Altogether, it is a curious complication, which perhaps may be unravelled by further research.

Mr. Lynn's proposition can hardly be sustained by his arguments. For, indeed, it was even before the previous transit of 1761 that Lalande had prepared a geographical chart, on which he laid down the times of ingress and egress of the planet on the sun's disc, calculated for the most favourable places on the globe for observations to be made by Delisle's method. And, as Mr. Lynn rightly observes, although Tahiti had not been discovered, there was good reason for supposing there were lands—islands, if not a continent—in the South Pacific suitable for the purpose. A 'Mémoire' containing this chart was published in 1764, by which time, however, the French astronomer had already put himself in communication with sovereigns, ministers, and learned societies all over Europe, urging expeditions for carrying out these important observations for ascertaining the sun's parallax. In this same year Lalande came over to London to confer with Maskelyne—who, it will be remembered, was to succeed Bliss as Astronomer Royal the following year. Moreover, Lalande's intimate friend, Bougainville, had ten years previously been elected a Fellow of the Royal Society, so that we cannot doubt that when this society memorialized the British Government in 1768 Lalande's 'Mémoire' must have produced as great an effect and had as much weight with the authorities at the Admiralty as the paper of the Savilian Professor. However original Hornsby's elaborate memoir may have been, it seems incredible that the author can have been unaware of Lalande's publications, which had been circulated throughout Europe. However, apart from the above considerations, in our notice of Banks's 'Journal' we were actually led to trace the origin of the Endeavour's voyage by consulting M. de Fréville's introduction to his translation of the anonymous pamphlet purporting to be Dr. Solander's journal. We hope Mr. Lynn may be induced to unearth from the archives at Greenwich Observatory some records of Lalande's conferences with Maskelyne which may elucidate this interesting subject.

MEETINGS FOR THE ENSUING WEEK.

MON. London Institution, 5.—'William Hogarth, Historian and Satirist,' Mr. W. H. S. Aubrey.
— Surveyors' Institution, 8.—'The Future Development of the Surveyors' Institution,' Mr. H. Martin.
— Aristotelian, 8.—Symposium: 'In what Sense, if any, do Past and Future Time Exist?' The President, Messrs. S. H. Hodgson and G. E. Moore.
TUES. Asiatic, 4.—'The Story of Umm Haram, translated from the Original Turkish,' Mr. C. D. Cobham.
— Civil Engineers, 8.—Ballot for Members; 'Superheated-Steam Engine Trials,' Prof. W. Ripper.
— Biblical Archæology, 8.—Anniversary Meeting.
WED. Society of Arts, 7.—'The Growth and Demolition of Mountains,' Mr. C. T. Dent.
THURS. London Institution, 6.—'The History of the Dance and its Music,' Dr. F. J. Sawyer.
— Electrical Engineers, 8.—Inaugural Address of the President.
— Mathematical, 8.—Supplementary Note on 'Matrices,' Mr. J. Brill.
FRI. Civil Engineers, 8.—'"Monier" Girders and Arches,' Mr. W. Beer. (Students' Meeting.)

Science Gossip.

IT is understood that Mr. H. Goss and Canon Fowler, who for the last eleven years have been joint secretaries of the Entomological Society, do not propose to seek re-election at the annual meeting of the Society on the 20th inst.

THE Institution of Civil Engineers, which attained its seventy-ninth anniversary on the 2nd inst., consists, according to a list corrected to date, of 1,903 members, 3,833 associate members, 331 associates, 21 honorary members, and 884 students—together 6,972 of all classes, and representing an increase during the past year of nearly 3 per cent.

THE French papers say that the widow of Baron Hirsch is going to present two millions of francs to the Pasteur Institute, and is consulting the managers as to the allotment of the funds.

THE death is announced of General Walker, the American statistician and writer on finance.

M. NOBEL'S bequest of his whole property for the promotion of science is magnificent, but it may be doubted whether there are not already enough prizes in the scientific world, and whether research would not have been more effectually aided by a different application of the money.

BY the death of Louis Vivien de Saint-Martin, France has lost the oldest and in some respects the most distinguished of her geographers. Born at St. Martin-de-Fontenoy, Calvados, on May 22nd, 1802, young Vivien first went to Paris in 1814, and lived there or at Versailles up to the time of his death. He was not a great traveller like Ritter, still less an explorer, and won distinction solely as a *savant* and student. His first works were an elementary atlas and a georama (1826), the first globe of the kind seen in Paris. Since 1840 he had devoted his attention solely to geographical subjects. For a period of fourteen years (1842–56) he edited the *Annales des Voyages*. In 1845 he commenced the publication of a 'Histoire Universelle des Découvertes Géographiques,' planned on a gigantic scale, of which only three volumes, dealing with Asia Minor, have ever seen the light. Many years of his life were

devoted to the study of the ancient geography of Asia and Northern Africa, his principal works dealing with this vast subject being 'Études sur la Géographie et les Populations Primitives du Nord-ouest de l'Inde d'après les Hymnes Védiques' (1860), 'Étude sur la Géographie Grecque et Latine de l'Inde' (1858-60), and 'Le Nord de l'Afrique dans l'Antiquité Grecque et Romaine' (1863). Between 1863 and 1875 he published 'L'Année Géographique,' a masterly survey of geographical progress. This useful work was carried on for a few years longer by M. Maunoir and M. Duveyrier, but has since been discontinued. His 'Histoire de Géographie' (1873) is a work of authority. In 1874 he planned a 'Nouveau Dictionnaire de Géographie Universelle,' and brought out the first volume, but allowed this monumental work to be completed by his friend Rousselet. His 'Atlas Universel de Géographie' in eighty-four maps, the first of which appeared in 1877, is being slowly completed by M. F. Schrader. At the time of his death he was engaged upon a 'Dictionnaire de Géographie Historique,' the MS. of which has been bequeathed by him to the Académie des Inscriptions. Vivien was one of the founders of the Paris Geographical Society (1822), and at the time of his death was one of its honorary presidents. He was a member of the Berlin Academy, an honorary fellow of numerous learned societies, and a Chevalier of the Legion of Honour.

A small planet, probably to be reckoned as No. 426, was discovered by M. Charlois at Nice on the 28th ult.

The editorship of the *Astronomical Journal* (which is henceforth to have the words "Founded by B. A. Gould" under the title on each number) has devolved upon Dr. S. C. Chandler, who has made many valuable contributions to its columns; at his own request Profs. Asaph Hall and Lewis Boss are to collaborate with him in it.

M. Poincaré has been appointed Professor of Mathematical Astronomy and Celestial Mechanics at Paris, in the room of the late M. Tisserand.

FINE ARTS

TWO PAMPHLETS.

Notes on the Cross of Cong. By M. Stokes. (Privately printed.)—The elaborate and delicate relic to which Miss Stokes has devoted this monograph is one of the finest works of its kind. It is the more interesting because it is dated 1123, that is, three years after the wreck of the Blanche Nef, and bears the sole record of the maker in his name, which, in full, was Maelísu (Maeljesu) MacBratdair O'Echan, together with the names of Therdelbuch U Chonchobair (Turlough O'Conor), King of Erin, who employed that goldsmith, and Domnall Mac Flannacan U Dubthaig (O'Duffy), Bishop of Connaught, who "superintended its execution." Whatever the last phrase may mean, it is an awkward one for those who persist in thinking that to the mediæval workman, and to the workman alone, *i. e.*, in this case O'Echan, is the credit due for what is nowadays so very oddly called "applied art." The cross itself is a singularly fine specimen of that late offshoot of the Romano-Byzantine school of decorative design which under various, but not very different forms, flourished in Ireland, England, and Scandinavia, and used to be called Hibernian. It is of the same epoch as the noble chalice of St. Remi and the analogous shrine of St. Patrick's Bell (which dates from 1100), and, though resembling them in style, it is more refined and elaborate. Like other similar works, it was made to contain a fragment of the True Cross, which, in the Chronicle of Inisfallen, is said to have been sent to Ireland in 1123, but more probably at a later date. It is of the Latin form. The shaft is 2 ft. 6 in. high; the arms extend 1 ft. 6¾ in.; the material of the body is oak. Encrusted with plates of gilt copper and brass, at the intersection is a circular crystal, like a lens, covering an orifice intended to contain the relic. Prof. MacCullagh observing that the fragment now under the lens is of oak, which the True Cross was not, doubted the genuineness of the existing fragment. Miss Stokes, as in duty bound, sees no reason for hesitation on this account, other fragments alleged to be genuine being of the same sort of wood. Besides the metal plates and crystal, the Cross of Cong is enriched with red and green stones cut *en cabochon*, and, in the Romano-Byzantine manner, set as studs, so as to protect the fine interlaced filigree gold work, which is fastened by rivets to the copper plates beneath. The studs were originally eighteen in number, arranged at regular intervals along the edges, and on the face of the shaft and arms of the cross spaces remain for nine others, which were placed at intervals down the centre. The filigree work is so exceptionally well designed and choicely executed as to excite the wonder of all who have studied it. On this point we should like to call attention to a circumstance which has never, so far as we know, been mentioned in connexion with Irish, Anglo-Saxon, or Scandinavian filigree work, and which may serve to mitigate the wonder of amateurs. We refer to the manifest fact that in countries where *cloisonnés* enamels were designed and made, the elaboration of filigree work would of necessity come naturally to those who were accustomed to design and execute *cloisonnés* enamels, as many were in Western Europe. What is filigree work but extremely intricate *cloisonné* work without its enamels? Miss Stokes rightly says that the reliquary which may with most profit be compared with the Cross of Cong is the Anglo-Saxon cross in the treasury of the church of SS. Gudule et Michel at Brussels, which is also believed to have been made to contain a fragment of the True Cross. The custom of shaping reliquaries in accordance with the relics they were to contain is observable in innumerable cases before monstrances came into use. Several instances of alleged fragments of the True Cross being enshrined in cruciform cases are mentioned by Miss Stokes; but all shrines of this sort were not cruciform. Zoomorphic types occur in the interlacements of the filigree in the Cross of Cong; these and the other details of Maelísu O'Echan's masterpiece are well shown in the plates before us.

We are indebted to Mr. R. Inwards for a copy of his contribution to the *Quarterly Journal of the Meteorological Society*, No. 98, April, 1896, which, with two diagrams, deals with *Turner's Representations of Lightning*. To explain them we cannot do better than quote the opening passages, which the diagrams (1) of 'Turner's Lightning,' as represented in his picture of the 'Bass Rock,' and (2) of a 'Photograph of Lightning,' as taken instantaneously from nature, distinctly affirm. Mr. Inwards writes:—

"The truth to nature of Turner's representations of lightning has been several times mentioned before the Society, but I thought it would be interesting to bring before the Fellows an actual example of Turner's work, placed side by side with a photograph of a real flash of lightning, presenting the same general character, and perhaps coming under the head of meandering lightning; at all events, it is a flash of that kind which seems to attempt to double back upon itself, and which makes many sudden turns before getting finally on its earthward course. Collated with this view is a photograph from the Society's collection, and which, of course, was taken direct from nature. It will be seen that Turner has caught the general form and character of the rapid contortions and abrupt curves of the lightning with a most amazing fidelity, and he has even drawn the flash in several places by a doubled line, just as we often see in photographs from nature. In fact, there is a doubled part in the photograph. If the picture had been by any one but Turner I should have put this down to a mere careless stroke of the brush, but being from the hand of so consummate a master, I can have no doubt that his keen eye saw the effect, which his swift hand almost as quickly committed to paper."

And Mr. Inwards concludes his observations on additional instances, all equally interesting and conclusive, as follows: "One is inclined to take literally the eulogium passed by John Ruskin on this great master: 'Unfathomable in knowledge, solitary in power.....sent as a prophet to reveal to men the mysteries of the universe.'"

THE ROYAL ACADEMY.—WINTER EXHIBITION. LORD LEIGHTON'S PICTURES.

(First Notice.)

From this collection of more than two hundred works in oil none of the most important of the late President's pictures that are removable from the walls they decorate is absent, with the exception of the beautiful 'Wedded,' the gaily coloured 'Odalisque,' 'Jezebel and Ahab,' 'Clytemnestra watching for the Return of Agamemnon,' 'Phryne at Eleusis,' and 'Antigone.' A large number, too, of his drawings and designs made to illustrate 'Romola' and other books, very many exercises in pencil and silver-point—some of them most exquisite—and a few models in the round and relief are included in a comprehensive gathering which more than adequately represents the astonishing industry and skill of one of the most distinguished artists England has produced in this century. In presence of such an exhibition the student will be more than ever impressed by Leighton's ample endowment of the indomitable "power of taking pains" which is said to characterize the great masters of every art and science. The collection is more truly representative of the rise and progress of the painter than any that has been seen before, inasmuch as it includes works not till now seen in London, the most interesting being *Cimabue finding Giotto in the Fields of Florence* (No. 177), which was the first work he finished, and which was shown at Brussels in 1850. It is an astonishing fact that the works Leighton exhibited in London amounted to 255. Nevertheless, his total output, studies of importance included, far exceeds this number, while some of the most ambitious, such as the lunettes at South Kensington and the fresco at Lyndhurst, are not reckoned in the total we have named.

All the world knows that Leighton's reputation was established by *Cimabue's 'Madonna' carried through Florence*, which, as No. 65, occupies a leading position in Gallery III., and is a loan from the Queen. This work is the only purchase, we believe, Her Majesty ever made of the first contribution sent by a young and, until then, unknown artist to a public exhibition. It took the art world by storm in 1855, and has since then more than maintained its reputation, and more than justified the Queen's judgment. It clearly indicated that, given health and years enough, its author would achieve a conspicuous position among the painters of the century. Great as was the distinction won by him at the Academy he was afterwards to head, there came a cold shadow over his fortunes when 'The Triumph of Music' (not 'Orpheus and Eurydice,' which, as No. 61, illustrates Browning in Gallery III.) followed 'Cimabue' in 1856, and, greatly to the chagrin of the artist, was condemned by some of the critics of the day. Much nonsense was written about that unlucky work, which we remember quite well, and which deserved respectful treatment, even if it did not merit the admiration awarded to its forerunner. 'The Triumph of Music' is not here.

It is a noteworthy fact in Leighton's history that, while most men of his calibre and energy secure no small part of their reputation by the time they are of age, he was more than twenty-five years old when 'Cimabue' proved beyond mistake that he had attained a very high

degree of technical skill before the general public knew anything about him. It is owing to this unusual circumstance that we have no experimental paintings here to comment upon, nor, for that matter, any considerable development, nor any distinctly important change in his methods and style to record. And when once what may be called the tentative, but not immature group of Leighton's works is disposed of, the rest of his paintings stand nearly on the same level. They differ, of course, in the happiness of their inspiration, in physical and technical beauty, in the splendour of their lighting, and the charm of coloration, which none strove more ardently than he to secure; but, except in degree, the characteristic qualities of *Michael Angelo nursing his Dying Servant* (2) and *The Star of Bethlehem* (28), both of which belong to 1862, are much the same as those of *Flaming June* (75) of 1895 and *Clytie* (60), which, left hardly finished in 1896, is practically the last work Leighton touched.

Accordingly we intend to begin by calling attention to the tentative works, and afterwards proceed to say something about the best of the other pictures in the order they occupy on the walls of the Academy. *Cimabue finding Giotto* (177) needs no further comment than that it bears testimony to the industry and success of the studies of the youthful Leighton in Rome, Berlin, Frankfort, and Paris. The names of the schools he frequented are enough to convince us that nothing but eclecticism could result from training so multifarious and models so dissimilar. In fact, the wonder is that anything like original genius survived so much teaching, and splendid as the results of his schooling were, there cannot be a doubt that it would have been much better for him if he had had a good deal less education. No. 177 exhibits his inborn sense of colour. His training had given him a profound knowledge of form, and that strong scientific feeling of which he had so much ensured a logical attention to the veracities of light and shade; while his liking for an artistic anecdote made the designing of such a theme as that he selected for No. 177 very easy to him. *A Persian Pedlar* (182) shows the colourist at work, and the man of taste diligently studying those harmonies of line which the draperies and posture of the figure and the masses of its accessories permit. Its date is 1852.

Cimabue's 'Madonna' carried through Florence (65) was finished in 1855 (it was the outcome of long previous labour), and sent to the Academy, with results of which we have already spoken. It at present faces *Daphnephoria* (81), finished just twenty-one years later, which marked the culminating point of his art. These works show plainly how Leighton delighted in painting processions. The continuity of flowing lines, the repetitions of similar elements, and the abundant opportunities for introducing graceful attitudes among figures actuated by a common motive, to say nothing of the stateliness appertaining to such subjects, had a singular fascination for him. As a designer of compositions of this nature, not even Sir John Gilbert—who loves a procession, especially when it involves rapid movements and furious gestures—has excelled Leighton when he had to deal with regular and gradual movements, more particularly if they were accompanied and directed by music. Owing to this, 'Cimabue' and 'Daphnephoria' were subjects after his own heart, and he threw himself into the painting of them without the least regard to the rewards of the future, for he knew that few could buy or house the latter, and it is understood he got much less that 500*l.* for the former picture. No doubt, too, the enthusiasm of Leighton, always a genuine lover of his art, was fed and heightened by the idea that in some such picture as this he might worthily illustrate an event so momentous in the history of painting as the carrying of the great 'Madonna' from the *bottega* of Cimabue to the church which it was destined to adorn. He was perfectly aware that since the fall of Rome no such honour had been vouchsafed to art or an artist

There is a certain local disconnexion, not to say harshness, in the coloration, lights, and shadows of this noble work, and even the figures or parts of the groups to which they belong, and the groups themselves are to some extent isolated (a defect Leighton avoided in later works), but they are on the other hand remarkable for the softness, breadth, and fusion of their detail. This softening was carried so far that many who objected to the artist's methods founded their complaints upon it, and compared the carnations of his figures to the paintings on plum-boxes. The carnations of nearly all the figures in 'Cimabue' are, besides, rather opaque, the roses in their cheeks are reddish and spotty, while in the flesh generally there is an excess of yellow and a lack of greyness. The local colours, too, are "cut up" to some extent, even more, perhaps, than the artist's desire to represent the brightness of Florentine daylight warranted. The chiaroscuro not less than the coloration and general treatment of this picture go far to prove that Leighton, before he painted it, had saturated his mind with the study of the frescoes which were daily before him in Tuscany and Rome. If we want to be sure of this we need only observe how brilliant is the tonality of the picture, how light is its background of architecture and draperies, and how distinctly all the figures stand upon that background. It is a striking merit in his picture that the figures really seem to move rhythmically to the music, and this is one of many proofs of his profound sympathy with his subject, and with the manner in which one of the quattrocentisti would have attempted this momentous theme if he had enjoyed those technical facilities later centuries gave to Leighton. Besides, the air of constraint which characterizes all the figures in 'Cimabue' is yet another symptom of the influence of early Florentine design upon its artist in 1854–5. The composition, like the composition of the early fifteenth century, resembles that of a bas-relief, and is without the vigour Signorelli introduced, while it is quite in harmony with this sculpture-like effect that the draperies, ornaments, and even some of the attitudes of their wearers remind us of the style of Ghiberti, as developed in the later gates of the Baptistery, not the earlier ones which recall the stiffness of Masolino. Indeed, if Leighton had had constantly before him a picture by Peselino, he could not have approached more closely the middle Florentine manner of designing and painting draperies. Finally, let us say of 'Cimabue' that its draughtsmanship evinces the painter's close study of form, and the mastery he had already attained in the use of the brush. That he was an eclectic by nature not less than by what were really cosmopolitan studies is obvious to those who carefully examine this masterpiece of his youth, and, as at present, have before them the outcome of his life's work.

Salome, the Daughter of Herodias (12), which in chronological order is the next picture here, clearly shows that while working upon it Leighton had to a large extent freed his style from the trammels that timidity rather than lack of skill imposed upon him in 'Cimabue.' In 'Salome' and in *The Mermaid* (26), which followed it, the movements, expressions, and draperies, not less than the painting of the carnations, are more lifelike than before, the tonality is at once richer and more massive. In these respects the influence of Venice as well as the technical development of the artist himself are plainly perceptible. There is a good deal of Titianesque handling in the flesh of the mermaid, and her exuberant forms would have been distasteful to Leighton when he was at work on 'Cimabue.' Similar qualities, but a very distinctly inferior coloration, were to be found in 'The Triumph of Music' and the 'Paolo and Francesca' which Leighton produced at this epoch. The passionate grace of the mermaid before us indicates the growth of freedom and voluptuous feeling in the painter's mind. The breadth, strength, and richness, for example, in the blue drapery, which is an important part of the scheme of the colour, far surpass what seemed possible to the Leighton of earlier years. As the lightness of No. 65 has much of the brilliance of Florence's frescoes and temperas, so the limpid depth and lucent gloom of 'The Mermaid' belong to Venice, and to Venice alone. Anything like over-definition had vanished from Leighton's art by the time this picture was painted.

Count Paris, coming to the house of the Capulets, and finding Juliet apparently dead (62), although a somewhat later work, does not mark so much progress as 'The Mermaid.' Representing a theatrical performance, it is infected with some of the vices of theatrical representation; there is a good deal of exaggeration in the attitudes the expressions (especially those of Count Paris and his friend, a male model to the life) are crude, and the influence of the lamp degrades the chiaroscuro and the light and shade of a picture, the painting proper of which deserved great praise. The breadth and massiveness of touch, which are its best points, are also seen to advantage in a half-length figure of a *Roman Lady* (59), painted in 1859, which is really a masculine and solid portrait-study of a magnificent Roman model. Originally it was exhibited as a study and called 'La Nanna.' That opacity of the carnations which has offended many in Leighton's later work is almost as marked in this model's face as in the somewhat affected portrait of *Mrs. S. Orr* (24) painted in 1861. On the other hand, the bonnet and pose of her head are distinct evidence of Leighton's dainty taste. 1862 witnessed the painting of *Michael Angelo nursing his Dying Servant* (2), by no means a happy nor a spontaneous picture, of which the moribund Urbino is the least good part. It exhibits the defects of No. 24 in technique and sentiment, but hardly any of its better qualities. *The Star of Bethlehem* (28), 1862, may be grouped with No. 2. Together they affirm a period when Leighton was occupied upon some important task, or was otherwise engaged than in painting. This stationary period continued, as it seems to us, until 1864, when *Orpheus and Eurydice* (61) indicated the beginning of a stronger style. The "fragment" of verse which Browning wrote to accompany the title of the picture in the Catalogue shows how the poet had been interested by the passion of the group. The face of Eurydice fascinated him as it does us, but that of Orpheus is less attractive, while the painting—vigorous and solid as it is—lacks much the artist was soon to gain.

PETERBOROUGH CATHEDRAL.

A PROTEST against the needless pulling down of the west front has received a great many signatures, and as to it a quaint story reaches us from Peterborough. It is said that a visitor, talking to one of the officials there, asked whether a protest bearing so many well-known names was not entitled to some consideration, and received for answer that it really was of very little consequence, for in all the list there was the name of only one subscriber to the restoration fund. This is a very pretty echo of the Dean and Chapter's own answer to the Society for the Protection of Ancient Buildings early in the controversy, that the Society, not being subscribers to the work, had no claim to be heard about it.

The Society of Antiquaries came forward with a thousand pounds in their hands, but made conditions as to the way in which it was to be spent; and they, too, are refused a hearing. Who then will be listened to? Apparently, they who will

meekly lay money at the feet of the five wise men of Peterborough for them and their architects to do what they like with. And yet subscribers do not seem to be crowding in.

The general position remains much as it was last week. The Dean and Chapter still assert their intention to pull down the north gable, but at the time of our writing have not begun to do so. It is said that orders to begin were sent down from London by Mr. Pearson last week, but were countermanded by the authorities on the spot. If this be so, we hope that it may be a sign that the Dean and Chapter are feeling their way to a less uncompromising attitude, and that even yet some means may be found whereby they may be relieved from the very difficult position in which they now are, and the old front of the Cathedral may be saved. The specification prepared for the two defending societies will soon be printed and circulated. If the other side will accept it in the spirit in which it is offered, it may prove an eirenicon.

Mr. Walter Rye writes :—

"Will not the simplest and most effective way to stop the proposed vandalism be for all interested in the preservation of the old work to issue a signed manifesto undertaking not to subscribe a penny towards the rebuilding, and for those who have already subscribed under a misapprehension to write at once and withdraw their subscriptions and send them to Dr. Freshfield's fund?"

Fine-Art Gossip.

We are glad to learn that the Royal Academicians intend that the Winter Exhibition of next year, 1898, shall consist entirely of Millais's works.

Messrs. Clifford & Co. exhibit at 21, Haymarket, until the 30th inst., a collection of water-colour drawings and oil paintings by the Misses C. E. Hughes and B. E. Lewis.—At "The 25 Gallery," 25, Soho Square, there is an exhibition of pictures by, or attributed to, MM. Menzel, Toulouse-Lautrec, L. Legrand, and others.

The following pictures, the acquisition of which by the National Gallery we have already mentioned, have now been hung in their places. The portrait of Gainsborough's daughter, by him, is numbered 1482; his picture of Tristram and Fox is 1483, and his two small landscapes, 1485 and 1486 respectively. The above have been judiciously placed on either side of Zoffany's portrait of Gainsborough, No. 1487. All these, parts of the Lane gift, are in Room XVI. In the Octagon Room the visitor will find the two drawings by Gainsborough, 'Rustics and Donkey' and 'Study of an Old Horse.' With the Lewis Fund Sir E. Poynter has purchased a portrait of Gilbert Stuart, by himself, No. 1480, and 'A Winter Scene,' by H. van Avercamp, No. 1479. The latter is somewhat larger than that other example of the same hand which was already in Trafalgar Square. No. 1481 is a gift, and represents 'A Philosopher,' by C. P. Bega. It is a fairly good specimen of his work. As to Gilbert Stuart, the reader will recollect a life-size, full-length portrait by him of Mr. W. Grant skating in St. James's Park, which attracted much attention when Lord Charles Pelham-Clinton lent it as No. 128 to the Academy in 1878. It was at first attributed to Gainsborough.

At Messrs. Christie, Manson & Woods's on the 6th inst. 'Partie Perdue,' by F. Bracquemond, after J. L. E. Meissonier, brought 28*l.*; and '1806 (Jena),' by J. Jacquet, after the same, 31*l.*

A Correspondent writes :—

"A life-sized marble bust of the late Master of Balliol, the gift of the Jowett Memorial Committee, was recently placed in the picture gallery of the Bodleian Library. The bust has great merits: there is a lifelike subtlety in the modelling of the face, the rendering of textures is excellent, and the hair, in particular, is treated with a most effective simplicity. Regarded as portraiture, however, the work is not without weaknesses. The contrast between the fragile form and the massive head, which yet was in perfect harmony with it, could perhaps hardly have been indicated by the sculptor here. More to the point is a certain want of that fineness, that distinction, which above all characterized 'the Master's' face, and of the habitual look of power in repose. The personality suggested by the bust is that of a more ordinary man, alert, acute, bold, perhaps masterful; and the pose, like the expression, is full of self-confidence. But the artist, Mr. Hope Pinker, had to deal with a subject of more than ordinary difficulty, and it is perhaps ungracious to lay stress upon defects—or what have seemed to be so—where a faithful and minute record of so much is given. The carefully studied pedestal, of yellow Sienese marble, is most graceful, and well deserves notice. Unfortunately its effect, like that of the bust, is in some degree impaired by its present position and surroundings."

The Pope has, by convention with the Italian Government, become possessed of all the property of the Convent of St. Francis at Assisi, and the schoolboys of the Collegio "Principe di Napoli," who, by the noise they made, used to disturb the monks, are to be, it seems, removed to another building in Assisi.

The excavations of the Athenian Archæological Society near the Dipylon, after the discovery of the ancient road leading to the Academy, have brought to light the remains of a building which is supposed to be the temple of Artemis Calliste. The inscriptions found on the place contain some decrees relating to the priest of this goddess.

From Patras the discovery is announced of a headless marble statue of Minerva which is a copy of the 'Athena' of Pheidias.

M. Homolle has been appointed Director of the French School of Athens for another period of six years.

The owner of the Sciarra Collection has bought from the Italian Government freedom to deal with the rest of his property by surrendering the following works, of which more than one incorrect list has been published: 'A Magdalen,' by Guido; 'The Life of Christ,' by Giotti; 'Peasants of Arcady,' by B. Schidone; 'The Virgin, St. Joseph, and St. Peter, Martyr,' by A. del Sarto; 'Picus changed to a Woodpecker,' by G. da Carpi, and, by the same, 'A Vestal bearing the Statue of Cybele'; 'Church of the Jesuits,' drawing by Gagliardi, figures by A. Sacchi; 'The Virgin with the Sleeping Christ,' by G. Bellini; 'The Vision of Fra Francis da Celano,' by an unknown painter; and a portrait of Stefano Colonna by Bronzino. To this ransom some sculptures in marble and terra cotta are added.

MUSIC

THE WEEK.

Queen's Hall.—Promenade Concerts.
St. James's Hall.—Popular Concerts.

The prodigious Wagnerian programme provided by Mr. Robert Newman last Saturday evening attracted an immense audience, and we can congratulate Mr. Henry J. Wood upon the steady progress made by his large and well-equipped orchestra. Several of the dozen selections from the Bayreuth master were very finely played, notably the Prelude and Death Song from 'Tristan und Isolde,' the "Charfreitagszauber" from 'Parsifal,' the Overture to 'Die Meistersinger,' and the 'Walkürenritt.' Other items well played were the Overture to 'Der Fliegende Holländer,' the new Venusberg music from 'Tannhäuser,' and the "Trauermarsch" from 'Götterdämmerung.' Vocal excerpts were excellently rendered by Miss Lucile Hill and Mr. William Ludwig. The first of the Saturday afternoon Symphony Concerts at the Queen's Hall is to be given on the 30th inst., when a symphony by the Russian composer Glazanow will be performed for the first time in London.

Tschaïkowsky's Pianoforte Trio in A minor, Op. 50, bids fair, as it deserves, to rank with the 'Symphonie Pathétique' alike in its elegiac character and in the beauty and individuality of the music. The work was first performed in London at one of the late Sir Charles Halle's chamber concerts, and was added to the repertory of the Popular Concerts on January 6th last year. On that occasion the pianist, Herr Reisenauer, seemed to think that the trio was a work for the key-board with string accompaniment, but Mr. Leonard Borwick last Monday evening was more reticent, and therefore secured a much better *ensemble*. The other performers were Lady Halle and Signor Piatti, and a finer performance of a work that improves greatly on acquaintance could not be desired. The programme commenced with Beethoven's Quartet in F minor, Op. 95, and Mr. Leonard Borwick contributed pianoforte pieces by Chopin and Brahms. Miss Evangeline Florence sang in very pleasant fashion an air, "Care selve," from Handel's 'Atalanta,' arranged by A. L.

The Literature of Music. By James E. Matthew. (Stock.)—This little volume is necessarily sketchy, but not by any means trivial in matter. The author commences with the literature of ancient music, and passes on to mediæval writers, and then to works produced during the seventeenth and eighteenth centuries, correcting various errors that have found their way into books of acknowledged authority. Concerning the two celebrated histories of music by Burney and Hawkins, Mr. Matthew rightly records his verdict in favour of the latter, though Hawkins was an amateur and Burney a professional musician. He says Hawkins's style is not so polished, and the work possibly not such amusing reading as that of his rival, but in research and accuracy it need fear no comparison. Burney has never been reprinted, while Hawkins has been issued in a convenient form, with notes which more recent knowledge has rendered necessary, by Messrs. Novello, Ewer & Co.; in this form it is still obtainable, and will be found most useful. Other chapters follow, on dictionaries of music, on the literature of sacred music, of opera, musical instruments, and the bibliography of the art. Of Fétis he says that, although very far from being a safe guide, those who, like himself, have constantly consulted it for years, "must be lost in admiration at the depth and extent of knowledge that it displays." The author is rather severe on Grove's 'Dictionary,' though he admits that the work contains much that is useful and meritorious. The little volume is supplied with a copious index.

We have on our table *The Lute of Apollo*, an essay on music, by Clifford Harrison (Innes & Co.); Part I. of the *Plainsong of the Mass*, adapted from the Sarum Gradual (published for the Plainsong and Mediæval Music Society), and containing the principal numbers of the Mass in the Gregorian notation and the four-line staff; and *Le Cycle Berlioz*, the first volume of a series of monographs upon the work of the gifted if eccentric French composer, by J. G. Prod'homme (Paris, Bibliothèque de l'Association). The last is an essay on 'La Damnation de Faust,' interesting and instructive, though it may not be possible to agree invariably with the author's opinions.

Musical Gossip.

The Crystal Palace Saturday Concerts will be resumed on February 27th and will conclude on April 17th, Mr. August Manns's benefit concert being fixed for the following Saturday. Among the features of the second division of the series will be the interesting Schubert programme on February 27th, the appearance of Herr Joachim on March 13th and M. Paderewski on the following Saturday, and the performance of Gounod's 'Redemption' on March 27th and Mr. Edward Elgar's 'King Olaf' on April 3rd.

The Incorporated Society of Musicians virtually concluded its semi-public proceedings at the Cardiff Conference last week on Thursday. Dr. C. Vincent read a paper on the advantages of sight-singing from the staff, with an appeal to musicians to use the movable Doh system in combination therewith. In the afternoon Mrs. Roeckel addressed the meeting on "some of the advantages of membership" of the association, proving her case eloquently and without difficulty. The Conference was one of the most successful held by the Society, which, it is pleasant to say, is doing much service in the interests of professional and amateur musicians.

Two new overtures from the pen of Mr. Herbert Bunning will be heard in London during the spring. A 'Dramatic Overture' will be introduced at Mr. Manns's benefit concert at the Crystal Palace, and the other, entitled 'Spring and Youth,' will be performed at one of the Philharmonic Concerts.

Concerts were few and unimportant last week until New Year's Day. The afternoon performance of 'Elijah' by the Queen's Hall Choral Society was very largely attended, and in some respects artistically successful. Miss Ella Russell was scarcely at her best in the soprano airs, and Mr. Santley was obviously out of voice at first, but he improved with his work. Miss Ada Crossley made a very favourable impression as an advancing contralto oratorio singer, and Mr. Ben Davies was admirable in the principal tenor music. Mr. Randegger conducted with much spirit, but, we venture to think, took some of the choruses at excessive speed.

In the evening 'The Messiah' was given, as usual, by the Royal Choral Society in the Albert Hall. Miss Anna Williams, Miss Marian McKenzie, Mr. Ben Davies, and Mr. Watkin Mills were the principal vocalists, and Prof. Bridge conducted the curtailed version of Handel's oratorio in a commendable manner. It may be noted that in 'Israel in Egypt,' which is underlined for the 21st inst., the duet "The Lord is a man of war" will be given by two bass soloists, and not by the entire contingent of tenors and basses in the choir.

Messrs. Plunket Greene and Leonard Borwick will give three song and pianoforte recitals at St. James's Hall on February 5th and 19th and March 5th, the first programme being devoted to the music of Schubert.

M. Saint-Saëns's Biblical opera 'Samson et Dalila' seems to be coming rapidly into favour in oratorio form. It was given for the third time at Sir Charles Halle's Manchester Concerts on Wednesday last week, and, as already announced, it will be repeated by the Queen's Hall Choral Society on Saturday afternoon next.

Dvorák's charming overture 'In der Natur' was performed for the first time in Edinburgh by the Scottish Orchestra at Messrs. Paterson's sixth orchestral concert on Monday last. The programme-book contained well-executed portraits of M. Sapellnikoff and Herr Goldmark.

We believe that, for the first time since its institution, the Bristol Festival has yielded a profit. The accounts for the meeting held in October last show a balance on the right side of nearly 43*l.*—not a large sum, it is true, but it is better than a loss, and it is, of course, quite independent of the 142*l.* collected for the local charities.

The recently formed Manchester Royal College of Music seems to be already in a prosperous condition. Last year 1,821*l.* was subscribed towards the funds of the institution, and the number of students rose to 161.

Mr. Frederick Lamond, who has recently won much favour as a pianist in Warsaw and Moscow, will give the first of a series of recitals at St. James's Hall on January 19th.

The new opera 'Messidor,' by MM. Zola and Bruneau, is now in rehearsal at the Paris Opéra, and will probably be produced early in February.

There seems to be irrefragable evidence that Beethoven's great Mass in D was first performed not in Vienna, but by the members of the St. Petersburg Philharmonic Society on March 24th, 1824. The Vienna performance took place six weeks later.

Three cycles of 'Der Ring des Nibelungen' were given last month at Berlin in response to the Kaiser's command, and the Hoftheater was crowded on every evening. The Bayreuth traditions were observed as nearly as possible, and among the artists were Frau Sucher, Madame Gulbranson, Herr Grüning, Herr Vogl, and Herr Lieban. Herr Weingartner is said to have conducted the performances with the utmost skill.

Ibsen's unpleasant play 'Rosmersholm' has inspired a young German composer, Herr Gustav Brecher, to write a symphonic poem, which was recently produced at a concert of the Liszt Verein at Leipzig, it is said with much success.

PERFORMANCES NEXT WEEK.

Sun.	Orchestral Concert, 3.30, Queen's Hall.
—	National Sunday League Concert, 7, Queen's Hall.
—	Queen's Hall String Quartet Concert, 7.30, Queen's Small Hall.
Mon.	Popular Concert, 8, St James's Hall.
Wed.	London Ballad Concert, 8, Queen's Hall.
Thurs.	Mr Henschel's Symphony Concert, 8, St James's Hall.
Fri.	Madame Antoinette Sterling's Concert, 3, St James's Hall.
Sat.	Popular Concert, 3, St James's Hall.
—	Queen's Hall Choral Society, 'Samson and Delilah,' 3.
—	Orchestral Concert, 8, St James's Hall.
—	Promenade Concert, 8, Queen's Hall.

DRAMA

Dramatic Gossip.

'A Man about Town,' a musical farce, produced on Saturday last at the Avenue, was punningly announced as by Huan Mee. Trivial almost beyond precedent is this piece, which the spirited acting of Miss May Edouin and the dancing of Miss Alice Lethbridge failed to commend.

'A Pierrot's Life,' a play without words, after the fashion of 'L'Enfant Prodigue,' was given on Friday afternoon at the Prince of Wales's by a French company. It is curious to notice that while Pierrot, long popular in France, has obtained from the designs of M. Willette further recognition, and is now treated sentimentally, the character in England remains practically unknown outside the masked ball.

A new play by Mr. Justin Huntly McCarthy will be the next dramatic novelty at the Garrick. Its performance will, however, be preceded by three weeks of Carl Rosa opera.

The title of the piece with which the Strand Theatre (now closed) will reopen, under the management of Mr. John S. Clarke, is to be 'A Prodigal Father,' which is suggestive of 'Un Père Prodigue,' dramatized by Charles Mathews as 'My Awful Dad,' and produced at the Gaiety in September, 1875. Mr. Paulton and Miss May Palfrey, as well as Mr. Collette, will be in the cast. It is to be prefaced by a one-act piece entitled 'Home, Sweet Home,' in which Miss Florence Gerard (Mrs. Abbey) will reappear.

Mr. W. G. Wills's adaptation of 'Esmond,' written for the Lyceum, has long been in existence, and has, we believe, been finished by Mr. Freeman Wills, his brother. It has not yet been acted. Renderings of that not too tractable novel are now promised in both England and America. That to be given in England is by Mr. Edgar Pemberton, and is designed for Mr. Edward Compton.

Mr. George Alexander has secured the rights of the adaptation by M. Armand d'Artois of Musset's 'Lorenzaccio,' in which Madame Bernhardt has been seen in Paris. The English version will be executed by Mr. Herman Merivale.

To-night is to witness the long promised production at the Shaftesbury of 'The Sorrows of Satan' as adapted by Messrs. Herbert Woodgate and Paul Berton, with Mr. Lewis Waller in what we suppose we must call the eponymous hero. It is a curious coincidence that just at the time when 'The Sign of the Cross' is disappearing from one part of Shaftesbury Avenue the latest transfiguration or metempsychosis of the Prince of Darkness should be given at another.

'The Devil's Disciple,' the scene of which is laid in the time of the American War of Independence, is the title of a new play by Mr. George Bernard Shaw, intended, it is to be supposed, for a West-End theatre.

Mr. William Younge, known as an actor and a dramatist, died of pneumonia on Sunday last at Charing Cross Hospital. He wrote several small pieces, and played in various London theatres, being last seen at the Strand in 'Playing the Game,' a piece by himself and Mr. Arthur Flaxman.

Mr. A. F. Robbins writes to point out that the run of 'Our Boys' was longer than that of 'Charley's Aunt,' which was noted a week or two ago as unparalleled.

Writing in the *Fortnightly* on the 'Blight of the Drama,' Mr. William Archer denies that anything more than chance is responsible for the fact that the fair promise of little more than a year ago is unfulfilled. In the plays by serious dramatists which failed to please the public he finds reasons for want of success in the works themselves, or in the circumstances that attended their production, such as the sudden and perplexing withdrawal of 'Michael and his Lost Angel.' The triumph of the musical comedy he contemplates with equanimity, regarding it as transient, and finding in 'The Sign of the Cross' a far more depressing portent than in 'My Girl' and 'Monte Carlo.' To this we would only add that there is no evidence of change of taste on the part of the public. It is not the drama that 'My Girl,' 'The Circus Girl,' or any other girl supplants. It is the burlesque, the *opéra-bouffe*, the extravaganza, which it replaces. The very oldest playgoer still recalls the sparkling entertainments of Planché, given at the Olympic or the Lyceum; the man in late middle life talks more frequently of Marie Wilton than of Phelps. Patty Oliver in the 'Black-Eyed Susan' burlesque and Lydia Thompson in 'Magic Toys' prepared the way for the Lettie Linds and other singers and dancers of to-day, of whom we claim no very close knowledge. Such reasons as exist for the decline of the serious drama spring rather from the class of subject treated than from the opposition of the musical comedy, which from the Gaiety, always its home, has put out its feelers and seized for a while on the Garrick, the Prince of Wales's, the Shaftesbury, and one or two other houses.

To Correspondents.—W. H.—R. B. B.—W. J.—E. P. H.—G. H. P.—E. C. S.—received.

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LITERATURE

Forty-one Years in India: from Subaltern to Commander-in-Chief. By Field-Marshal Lord Roberts of Kandahar, V.C., G.C.B. 2 vols. (Bentley & Son.)

(Second Notice.)

ON the 26th of October, 1857, the movable column arrived at Cawnpore, and for the first time Lord Roberts heard the details of that great tragedy, and saw the sights which had driven our soldiers mad. But the day after the arrival of the Delhi column orders reached Hope Grant from Sir Colin Campbell to get into communication with the Alambagh, a garden house surrounded by a lofty wall, where Havelock and Outram had left their sick and wounded and spare stores. On the 31st of October Hope Grant left Cawnpore and crossed the Ganges, but the next day the Brigadier was bidden to halt until the Commander-in-Chief should arrive. On the 9th of November Sir Colin joined the column accompanied by his chief of the staff, Brigadier-General Mansfield. The following morning arrived Kavanagh, the brave Irishman, who, disguised as a native, had passed through the enemy's lines. He brought a letter from Outram stating his views with regard to the route that should be followed by Sir Colin Campbell, in which the line proposed was clearly marked. Sir Colin readily accepted Outram's plan of advance, and strictly adhered to it. On the morning of the 12th the column began its march to the Alambagh, and after halting there for two days to perfect the smallest detail, Sir Colin Campbell set forth for the relief of the Residency. By noon on the 14th he had occupied the Dilkusha and Martinière, where he fixed his headquarters. The next day was devoted to making preparations for a further advance. In the evening Roberts was told that the Commander-in-Chief desired his presence at the Martinière. On reporting himself to his Excellency, Sir Colin Campbell informed him that he was not satisfied that a sufficient reserve of small-arm ammunition had been brought with the force, and that the only chance of getting more in time was to send back to the Alambagh for it that night. Sir Colin asked Roberts if he thought he could find his way back in the dark. "I answered, 'I am sure I can.'" The Commander-in-Chief impressed upon him strongly the necessity for caution, told him that he might take what escort he thought necessary, but that whatever happened he must be back by daybreak, as he had signalled to Outram that the force would advance on the morrow. The old Scotsman grimly desired that the ordnance officer whose fault it was that sufficient ammunition had not been brought should go back with Roberts and be left at the Alambagh. Accompanied by the unfortunate ordnance officer, Younghusband, Gough, two squadrons of cavalry, and 150 camels, Roberts started at 9 P.M. for the Alambagh. After an adventurous ride in the dark, the Alambagh was reached, and at dawn he returned with the ammunition, and as he rode up to the Martinière he could see old Sir Colin, only partially dressed, standing on the steps in evident anxiety at his not having arrived. He congratulated him on the success of the expedition, and told him to get something to eat as quickly as possible, for they were to start directly the men had breakfasted :—

"I went off to the Artillery camp, and refreshed the inner man with a steak cut off a gun bullock which had been killed by a round shot on the 14th."

As soon as the men had breakfasted on the 16th the force advanced. Roberts was ordered to accompany the advance guard, behind which rode Sir Colin, who had Kavanagh with him, as his general knowledge of the locality proved of great service. As the force was feeling its way along a narrow and tortuous lane it reached a corner which turns sharply to the left, and winding round it the British were suddenly deluged by a storm of bullets from the Secundar Bagh. The bank was so steep that it seemed impossible for artillery to ascend it. But men and horses did manage to clamber up it, the guns opened fire, and in an hour a breach was made. The bugle sounded for the assault :—

"It was a magnificent sight, a sight never to be forgotten—that glorious struggle to be the first to enter the deadly breach, the prize to the winner of the race being certain death! Highlanders and Sikhs, Punjabi Mahomedans, Dogras and Pathans, all vied with each other in the generous competition. A Highlander was the first to reach the goal, and was shot dead as he jumped into the enclosure; a man of the 4th Punjab Infantry came next, and met the same fate. Then followed Lieutenant Cooper, of the 93rd, and immediately behind him his Colonel (Ewart), Captain Lumsden, of the 30th Bengal Infantry, and a number of Sikhs and Highlanders as fast as they could scramble through the opening. A drummer-boy of the 93rd must have been one of the first to pass that grim boundary between life and death, for when I got in I found him just inside the breach, lying on his back quite dead—a pretty, innocent-looking, fair-haired lad, not more than fourteen years of age."

A party made a rush for the gateway, the doors of which were on the point of being closed, when a Mohammedan (Mukarrab Khan by name)

"pushed his left arm, on which he carried a shield, between them, thus preventing their being shut; on his hand being badly wounded by a sword-cut, he drew it out, instantly thrusting in the other arm, when the right hand was all but severed from the wrist. But he gained his object—the doors could not be closed, and were soon forced open altogether, upon which the 4th Punjab Infantry, the 53rd, 93rd, and some of the Detachments, swarmed in."

Roberts entered immediately behind the storming party, and the scene that ensued, he states, "requires the pen of a Zola to depict." The pen of Tolstoi would do it more justice :—

"The rebels, never dreaming that we should stop to attack such a formidable position, had collected in the Sikandarbagh to the number of upwards of 2,000, with the intention of falling upon our right flank as soon as we should become entangled amongst the streets and houses of the Hazratganj. They were now completely caught in a trap, the only outlets being by the gateway and the breach, through which our troops continued to pour. There could therefore be no thought of escape, and they fought with the desperation of men without hope of mercy, and determined to sell their lives as dearly as they could. Inch by inch they were forced back to the pavilion, and into the space between it and the north wall, where they were all shot or bayoneted. There they lay in a heap as high as my head, a heaving, surging mass of dead and dying inextricably entangled. It was a sickening sight, one of those which even in the excitement of battle and the flush of victory make one feel strongly what a horrible side there is to war. The wretched wounded men could not get clear of their dead comrades, however great their struggles, and those near the top of this ghastly pile of writhing humanity vented their rage and disappointment on every British officer who approached by showering upon him abuse of the grossest description."

After the capture of the Secundar Bagh the troops, fighting for every inch of the ground, proceeded to the Shah Najaf mausoleum, enclosed by high masonry loopholed walls, and reached it as the afternoon was waning. Sir Colin Campbell desired to carry it before nightfall, and Barnston was instructed to bring up his battalion of detachments under cover of the guns. As the troops advanced in skirmishing order their leader fell, and it was seen that the men were wavering :—

"Norman [General Sir Henry Norman] was the first to grasp the situation. Putting spurs to his horse, he galloped into their midst, and called on them to pull themselves together; the men rallied at once, and advanced into the cover from which they had for the moment retreated. I had many opportunities for noting Norman's coolness and presence of mind under fire. On this particular occasion these qualities were most marked, and his action was most timely."

More infantry were brought up without avail. The afternoon was passing away, and it seemed essential to carry the Shah Najaf. The old chief placed himself at the head of the 93rd, and under a heavy fire led them to some cover in close proximity to the walls. The naval guns were dragged by the seamen and the Madras Fusiliers close to the walls, and commenced to breach. The enemy at length lost heart, and fled out the other side, so that an entrance was effected without difficulty.

Night came on, and the troops lay down in lines with their arms. Next morning the contest was renewed. Fire was opened on the mess-house, and in the afternoon it was captured. As from thence the advancing troops could see the British

flag flying on the positions captured by Sir J. Outram the previous day, Lord Roberts states Sir Colin Campbell ordered him to procure a regimental colour and place it on one of the turrets of the building:—

"I rode off accordingly to the 2nd Punjab Infantry, standing close by, and requested the Commandant, Captain Green, to let me have one of his colours. He at once complied, and I galloped with it to the mess-house. As I entered, I was met by Sir David Baird (one of Sir Colin's Aides-de-camp), and Captain Hopkins, of the 53rd Foot, by both of whom I was assisted in getting the flag with its long staff up the inconveniently narrow staircase, and in planting it on the turret nearest the Kaiserbagh, which was about 850 yards off. No sooner did the enemy perceive what we were about, than shot after shot was aimed at the colour, and in a very few minutes it was knocked over, falling into the ditch below. I ran down, picked it up, and again placed it in position, only for it to be once more shot down and hurled into the ditch, just as Norman and Lennox (who had been sent by Sir Colin to report what was going on in the interior of the Kaiserbagh) appeared on the roof. Once more I picked up the colour, and found that this time the staff had been broken in two. Notwithstanding, I managed to prop it up a third time on the turret, and it was not again hit, though the enemy continued to fire at it for some time."

Norman and Roberts obtained permission to accompany Havelock to the Residency, and the autobiography gives a graphic account of the sight which they saw as they entered it. When the news of General Windham's reverse reached the retiring army, Sir Colin Campbell, becoming impatient to learn the exact state of the case, desired Roberts to ride on as far as he could to the river, and if he found the bridge broken to return at once, but if it were still in existence to cross over, try to see the general, and bring back all the information he could obtain. Roberts started, took two sowars, found the bridge intact, pushed across, and got into the entrenchments. He was about to return to headquarters, when loud cheers broke from the men, caused by the appearance of the Commander-in-Chief. Sir Colin Campbell, having grown impatient, had pushed on with his staff. An excellent description of their ride is to be found in General Sir Henry Norman's able lecture on 'The Relief of Lucknow.' Sir Colin Campbell, having dispatched the women, children, and wounded to Allahabad, attacked and defeated the Gwalior contingent. Roberts watched the advance as one of the chief's staff, and took part in the chase after the flying enemy, which the old chief himself headed.

On the 23rd of December Sir Colin Campbell commenced his march towards Fatehgarh; and on the morning of the 2nd of January, 1858, a strong force of the rebels were found posted at the village of Khudaganj. As our troops advanced the enemy hastily limbered up their guns and retired. A hot pursuit followed:—

"The chase continued for nearly five miles, until daylight began to fail and we appeared to have got to the end of the fugitives, when the order was given to wheel to the right and form up on the road. Before, however, this movement could be carried out, we overtook a batch of mutineers, who faced about and fired into the squadron at close quarters. I saw Younghusband fall, but I could not go to his assistance, as at that moment one of his *sowars* was in dire peril from a sepoy who was attacking him with his fixed bayonet, and had I not helped the man and disposed of his opponent, he must have been killed. The next moment I descried in the distance two sepoys making off with a standard, which I determined must be captured, so I rode after the rebels and overtook them, and while wrenching the staff out of the hands of one of them, whom I cut down, the other put his musket close to my body and fired; fortunately for me it missed fire, and I carried off the standard."

A brief note states: "For these two acts I was awarded the Victoria Cross."

When it was decided that the siege of Lucknow was to be undertaken at once, Sir Colin Campbell issued a general order detailing the regiments, staff, and commanders who were to take part in it. Major-General Hope Grant was appointed to the command of the cavalry division, and Roberts remained with him as Deputy-Assistant-Quartermaster-General. He commends the scientific manner in which the siege operations were carried out by Robert Napier, and also the good use which Sir Colin Campbell made of his powerful force of artillery. He, however, blames Sir Colin for checking Outram's proposed advance across the iron bridge, which would have rendered the defeat of the enemy more complete. The capture of Lucknow found Roberts feeling the ill effects of exposure to the climate and hard work, and the doctors insisted on a trip to England:—

"On the 1st April, the sixth anniversary of my arrival in India, I made over my office to Wolseley, who succeeded me as Deputy-Assistant-Quartermaster-General on Hope Grant's staff, and towards the middle of the month I left Lucknow."

The well-earned rest was enjoyed in the county of Waterford, where his father was at the time residing. On the 17th of May, 1859, he was married to her "without whose loving help my 'Forty-one Years in India' could not be the happy retrospect it is." On the 30th of July, 1859, Roberts and his wife returned to India. In 1863 he was again employed on active service in the Umbeyla expedition, of which he gives an interesting account. The Commander-in-Chief sent in his name for a brevet, "but the Viceroy refused to forward the recommendation, for the reason that I was 'too junior to be made a lieutenant-colonel.' I was then thirty-two!" During the Abyssinian expedition Major Roberts served as senior staff officer at Zula, and after Magdala was taken, Sir Robert Napier made him the bearer of his final despatches. On reaching London he took them to Sir Stafford Northcote, then Secretary of State for India, who, after reading them, asked him to take them without delay to the Commander-in-Chief:—

"There was a dinner-party, however, that night at Gloucester House, and the servant told me it was quite impossible to disturb His Royal Highness; so, placing my card on the top of the despatches, I told the man to deliver them at once, and went back to my club. I had scarcely reached it, when the Duke's Aide-de-camp made his appearance and told me that he had been ordered to find me and take me back with him. The Commander-in-Chief received me very kindly, expressing regret that I had been sent away in the first instance; and Their Royal Highnesses the Prince and Princess of Wales, who were present, were most gracious, and asked many questions about the Abyssinian Expedition."

Towards the end of February, 1869, Roberts returned to Simla, and two years after he took part in the Lushai expedition, and a C.B. was conferred on him for his services. In 1875 Lord Napier nominated him to the coveted post of Quartermaster-General. The next year he accompanied the Commander-in-Chief to Bombay on the eve of his departure, and while he was bidding Lord Napier farewell, the Orontes steamed into the harbour with Lord Lytton on board:—

"Little did I imagine when making Lord Lytton's acquaintance how much he would have to say to my future career. His Excellency received me very kindly, telling me he felt that I was not altogether a stranger, as he had been reading during the voyage a paper I had written for Lord Napier, a year or two before, on our military position in India, and the arrangements that would be necessary in the event of Russia attempting to continue her advance south of the Oxus. Lord Napier had sent a copy of this memorandum to Lord Beaconsfield, by whom it had been given to Lord Lytton."

Lord Roberts maintains, as most men who have studied the subject maintain, that Lord Lytton's frontier policy, though at the time much misunderstood and criticized, was in essentials sound. But these are matters which must be left for final settlement in the calm court of history. When the second Afghan war began General Roberts, on account of the ability he had shown as Quartermaster-General, was appointed to command the Kuram field force, taking its name from one of the passes through which our forces invaded Afghanistan. To take a man from the desk to command an army in the field is a hazardous experiment, but in this case it was fully justified by success. On the 21st of November, 1878, he made his first advance into Afghanistan, and nine days afterwards he found the enemy in large numbers well posted in the Peiwar Kotal. "It was indeed a formidable position," and General Roberts determined to turn it by a flank movement. After considerable difficulty this was done with success, and General Roberts found no enemy up to the Shutar Gardan Pass to oppose his advance to Kabul. The Ameer, hearing of the successful advance of the English columns, quitted Kabul for Turkistan. On January 21st, 1879, death put an end to the troubles of Shere Ali, and Yakub, his son, reigned in his stead. On the 26th of May, at Gandamak, a treaty was signed in the British camp by the Ameer and by Major Cavagnari on behalf of the British Government. Roberts returned to Simla, and he was deep in the work of the Army Commission when news came of the massacre of our envoy at Kabul. Immediate steps were taken to retrieve the disaster. General Massy was ordered to seize again the Shutar Gardan Pass, and General Stewart was told to reoccupy Kandahar, which had been almost entirely evacuated. On the 29th of September General Roberts again took command of the Kuram force, which advanced as rapidly as possible, and on the evening of October 5th the village of Charasiab, eleven miles from Kabul, was reached, and a stirring narrative of the fight which

ensued fills several pages. At Charasiab, as in every battle of the campaign, there were some fine examples of individual heroism. Private MacMahon, of the 72nd Highlanders —who bore the brunt of the fighting almost single-handed—scaled a hill, on the crest of which was a *sungur* filled with men. Major White (now General Sir George White, Commander-in-Chief of the Indian Army), of the same regiment, not caring to expose his men on a particularly steep bit of ground which was enfiladed by a few Afghans, posted in rear of some rocks, took a rifle from one of his men, and stalked the enemy single-handed. Both men received the Victoria Cross.

After Charasiab the enemy made no further stand, and General Roberts took possession of Kabul one month after the murder of Cavagnari, and for two months after the entry of the English into the Afghan capital no apprehension was entertained of any organized resistance to the occupation. Men are apt to forget that no one decisive battle ever subdued a brave and warlike nation. The work of the Normans only began after Senlac. In December tidings of general disaffection among the tribes began to reach the invaders, and to check the growing discontent a grand review of all the troops at Kabul was held on the 9th. The same afternoon a brigade was sent due west to Arghandeh to drive back the Afghan general, Mahomed Jan, who was reported to be attempting a junction with the Kohistanis from the north. On the next day General Baker's brigade marched south to Charasiab. General Massy was told

"that he was to advance cautiously and quietly by the road leading directly from the city of Kabul towards Arghandeh, feeling for the enemy; that he was to communicate with Macpherson and act in conformity with that officer's movements; and I impressed upon him that he was on no account to commit himself to an action until Macpherson had engaged the enemy."

General Massy, Lord Roberts states, did not follow the route he was told to take, and marching straight across the country he found himself face to face with the enemy before he could join Macpherson. General Roberts, warned by the firing that an engagement was taking place, galloped across the Chardeh valley, and on gaining the open ground beyond the village of Bhagwana, he saw that

"an unbroken line, extending for about two miles, and formed of not less than between 9,000 and 10,000 men, was moving rapidly towards me, all on foot save a small body of Cavalry on their left flank—in fact, the greater part of Mahomed Jan's army. To meet this formidable array, instead of Macpherson's and Massy's forces, which I hoped I should have found combined, there were but 4 guns, 198 of the 9th Lancers under Lieutenant-Colonel Cleland, 40 of the 14th Bengal Lancers under Captain Philip Neville, and at some little distance Gough's troop of the 9th Lancers, who were engaged in watching the enemy's Cavalry."

The fight went on the whole day, and at dusk the little force had foiled the enemy's attempt to reach Kabul. But their standards floated on the hills around, and next day attacks were made in order to dislodge the enemy from them. The Afghans were immensely superior in numbers and fought well, while nothing could be finer than the pluck displayed by our men; they were, however, called on to carry positions which they had to give up immediately afterwards on account of the overwhelming force brought against them, as was the case at the conical hill of which Lord Roberts supplies a vivid description. After three days of combat he had to retire to his cantonments at Sherpur, two miles north of the city, and was compelled with five thousand men to defend a position nearly five miles long, some two miles of which had no further protection than a slight shallow trench, hastily constructed at a critical moment. On the 23rd of December the enemy made a desperate effort to take the entrenchment by assault, but were repulsed by the steady fire of the defenders. Then news reached them of the approach of Gough's reinforcing column, and they dispersed, and our troops were once more in Kabul. During the winter months General Roberts strengthened his position. In May, 1880, Ayub Khan, the brother of Yakub, marched on Kandahar, and at the end of July news reached Kabul of the Maiwand disaster. On the 6th of August the Kabul-Kandahar field force began its famous march. On August 31st Sir Frederick Roberts reached Kandahar, and on September 1st he defeated Ayub outside the walls. In order to relieve the garrison General Roberts had given up all reliance on a base of operations, and with a force of ten thousand men marched through the heart of a hostile country three hundred and eighteen miles in twenty-three days. Such a feat will always be remembered. Its accomplishment was greatly facilitated by the previous daring march of Sir D. Stewart from Kandahar to Kabul, and the generous manner in which he handed over his tried troops to Sir Frederick Roberts. President Lincoln, on hearing a discussion as to the respective merits of Sherman and Grant, remarked, "I should have thought there was sufficient glory to cover both." There is quite sufficient glory to cover both Sir Donald Stewart and Lord Roberts.

At the close of the Afghan campaign Sir Frederick Roberts returned to England, and "was fêted and feasted to almost an alarming extent." In 1881 he went to the Cape of Good Hope, having been nominated by Mr. Gladstone's Government Governor of Natal and Commander of the Forces in South Africa on the death of Sir George Colley and the receipt of the news of the disaster at Majuba Hill:—

"While I was on my way out to take up my command, peace was made with the Boers in the most marvellously rapid and unexpected manner. A peace, alas! 'without honour,' to which may be attributed the recent regrettable state of affairs in the Transvaal—a state of affairs which was foreseen and predicted by many at the time. My stay at Cape Town was limited to twenty-four hours, the Government being apparently as anxious to get me away from Africa as they had been to hurry me out there."

On the 27th of November, 1881, he returned to India as Commander-in-Chief of the Madras Army, having refused the appointment of Quartermaster-General at the Horse Guards. Two years after he succeeded Sir Donald Stewart as Commander-in-Chief in India. During the eight years he held that responsible office he laboured strenuously to make the army he commanded as perfect a fighting machine as possible, and to improve the condition of the British soldier and the Sepoy. As head of the executive he never let any petty jealousy obstruct the difficult and delicate path of army reform; but in conjunction with General Chesney, a great administrator and man of genius, he, with characteristic loyalty, materially helped to carry out those military reforms which marked the administration of Lord Lansdowne. In 1893 Lord Roberts's splendid career of forty-one years in India came to a close, and he left the land in which he had worked so long, having won the love of the soldier and Sepoy, the attachment of the native chiefs, and the admiration and confidence of the European community.

Climbing Reminiscences of the Dolomites. By Leone Sinigaglia. With Introduction by Edward J. Garwood. Translated by M. A. Vialls. (Fisher Unwin.)

To judge by the issue of volumes dealing not with mountains, but with "mountaineering" (the distinction is real and deep), it would almost seem that mountaineers were becoming as numerous as verse-writers, and that, like minor poets, they bought one another's works. Their case is the more remarkable, for the purchase must involve a far heavier charge both on their purses and their bookshelves. The last of the portly volumes dedicated to modern mountaineering is a translation from the Italian. Signor Sinigaglia is an ardent climber, and he has written what is purely a climber's book. He is clear, accurate, and modest in his account of his own doings, and he knows all about his predecessors' ascents. His chapters might rank as excellent articles in any Alpine club journal, or would serve as first-rate material for a 'Climber's Guide.'

Within the limits he sets himself his work is well done. These limits are, however, narrow in more senses than one. His climbs were all in the Cortina and Sexten districts, and his descriptions are confined to his climbs. He tells his readers, it is true, of "visions of magnificent valleys rich with lofty aged pines, of deep emerald-green lakes, of white villages with stately campaniles and shining roof tops, of the distant clear Dolomite spires in a thousand shapes, with bold pinnacles, indented crests, irregular towers, needles, and precipitous walls, all of the strangest form and colour, outlined on the transparent sky of Tyrol."

But this is the only distant or general view the reader gets of the region, and it is on the last page. His interest is elsewhere claimed for the solution of

"new problems in steep, often appallingly steep, walls, aerial crests, strange chimneys, and dizzy traverses, that need serious, intense, and energetic application to overcome."

Here is a specimen problem:—

"Dimai, alone and unroped, as is his invariable way when climbing, attacks this slab of rock. We note from the beginning that our brave guide is obliged to make violent efforts to drag himself up, working with finger-nails, elbows, and knees sticking close to the rock, making extraordinary exertions, and yet gaining ground with unusual slowness.....I go up in my turn. Following the example of the guides, I have put on the 'Kletterschuhe' [string shoes], but (unlooked-for mischance!) there is nothing

they can stick to from the base upwards of the rock slab, so smooth its surface. By dint of frantic working of knees and elbows, with finger tips fixed in the limited and awkward holds, I succeed in making way, though slowly, up this terrible rock-face, and after much hard work, crawling penitent-wise, I get near the guides. Cragsmen should arrange to climb this toilsome rock-face—fortunately not a dizzy one, otherwise it would be very bad—without shoes. At any rate it could easily be avoided.....But every good climber will look upon it as a duty to attempt it."

Surely this is the very midsummer madness of climbing, mountaineering *in extremis!* Yet the reader is told that such delights have moved the hearts of at least five ladies, one of them an Italian duchess, "to figure wonderfully as impromptu climbers." Possibly the perils were chiefly for their leaders, for in much Dolomite climbing it is on the leader that the strain chiefly falls.

Those who care for the conscientious record of a cragsman's adventures will find plenty of excitement in the two hundred pages of Signor Sinigaglia's volume. By way of contrast they may turn to the topographical description of the noble Pelmo, which has no charms for the new school, and is libelled in a most unfortunate plate. The famous corner described by Mr. Ball and in Mr. Douglas Freshfield's 'Italian Alps' has been "simplified for the benefit of families and young people," and the mountain, we are told, is now, "from a climber's point of view, devoid of interest, the ascent being in fact nothing more than an ordinary constitutional."

The views, copiously supplied, have been well selected as illustrations of the text; but they have been chosen without any eye to composition or artistic effect, which may be studied even in dealing with photographs. They miss the characteristic beauty of the region and the grandeur of its loftier summits, though some of them do partial justice to the quaintness of outline of the "Little Dolomites," amongst which the author finds his most fascinating problems. The frontispiece is a fine photogravure, but the process employed for the rest of the plates has in no case produced pleasing results, and in many has entirely failed. An adequate and intelligible district map has been supplied, and the translation is readable, spirited, and as a whole grammatical. "Monaco" on p. 19 should obviously be Munich.

The volume is introduced to English readers—perhaps needlessly—by Mr. Garwood in a somewhat lengthy preface, dated from Advent Bay, Spitzbergen. Owing, possibly, to his temporary distance from a library, Mr. Garwood has hazarded some statements which a further consideration of facts and dates might have led him to modify. His opening sentence, if not absolutely inaccurate, will certainly convey an erroneous impression to most readers. Seventeen years ago, he says, "the list of Dolomite peaks of which the ascent had been authentically recorded was not an extensive one, and comprised for the most part the loftiest summits only in each group of the district." Any one who cares to count up the peaks ascended before 1880 and the "Little Dolomites" climbed since will recognize the injustice Mr. Garwood has done to the work of his predecessors. Mr. Garwood is, it would appear, but imperfectly acquainted not only with the recorded feats, but also with the "expressed opinions," of some of the older generation of mountaineers. He fancies that they maintain that "to the enjoyment of mountain climbing as a sport difficulties of ascent, such, that is to say, as are due to steepness of inclination or absence of hand and foot hold, are not essential"; that such difficulties "are to be condemned as requiring gymnastic exercises degrading to the dignity of the true mountaineer." Mr. Garwood may be reminded of a passage in an Alpine classic—the late Mr. J. Ball's 'Eastern Alps' (edition 1868, p. 511):—

"It must be owned that the chief inducement to the ascents of the peaks of this region [the Cortina Dolomites] is in the climb itself. When the cragsman has acquired a little familiarity with the rock, so as not to feel uneasy in places where the surface is rotten and pieces are detached by the hand, he gets to prefer dolomite climbing to all other rock work, finding it provide far more of excitement and variety than the crystalline slates or even granite."

The old mountaineer can enjoy, and has enjoyed, the "sport" of a hard wrestle either with rocks, or with iceslopes, or with storm and wind. He is not as a rule encumbered with any morbid feelings about his own or his comrades' dignity. If Mr. Garwood will include in his definition of difficulties those of snow and ice and weather, the old mountaineer will certainly agree with him that there is no "sport" in pounding up Mont Blanc or the Ortler on a fine day. But to their true lovers (and herein is the root of the difference) the mountains are more than a gymnasium, and mountaineering is more than a *sport:* it is a branch of travel, and a gate to new forms of natural beauty. And in the recent specialization of mountaineering—in the tendency to look on proficiency in rock scrambling as constituting a qualification for any mountain ascent or exploration, and in the consequent decay in icecraft among both guides and mountaineers—the pioneers of the Alps recognize not only a danger in the future, but the cause of several recent and most lamentable catastrophes. A cragsman is not necessarily a mountaineer, and is often without many of the most essential qualities of an explorer.

Great Public Schools. By Various Authors. (Arnold.)

Ten public schools, their history, their sports, and their normal life, are described in this volume with varying degrees of fulness. The ten selected are Eton, Harrow, Charterhouse, Cheltenham, Rugby, Clifton, Westminster, Marlborough, Haileybury, Winchester. Most readers, we think, will wonder, not without reason, that no place has been found in such a hierarchy for St. Paul's and Shrewsbury. Chronologically also the order seems fantastic: to begin with Eton, to put Clifton before Westminster, to end with Winchester, is to make a mere tangle of history; if the list does not begin at the end, it certainly ends at the beginning. Neither is the book properly brought up to date. Whatever may have been the case when Mr. Maxwell Lyte wrote the first paper, on 'Eton College: Historical and Descriptive,' he would not now proclaim that the venerable Fellow, Mr. Wilder, "still survives" (p. 24). In the third paper Mr. Alfred Lyttelton will shudder at finding himself responsible for calling a well-known institution at Eton "the parliament of 'Fop'" (p. 40), though he almost deserves his disaster for completely misunderstanding Matthew Arnold's joke about "the young barbarians," and protesting that Eton boys are civilized, whatever Oxonians may be! Mr. Arnold by "barbarians" meant aristocrats, as distinguished from "philistines" and "populace." Etonians with a sense of humour may well pray to be saved from their friends.

Nevertheless, a book which contains the excellent paper on 'Rugby School, 1567–1842 A.D.,' by "Tom Brown" (an excellent portrait of whom forms the frontispiece of the volume); the pleasant sketch, all too short, of 'Harrow School, 1829–1889,' by the present Master of Trinity College, Cambridge (pp. 77–86); the introduction by the late Lord Selborne to Mr. Gale's account of Winchester—in which, by a strange slip (p. 309), the numbers of the school are exaggerated by nearly one hundred; and the vivid account of Westminster, by Mr. Russell Barker, beautifully illustrated by Mr. Railton—such a book, we say, is interesting to any public-school man. If there is a fault common more or less to all these papers, it is one which is, perhaps, akin to a virtue. They are written by enthusiasts, who touch too gently, or not at all, on the seamy side of public-school life and the historic scandals of old institutions. Mr. Mowbray Morris, for instance, on p. 53, dismisses the darker side of his subject by murmuring, "We have changed all that now, and no one and nothing is served by raking together these

Portions and parcels of the dreadful past."

This natural mood of retrospective toleration has given a long lease to barbaric survivals: few places have suffered so much as public schools from the want of a healthy breeze of outside opinion. Their reform has been tardy and partial, through the want of humour and the rigid oppressiveness that always characterize an athletic *régime.*

Few non-Etonians, we suspect, know how narrowly Eton on several occasions escaped the wrath or greed of the monarchy. Edward IV.—regarding it as "a Lancastrian foundation"—was within an ace of suppressing it; Henry VIII. and his successor both meditated its plunder, but stayed their hands; Queen Elizabeth was contented to impose upon it "a layman and an alien"—Henry Savile, of Merton College—as Provost, and, as it turned out, a right good one; later on, Bacon was nearly elected, but Sir Henry Wotton was preferred. But no monarch or Protector did Eton such disservice as her own collegiate Fellows. Generous as individual Fellows were, the collective body was sordidly rapacious. Less than sixty years ago, "the interests of the scholars were sacrificed to those of the Provost, Fellows, and head master" to such a degree that the life of a colleger was "almost intolerable." In 1841 matters had reached such a pass that, notwithstanding the prospective advantages of being on the foundation, there were thirty-five vacancies and only two candidates!

The older foundation of Winchester suffered in precisely the same way, to a more recent date still, from the absorption of its revenues by a handful of non-resident Fellows, and the consequent squalor of the life in college and the crippling of the educational resources of the school. The moral of these things is plain—a foundation for the instruction of youth cannot prosper on the leavings of a body of Fellows without duties. If these older and richer foundations seem only just to have held their own against more modern and less richly endowed rivals, it is fair to remember how their resources were absorbed, and what sorry examples were set before them.

Mr. Thornton writes pompously on the early history of Harrow. To the defects of his style let this specimen testify. A certain Dr. Snape

"took part in what is known as the Bangorian controversy, wherein the right of the clergy to transfer allegiance from their legitimate rulers to those who reigned by national choice, rather than hereditary position, was, if nominally on grounds purely ecclesiastical, practically challenged by Hoadly, Bishop of Bangor."

If only the Master of Trinity had corrected the style of this paper, as well as supplemented it by his interesting sketch of recent Harrow!

In the case of four schools — Eton, Harrow, Cheltenham, and Rugby—special chapters on athletics have been contributed, by the Rev. S. James, Mr. P. H. Martineau, Mr. E. Skirving, and Mr. Lees Knowles, M.P., respectively; they are pleasant and genial records, but monotonous in their character. Mr. Knowles, perhaps, hits off the style suitable to such things best; the story with which he concludes, of the interview between his head master and a certain H——, is amusingly laconic: "H——, I think. H——, you run; so did I. You hold the school-bags, H——; so did I. You don't work, H——; I did. You must. Good morning." Mr. Lee Warner writes a pleasant paper on the last fifty years of Rugby; but to describe a certain period of the school as one in which "by its very successes it had somewhat spent its strength" is an unwise euphemism. All schools have had such periods; but they will do well to think of them, and speak of them by the right name. Mr. L. Huxley describes Charterhouse and its historic removal to the Surrey hills, its life and its admirable library, very agreeably and without prolixity.

Educationally speaking, the most interesting feature of the volume is the testimony it bears to the modern or Victorian public schools. The chapters on Cheltenham, Clifton, Haileybury, and Marlborough —why has Wellington no place here?— will remind people of a most remarkable development. None of these schools is sixty years old, yet they are already level in the race—to say no more—with the older foundations in many essential respects. The fact is that neither a wealthy foundation nor even an historic background can be regarded as an unmixed advantage to institutions which are naturally tempted to indolence and pride. Even of these papers, written for the most part in a sensible though enthusiastic tone, a foreign Matthew Arnold would be tempted to say, We see your public schools, but are they always at play? We see beautiful pictures of their buildings—have you nothing to tell us of their aspirations and ideas?

Venerabilis Baedae Historiam Ecclesiasticam Gentis Anglorum, Historiam Abbatum, Epistolam ad Ecgbertum, una cum Historia Abbatum Auctore Anonymo ad fidem Codicum Manuscriptorum denuo recognovit, Commentario tam critico quam historico instruxit Carolus Plummer, A.M. 2 vols. (Oxford, Clarendon Press.)

In the interval between publishing the text of the Anglo-Saxon Chronicle and preparing a full commentary upon it, Mr. Plummer has applied himself to the historical works of Bede, deeming, not without reason, that a critical edition of them forms an indispensable preliminary to a proper investigation of the sources of the earlier portions of the Chronicle. Such an edition he has now produced, and for it he deserves the hearty gratitude of all students of the *origines* of English history. To say, as he says, that it is the first critical edition since Smith published his in 1722 is to understate its merits. Mr. Plummer has examined no fewer than forty-five manuscripts, while Smith contented himself with four. He has found that these forty-five arrange themselves in three classes, according as they follow the pattern of the Moore MS. at Cambridge (Kk. v. 16) or that of the Cottonian MS. Tiberius C. ii., or contain a conflate text. The result of this examination is to prove, as the late Father Stevenson had independently discovered, that the first class, headed by M, offers the text of a first edition of the 'Historia Ecclesiastica,' finished in 731, while the second class, that of C, represents a second edition completed in 734. Mr. Plummer has furnished a full and careful description of the manuscripts he has inspected, and our only complaint about this part of his work is that he has thought it desirable to indicate them in most cases by a single initial, denoting the place or the collection in which they are now preserved, and to distinguish different manuscripts in the same place or collection by inferior numerals. Now inferior numerals are not only difficult to read and to remember, but are extremely liable to be misprinted. Nor was it at all necessary thus to reduce the symbols to their smallest dimensions, since Mr. Plummer has collated only the four leading manuscripts. It is confusing to have twenty-one Oxford manuscripts all denoted by O (O_1, O_2, &c.), when most of them might have been more clearly represented by abbreviations like "Hatt.," "Dou.," "Fairf." (for the Hatton, Douce, and Fairfax MSS.), and "Ball.," "Linc.," "Mert.," &c. (for the various college MSS.).

Since, however, Mr. Plummer has done so much, it is, perhaps, hypercritical to object to small details; nor do we at all think he has erred in collating throughout only a small number of manuscripts. Modern editors are too apt to suppose that a complete collation of everything obtainable is absolutely essential to the production of a critical text; whereas a trained scholar who has four manuscripts before him of the very century in which his author wrote is perfectly able after scrupulous examination to relegate all the remainder to the category of transcripts taken directly or indirectly from these four. We may illustrate this fact by some remarks concerning one manuscript which stands probably next in date to the four here collated, but which Mr. Plummer has not inspected, though by means of a catalogue he has been enabled to judge its general affinity correctly (see his introduction, p. xcix, n. 3). We refer to the Berne MS. 49, a volume written in the ninth century, and formerly belonging to the famous monastery of Fleury. Mr. Plummer sets out five leading tests whereby to distinguish the earlier (M) edition from the later (C). In all these the Berne MS. agrees with M. Now the Harleian MS. 4978 is believed by Mr. Plummer to be "unquestionably a direct transcript from M." It contains at the end of the 'Historia Ecclesiastica' pieces from Isidore and Gregory II., and it was, in Mr. Plummer's opinion, the scribe of the Harleian manuscript (H_1) who inserted the same extracts at the end of M. They are also found, in the same position, in the Berne MS. "The most decisive evidence of copying," says Mr. Plummer, "is given by those instances in which the scribe of H_1 has misinterpreted the reading of M." He gives two specimens, in which exactly the same mistakes appear in the Berne MS. All three manuscripts agree in abbreviating quotations from the Bible, and they abbreviate in the same manner. The two younger manuscripts, moreover, agree in incorporating in the text additions which M has in the margin (*e.g.*, lib. ii. 10, p. 102, n. 4). Mr. Plummer cites also nine cases in which the clerical blunders of M are repeated in H_1. In every one of these the Berne MS. originally presented the same reading; only in three of them the error has since been found out and corrected. There are other readings which seem to show that the Berne MS. stands midway between M and H_1—in other words, that H_1 was actually transcribed from it. How else are we to account for the fact that both Berne and H_1 have written in lib. iii. 11 (p. 149, n. 6) "ille" instead of *illo*, and that both have corrected the word into *illa*, except on the supposition that the scribe of H_1 was copying the text of Berne, and did not notice the correction until he had written the blundered word? Again, in the same page, "the scribe of M at first wrote *sanitati*" for *sanati* (n. 9); so did the Berne scribe, but he erased the letters *it*, and the mistake does not appear elsewhere. In lib. ii. 17 (p. 120, n. 1) M has "spatia" instead of *spatiis;* Berne likewise has "spatia," which has been corrected into *spatiis* by a later hand; and H_1 has *spatiis* over an erasure. In lib. v. 8 (p. 295, n. 2) Berne alone follows M in the reading "sacerdos," but it has the last three letters erased. Two other instances may be added which cannot be verified in Mr. Plummer's edition, since he does not profess to have collated H_1 throughout. First, in lib. iv. 13 the Berne MS. by an accidental confusion reads "coiberi haec que post Cantuarius ad auster" instead of "cohiberi; siquidem divertens ad provinciam Australium Saxonum, quae post Cantuarios ad aus-

trum." H_1 has tried to make sense of the Berne words by writing "cohiberi sic que post cantuarios ad auster." Secondly, in lib. ii. 18 Berne and H_1 alone, so far as we know, make a new chapter begin with the letter of Honorius, "Dilectissimo fratri."

One single reading that we have noticed may seem opposed to our hypothesis, which is that H_1, which comes undoubtedly from a French monastery, is a direct transcript, not of M, but of the Fleury book now preserved at Berne. In lib. iii. 20 M has "menses uii" corrected into "iiii," and Berne has "ui," while H_1, according to Mr. Plummer, has "septem" written in full. But no data are so insecure for establishing the relations of manuscripts as those offered by numerals. It is a curious illustration of the difficulty presented even by the simplest figures that not only Mr. Plummer but also Profs. Mayor and Lumby comment on the passage to which we have referred on the assumption that Bede says "seven" when the text they print says "four."

The facts that have been brought out may serve to show that there is still something left for gleaners after Mr. Plummer; and yet all that we have elicited affects nothing of the real words of Bede, but merely the precise relation of one derivative of M to another. It may not be out of place to add that the other Berne MS. (No. 363) cited as one of the 'Historia Ecclesiastica' cannot claim that character. Six leaves of that volume (ff. 188b to 194a) contain a mere epitome of part of lib. i., and end abruptly at the words "in membris meis" in the middle of ch. xxvii. (p. 61, l. 5 from foot, in Mr. Plummer's edition). The only point of interest about the fragment is that it was written in the eighth century, and shows how quickly Bede's history won its way as a text-book which might be summarized for educational purposes.

In printing his text Mr. Plummer has introduced the convenient innovation (familiar from an analogous practice in the 'Monumenta Germaniae' and in the Rolls Series) of using italic type "to indicate those parts of Bede's work which are derived from previously existing materials, so far as these have come down to us." It was unlucky, however, that he was not made aware of one important and highly interesting source until it was too late to embody its results except in the form of addenda to vol. i. and of an appendix to vol. ii. We refer to the oldest life of Gregory the Great, written by a monk of Whitby, which was published by Paul Ewald from a St. Gall manuscript in 1886, and from which Bede obtained a great part of his information about the Pope. It is here, for instance, that we find for the first time the famous story of Gregory and the English boys at Rome:—

"Cumque responderent, *Anguli dicuntur illi, de quibus sumus*, ille dixit *Angeli Dei*. Deinde dixit, *Rex gentis illius quomodo nominatur?* Et dixerunt *Aelli*. Et ille ait, *Alleluia! laus enim Dei esse debet illic*. Tribus quoque illius nomen de qua erant proprie requisivit. Et dixerunt *Deire*. Et ille dixit, *De ira Dei confugientes ad fidem*."

What is strange is that Mr. Plummer has not yet discovered that the relevant portions of Ewald's publication were all printed by Sir John Seeley in the *English Historical Review* for 1888 (vol. iii. 305–310).

The text of Bede is provided with marginal headings of contents, and so are—which is a very convenient innovation—the notes in the second volume. Perhaps the editor adopted the idea from Profs. Mayor and Lumby, who, however, made use of the less practical method of indicating the leading point in a number of notes on a given page by means of the headline. From their edition of books iii. and iv. Mr. Plummer has naturally derived great assistance; but there is no sign of servile copying, and he has wisely abstained from repeating a large part of the endless references, many of which are only remotely connected with the subject in hand. Still, it is only fair to add that the commentary of the Cambridge scholars, with its helpful prefatory notices to each chapter, is by no means superseded by the briefer and more business-like exposition which we owe to Oxford. Nor is Mr. Plummer himself exempt from the tendency to digression and unnecessary illustration. It is impossible not to regret that the notes are put in a separate volume, as though Bede were a class-book for schools. Had the work appeared in demy octavo, there would have been plenty of room for the notes at the foot of the page in a single volume, and the editor would have been compelled to exercise more self-repression; he would, moreover, have saved himself the labour of compiling a distinct index for each volume, where both from the nature of the case to a great extent repeat one another.

It is impossible here to linger over the innumerable points of interest that arise out of the commentary. We must content ourselves with a couple of examples. Since Loofs wrote his remarkable dissertation on the ancient British and Scottish churches, scholars have been gradually coming to acquiesce in the view that St. Patrick is in reality the Palladius of Bede, i. 13. But Mr. Plummer, unless we are mistaken, has the credit of discovering the origin of the name Patricius, which first appears in Tirechan. "It is quite possible"—so the editor modestly puts forward a brilliant hypothesis—

"that the statement of Tirechan, 'Paladius..... qui Patricius alio nomine appelabatur,' may ultimately rest on some confused reminiscence of the present chapter of Bede, and that the words 'qui et patricius fuit,' which belong to Aetius, have got attached to Palladius, and this may be the starting-point of later developments. Saints have been created out of less. We have seen the origin of St. Amphibalus from St. Alban's cloak (c. 7); and a St. Pontiolus has been evolved from a false reading of ποντιόλῳ for ποτιόλων (=Puteoli) in the Antiochene Acts of St. Ignatius."

A quotation from the chapter of Bede in question will enable the reader to judge the character of this conjecture:—

"Cuius anno imperii VIII. Palladius ad Scottos in Christum credentes a pontifice Romanae ecclesiae Celestino primus mittitur episcopus. Anno autem regni eius XXIII., Aetius vir inlustris, qui et patricius fuit, tertium cum Simmacho gessit consulatum."

To those who are acquainted with the style of writing of the age and with the perverse practices of transcribers the suggestion will, we think, appear to possess a high degree of probability. But it does not involve, as Mr. Plummer seems to say, a doubt as to "the very existence of St. Patrick." It only denies the existence of a Patrick, the "Patricius secundus" of Tirechan, distinct from Palladius.

Mr. Plummer has some valuable remarks on the question whether the Upper Thames valley belonged to Wessex or Mercia. Mr. James Parker in his 'Early History of Oxford' maintained that when the West-Saxon king Cwichelm made a treaty with Penda of Mercia in 628 "there is not much doubt that the Thames was the stipulated southern boundary of Mercia," so that Birinus, the first bishop of the West Saxons, established his see on Mercian territory. It does not need much knowledge of our early ecclesiastical system to perceive that such an hypothesis is incredible. But when was the strip of land north of the Thames lost by Wessex? The usual opinion is that this did not happen until the battle of Bensington in 777. On the other hand, it is certain that Wulfhere invaded Wessex in 661, and a Bishop Aetla is found at Dorchester in Oxfordshire not long afterwards, at a date when the West-Saxon see is known to have been placed at Winchester. Consequently this Aetla is usually regarded as the same person as Haedde of Winchester. Mr. Plummer, however, unwilling to charge Bede with this confusion of names, suggests (on book iv. 23) that Ethelred of Mercia "may well have continued Wulfhere's policy of curtailing Wessex . . . and gained possession of Dorchester" not long after his accession in 675; so that Aetla's establishment as bishop was a direct sequel to this (supposed) victory. Mr. Plummer thinks it probable that Caedwalla of Wessex, after he came to the throne in 686, "recovered this and other districts belonging to Wessex," and "that consequently the Mercian bishopric of Dorchester disappeared after a very few years of existence." The theory certainly deserves consideration; it has the advantage of removing all the difficulties in our data, but it has also the disadvantage of postulating an unrecorded conquest and reconquest.

The book is exceedingly well and accurately printed, and the *errata* we have observed are hardly worth drawing attention to. It may, however, be noted that in the introduction (p. clv, n. 1, 2) Lupus of Ferrières is twice called Lupus of Ferrara; and readers will be surprised to find the famous Codex Laudianus of the Acts and Epistles obscurely referred to (p. liv) as "a MS. now existing in the Bodleian Library," with a foot-note, "Laud. Greek, No. 35." The introduction as a whole is an important contribution both to the life of Bede and to the criticism of his writings.

NEW NOVELS.

A Marriage Mystery. By Fergus Hume. (Digby, Long & Co.)

Tracked by a Tattoo. By the same author. (Warne & Co.)

Mr. Fergus Hume has undoubtedly been endowed with a talent for stories of crime, and he shows wisdom in devoting himself to this class of fiction. It must be enough to say, without revealing the bold solution of it, that 'A Marriage Mystery' is ingeniously put together. The mystery is of course a

murder. In the working out of the plot the author cleverly tries to make the reader fix the crime first upon one character and then upon another, but there is one detail which seems weak. Much depends on the exact time at which the murder was committed. This is supposed to be made certain by a doctor's opinion. A doctor would hardly pretend to be certain from the appearance of a corpse that death took place at a moment which could be made precise within half an hour, and even if he were prepared to come to such a decision, a court of justice would certainly not accept his opinion as conclusive. A thoroughly good detective story should not leave ragged ends like this. There is, however, another point in which Mr. Hume is not quite successful. To make a satisfactory novel of this kind it is necessary to rouse strong interest in some direction. One wants the characters, or some of them, to be fascinating or at least strikingly lifelike, but Mr. Hume does not succeed in enlisting the reader's sympathy for any character. He makes one say, "I certainly should like to know, but really I don't much care which of them did it."

Madaline Garry substituted her own child for the legitimate son of Sir Francis Fellenger. But that baronet before his death had had the rightful heir tattooed with a cross on the left arm, and wrote an account of the transaction and his suspicions of Madaline's designs. To make things all right, he naturally concealed the document in a secret drawer in a cabinet, where it was a million to one against its ever being discovered. On this common-sense foundation Mr. Hume has built yet another detective story. The murder in Tooley's Alley is sufficiently mysterious, and it must be admitted that the multiplicity of the characters, and the reasons which involve almost all of them, one after the other, in suspicion of a guilty connexion with the crime, are most plausibly and artfully adduced. Not until the fall of the curtain does the reader discover that a doubt he had of the young solicitor, principally on the ground that there is no sufficient reason for his introduction otherwise, is justified by the event. Mr. Hume's new book is good of its kind, but we wish even Mr. Fauks would talk a little better. "I'm agreeable" may do for him in his professional capacity, but Rixton is supposed to speak like a gentleman.

Half round the World for a Husband. By May Crommelin. (Fisher Unwin.)

Like Bessie Bell and Mary Gray, Ann and Anita were two bonny lasses. They were also much alike; and when Anita was to leave her English school and return to Chili to be married to a man she had never seen, it occurred to her as a happy thought to send her bosom friend instead, first to the betrothal by proxy and then upon the voyage. How this meritorious scheme succeeds is the topic of the story, which consists principally of descriptions of West Indian and South American life and scenery—descriptions which we are bound to say are graphic and interesting. If the absurdity of the plot can be condoned, we may add that Ann Montague is a very nice girl, and deserves the fortunate result of her travels and troubles. Also the vulgar Lothario of her outward voyage seems likely to be appropriately punished by the stout lady of colour who "owns him."

The Sign of the Spider. By Bertram Mitford. (Methuen & Co.)

This is a story of South African adventure of a very blood-curdling order. It matters little that the character who occupies the position of hero is a rather blackguardly class of man. Adventures are, of course, to the adventurous, and among the adventurous there is a fair proportion of such heroes. Nor is it an outrage to probability that our hero, though a married man, should make love with more or less success to girls civilized and uncivilized, nor that he should in the end come to wealth and happiness. But in the most terrible of his adventures the power of shuddering horror demanded of the reader is a little overtaxed. This is when a savage tribe puts the hero into a pit with a cavern conveniently attached, where dwells a nasty creature, nasty and awful beyond all things—a spider larger than life, as big in fact as a bear and as shaggy, with "the head of a devil, the body and legs of a spider," flail-like tentacle or tentacles, and nippers. One readily agrees with the author when he says, rather tamely, "No, it was no ordinary thing this fearsome monster." The hero is of course saved, partly by his own vigour and power of will, and partly by the help of a lady, a sort of dusky princess, with "shapely shoulders which glistened light bronze in the moonlight." Still, with all its absurdities of detail and of style, Mr. Mitford's story is in its way exciting.

Tomalyn's Quest. By G. B. Burgin. (Innes & Co.)

Mr. Burgin's sprightly and vivacious style would make almost any story readable. The present one is sufficiently exciting in itself to meet the most exacting demands; indeed, something less reminiscent of the fairy stories of one's youth would have preserved the *dénoûment* from a strong suspicion of extravagance. Tomalyn Crane is a manly and altogether delightful youth who goes out to Turkey in search of adventures as the private secretary of Tomkins Pasha. His desires are amply fulfilled, and his loves, his daring exploits, and perpetual hairbreadth escapes from Russian and Armenian intrigues are all related in the breeziest fashion, with plentiful touches of genial humour, and provide the pleasantest pastime for a couple of leisure hours. So real and vivid is the character-drawing of the principal personages, and so skilfully are the episodes introduced, that it is quite a disagreeable shock to find so childish a device resorted to for the *dénoûment* as the species of conjuring trick which transforms an admirable but plain girl into a beauty at the expense of her wicked but lovely rival, in order that Tomalyn may live happily ever afterwards. Even this lapse into extravagance, however, cannot materially injure a tale so witty, wholesome, and well written.

The Squire of Wandales. By A. Shield. (Methuen & Co.)

Our old friend Bluebeard in the dress of a modern young man is a truly astounding apparition. Mr. Ninian Scrope, however, plays the part with great spirit—so much so that the nursery hero's matrimonial exploits grow pale and insignificant when compared with those of his successor. The reader who can keep count of his wives and victims must have a strong head and an appetite for forcible-feeble sensationalism beyond the ordinary capacity. Personally we prefer the original Bluebeard; he was a great deal more amusing than the Squire of Wandales, and there was not so much of him.

The Story of Bell. By L. Beith Dalziel. (Ward & Downey.)

Little is exacted of the average domestic story, except that it should supply plenty of sentimental romance of the sound, wholesome, and legitimate order. 'The Story of Bell,' while full of the necessary exuberant sentimentality and highflown aspirations, has egregiously strayed from its proper track in the matter of plot. A mild touch of *fin-de-siècle* freedom is nauseously out of place in this order of novel, which is certainly little if it is not strictly wholesome. That the heroine should continue to cherish an unlawful attachment for her cousin's husband after his marriage, and that her sentiments should be reciprocated, is sad indeed. Moreover, there is absolutely a mutual confession of the same, and heroics run wild over a situation which a young girl might consider doubtful reading for her mother. Of course little harm is done, beyond an inevitable death, or rather suicide; but strong matters need strong handling, and Bell—for all the adjectives lavished upon her—has not received it.

The Evolution of a Wife. By Elizabeth Holland. (Milne.)

This "romance in six parts" appears to be the first novel published by its author. She would have been better advised to have reduced it to one-third of its present length, when it might have had some chance of success. As it is, the book presents itself as a lengthy task. It requires resolution and much perseverance to follow the fortunes of the heroine throughout nearly four hundred large and closely printed pages of diffuse and wandering narration, interspersed with an unconscionable proportion of English-French schoolroom jargon. "Madame a l'air si fatigué," observes the heroine's maid, to which her mistress replies, "Et tu aussi." It is to be hoped the Grey Sisters who kept the convent school at Altenbourg were not responsible for their ex-pupils' conversational exploits. The English in which the book is written is decidedly slipshod, and the whole is ill arranged and involved. Some of the domestic scenes in the old Swiss town are pretty and lifelike; the same can scarcely be said for the feudal lair of the Austrian counts and the heroine's experiences there.

Merlin: a Piratical Love Study. By Mr. M——. (Beeman.)

For lovers of adventure who are not particular as to the form in which it is conveyed to them, 'Merlin' will provide an entrancing hour. There is a variety and ingenuity in the experiences which befall Mr. Smith and a lady, during their flight in a canoe across the ocean, well calculated

to take the reader's breath away. As for the "love study," that side of the story resembles rather the ravings of delirium than any connected romance. This is no doubt intentional, since Merlin, *alias* Mr. Smith, whether millionaire, pauper, pirate, adventurer, or mechanical genius (and it is difficult to classify him), is certainly mad. And his madness would be permissible, even interesting, were his frenzies expressed in better and less inflated English. In this particular the narrator and heroine of the tale is, unfortunately, his equal. Indeed, her vanity and egotism go far to spoil the effect at some of the most thrilling points in their adventures, when the action is arrested to make way for her own unlikely emotions. Mr. M—— has undoubtedly a vivid imagination and an intimate knowledge of those enchanted Southern seas; besides which he is an authority upon ships. Had he confined himself to these matters, and omitted the melodrama on land, his book would have had greater merits.

JOHNSONIANA.

Johnson's Lives of the Poets. A New Edition, with Notes and Introduction by Arthur Waugh. Vols. III.–VI. (Kegan Paul & Co.)—When this edition originally made its appearance, we reviewed its first and second volumes at length. All we have now to do is to announce its completion. The sixth and last volume has a "note on the portraits," which was much needed, and an excellent index. Mr. Waugh seems to have adopted one of our suggestions, in so far as he has moderated the zeal of his notes without curtailing their usefulness. To certain of the obscurer authors his annotations supply matter of positive bibliographical novelty. The extremely rare 1714 edition of Oldisworth's 'Life of Edmund Smith' has probably never before been collated with Johnson's account, and the notes to Congreve are luminous. In writing of Prior and Gay, Mr. Waugh adopts the latest discoveries of Mr. Austin Dobson and others. We notice a bad misprint in the sixth of Pope's Epitaphs. This edition is, however, a highly creditable performance, and it is not too much to say that it presents the most useful as well as the most agreeable form in which Johnson's 'Lives of the Poets' now lies upon the market.

Boswell's Life of Johnson. Edited by Augustine Birrell. 6 vols. (Constable & Co.)—This also is a pretty book, light to handle, clear to read, bound in scarlet and gold, with an unusually happy design upon the back. But from the editorial point of view there is little to be said for it. Mr. Birrell's idea of editing a book is to write a short entertaining essay and let the text take care of itself. It is to be feared that this agreeable essayist is too deeply occupied with his other numerous avocations to bestow much thought on his literary undertakings. If he had had time to read his proofs, would he have opened his essay by the cryptic remark that "Carlyle observed in that manner of his which has now become *part of our incorporate existence*"? There are too many instances of similar carelessness in writing. We know not what there is in Mr. Birrell's lazy, happy-go-lucky attitude to literature which annoys us. He confesses that he has no appetite for any serious form of study or research, and yet he pushes in to do the very work which requires the labour of the scholar. He should go on writing his pleasant little essays, and leave the English classics alone. His notes are extremely few, and add little or nothing to the usefulness of the text. But although Mr. Birrell might have been better occupied elsewhere, his publishers have produced a really pretty and handy edition of Boswell's 'Life.'

SCOTTISH LITERATURE.

Opinions will vary as to the taste of a work like *Margaret Ogilvy*, by Mr. J. M. Barrie (Hodder & Stoughton), which deals without scruple with relations so intimate and tender as those between a mother and her son; but there is no doubt that, if so delicate a task should ever be publicly undertaken, Mr. Barrie's treatment of it is marked by that appreciation of wise simplicity and that sympathetic grasp of domestic details which have distinguished the series of books he has devoted to the setting forth of the humours and virtues of his humbler countrymen. This book has much of the charm of its predecessors, and has the added virtue of being entirely and obviously a sincere study from the life. The motives which have urged him to a task at first sight so inconsistent with the reticence in matters of feeling which is at least as salient a characteristic of his countrymen as their essential tenderness appear to be various: first, a praiseworthy zeal for the due recording of a character which seems singular in its combination of shrewdness, mirthfulness, and piety; next, the acknowledgment of a debt to one who was at once his stimulus and his model; thirdly, perhaps, a desire for the commemoration of a distinctively Scottish virtue, which to some extent is suffering eclipse from the modern tendency to publicity and gregariousness in the life of the craftsman:—

"With so many of the family, young mothers among them, working in the factories, home life is not so beautiful as it was. So much of what is great in Scotland has sprung from the closeness of the family ties; it is there I sometimes fear my country is being struck."

Certainly this memoir of the gentle peasant woman Margaret Ogilvy (Mr. Barrie sticks to the old Scots style in retaining his mother's maiden name), whose counterfeit presentment looks demurely at us from the frontispiece, from the days when the little girl of six in a pinafore carried her mason father his dinner in a "flagon" to those last ones when, with the old christening robe in view, she passed away in the ripeness of old age, is eloquent of family love and filial devotion and respect. Even a more interesting figure is that of the pious daughter who predeceased by only three days the mother to whom she had consecrated her life and strength. To his mother it is clear Mr. Barrie owed not only inspiration, but information and correction in producing the marvellous miniatures of cottage life which have made his genius known. Her aspirations and fears for him, her dread of the seductions of town life, her fierce maternal jealousy of the greater fame of Stevenson (whose works she averred were worthless until she was detected reading them in secret), her conviction that "those weary books" were undermining her son's health, and her alternations of intense pride in his achievements, make up a very pleasant picture of devoted motherhood. Yet it is notable that her influence in a literary sense was not that of hereditary culture—it was her tenacious memory, her intuition of character, that rendered her more inspiring than many an instructed authority. Without these gifts her faculty of rapid reading (though "with ten minutes to spare before the starch was ready she would begin the 'Decline and Fall'—and finish it, too, that winter") would have little availed the future novelist. Incidental scenes of family life give scope at times to humour of the usual flavour. When our author is entrusted, like the henpecked "goodman" in the old song, with the housework of the day, and distinguishes himself by polishing the kitchen grate with one of the new table-napkins, the duologue between mother and sister is characteristic:—

"'Woe's me! that is what comes of his not letting me budge from this room. O, it is a watery Sabbath when men take to doing women's work!' 'It defies the face of day, mother, to fathom what makes him so senseless.' 'Oh, it's that weary writing.'"

These domestic critics, however, were proud of their hero, and soon became more appreciative than the "devout lady" who, when asked how she was getting on with one of Mr. Barrie's books, replied:—

"Sal, it's dreary, weary, uphill work, but I've wrastled through with tougher jobs in my time, and, please God, I'll wrastle through with this one."

Into the more sacred penetralia of this remarkable piece of family history we forbear to follow the biographer.

The Romance of a King's Life, by J. J. Jusserand, translated from the French by M. R., revised and enlarged by the author (Fisher Unwin), has a fitting frontispiece in Pinturicchio's picture of Æneas Sylvius before King James I. The background, meant to represent Scotland, is far too beautiful for that country as seen by telescope from Paris—a desperate land of boundless moor, songless except for the cawing of crows, with its houses built of irregular stone without mortar and roofed with heather, a land, indeed, where heather is the great friend, without which human life would cease. Besides heather, there was but one friend, "one single ally, distant France." M. Jusserand himself is the pleasantest of proofs that distant France has not yet ceased to furnish allies to a Stuart king. It was kind of him to relieve his sombre Scottish landscape with a quotation from Bartholomew Anglicus, who was complimentary enough to think that the people were extremely handsome in body and visage, though they did wear a garb that did not set them off to advantage. There is, notwithstanding, some geographical injustice in shifting the Highland border-line about fifty miles too far north and deporting the Wall of Antonine bodily into North England. The substance of this sketch of the energetic career of King James is a paraphrase of the 'Kingis Quair' combined with an account of the mission of Regnault Girard to Scotland in 1435–1436 for the purpose of taking back to France the Princess Margaret, who was to become Dauphiness. The sober student who has read the admirable article which M. Jusserand contributed some time ago to the *Nineteenth Century* will greatly regret that he did not transcribe much more of the text of the Parisian MS. on Girard's mission for the present booklet, which, though bright and eloquent, is somewhat lacking in substance. Half idyl, half tragedy, James's life was too eventful to compass within a hundred very small pages and not be inadequate in every aspect. The protracted correspondence in our columns last summer naturally left some expectancy when it closed with the announcement that the forthcoming translation of 'Le Roman d'un Roi d'Écosse' would contain a definite deliverance on the vexed question of King James as author. It is therefore not without surprise that we read in the appendix a mere reference to that correspondence, repeating the author's view that Mr. J. T. T. Brown's negative thesis, though very cleverly maintained, is untenable. Differences between French and English, however, show a frank recognition that some things have happened since 1895. Alterations in detail are made full of quiet significance. The French book contained many allusions to Windsor, which in 1895 was the accepted scene of the romance of James. In English these disappear: for "le poète de Windsor" the translation has "the poet of the 'Kingis Quair.'" The revised list of James's prisons also illustrates the change. His capture the French original assigned to April 12th, 1405; so does the English version; but the French stated that previously Hotspur's son had been a playfellow of the prince at St. Andrews. This the translator drops, no doubt because of the awkward bearing of the known fact that Percy arrived in Scotland in June, 1405. As regards the year of capture M. Jusserand appears to

be making a futile though gallant stand against the best chronological authority. Exception must assuredly be taken also to his ranking John Major as the best informed of the old historians of Scotland. Certainly his being a first-rate witness against Mr. Brown is enough to merit the tribute of M. Jusserand's admiration, but with the dispassionate critic that will scarcely be enough. Considered in its application to him as historian, Buchanan's cruel epigram—*solo cognomine Major*—was not so very far from the truth about his former master, who, he said too sweepingly, had not a sound page in a whole book. The question whether or not there was peace at the time of James's capture is in a measure involved in the dispute about the date. There might, if not with material profit, at any rate without irrelevance, have been cited the odd French tale that King Henry IV., in spite of a special safe-conduct granted, detained the prince after his father King Robert's death, on the ground that the safe-conduct was in the name not of the King of Scotland, but of the King of Scotland's son! This subterfuge of state, though not historic, was worthy enough of the crafty Bolingbroke. A line might have been spared to show that King James's daughter narrowly escaped in 1436 a repetition of her father's experience of capture by English ships. They lay in wait in the Channel to intercept her convoy off the "Rase de la Bretaign" (the "raiss" of Brittany named in Barbour's 'Bruce'), but the princess, defying for once the ill luck of her house, completed her voyage. In the poetical-prose rendering of the 'Kingis Quair' is plainly to be found the reason why the author elected not to discuss at length within the same covers the problem of authorship. Rhetorical periods, graceful in themselves, can ill brook to be punctuated with the deadly comment of a doubt. Probably it was wiser to leave the reader to wrestle with it for himself with such valuable antecedent aids as our own columns have furnished, and in the hope that some day soon a decisive grammarian may arrive.

OUR LIBRARY TABLE.

The lives of eccentric noblemen have for some time been a favourite subject with Mr. J. R. Robinson, who must have found the task of writing on *Philip, Duke of Wharton, 1698–1731* (Sampson Low & Co.), congenial. No biography of this strange individual has appeared since the brief memoir published shortly after his death. There is, in fact, nothing of much importance to be told of this brief record of folly and vice. Owing to the services of his father, Thomas, Marquis of Wharton, the reputed author of 'Lillibullero,' the future duke's career began under favourable auspices. The highest rank in the peerage was conferred on him while still under age, and before he had been able to render any services deserving such an honour. He was said, however, to be an orator, and this reputation is to some extent confirmed by the published version of his speech in the House of Lords during the debate on Atterbury's attainder. With the prestige of his rank, and with the advantages which he possessed for public life, Wharton might have been highly distinguished in parliamentary life; but the career of an English statesman was not suited to his reckless character. He soon plunged into a life of profligacy, became President of the Hell Fire Club, and in his more serious moments wrote bitter attacks in *Mist's Journal* on the king and Walpole. This, however, did not satisfy his craving for notoriety, and after running through the greater part of his fortune, he went to the Continent to offer his services to the Pretender. To show that he was really in earnest, he joined the Spanish army as a volunteer, and served against his own countrymen at the siege of Gibraltar. Notwithstanding this outrageous conduct, he was treated with great lenity by the English Government, and it was intimated to him that if he sued for the royal clemency, he might still hope for forgiveness. Nothing, however, could persuade him to abandon his mad projects, which constantly involved him in debts and difficulties. It was at one time even reported that he was obliged to earn his livelihood by keeping a school at Rouen, where his friend Mist was supporting himself by driving a hackney coach. Ill health was before long added to Wharton's other troubles, and on May 31st, 1731, he died in his thirty-third year, without a friend by his side, at a Benedictine monastery in Catalonia. Mr. Robinson has shown conspicuous industry in searching for information for his work, but it must have been rather a hopeless task. The one romantic episode in Wharton's life was his marriage at Madrid. He had fallen in love with a maid of honour at the Spanish Court, but for some time he could not obtain permission to make her his wife, and he showed such deep sorrow at his disappointment that the queen at last relented and gave her consent to the marriage. It was not, however, a happy one, and Wharton, after neglecting his wife for a few years, left her a widow in the most abject poverty. Mr. Robinson writes that after Wharton's death the duchess came to London, "for what purpose it is difficult to say." Her object was, of course, to obtain a portion of her husband's property. Apparently she was not successful, and if the newspapers of that day are to be trusted, the estate forfeited by the duke's attainder was restored by the king to his two sisters. Mr. Robinson has managed to produce a fairly readable volume, and in his own peculiar style he has enlivened it with many allusions to Wharton's distinguished contemporaries.

Mr. Craik has brought his *English Prose Selections* (Macmillan) to a close with a fifth volume of extracts from writers of the present century. The selections are very well chosen, and include writers so recently dead as Stevenson and Pater. The introductions to the authors are luminous, considering their brevity, and many of them (such as Mr. Beeching's on Newman and Prof. Raleigh's on Stevenson) distinctly felicitous. It is surprising to read that Dickens has "left behind him no special congregation of admirers," and Froude (in spite of Mr. Dodds) is certainly "a master of style" in the best sense. A proper sense of proportion in such a book is difficult to realize, but Beaconsfield ought certainly not to have more space allotted to him than Thackeray and Lamb, and twice as much as Froude and Stevenson! The admirable if unequal Hazlitt deserves to furnish more select English prose than the stilted Milman or Harriet Martineau.

The *Nugæ Litterariæ* of Mr. William Mathews (Sampson Low & Co.) are exceedingly well intentioned, but essentially commonplace. A writer who talks of "Rome's charming lyrist, Horace," was evidently well fitted to be "librarian of the Young Men's Library Association in Chicago, some thirty years ago," but he need not have printed a volume of nearly 350 pages on 'The Credulity of Scepticism,' 'The Pleasures of the Table,' 'Revivals of Religion,' and other novel topics.

Messrs. Putnam's Sons publish a handsome volume by Dr. Keasbey, *The Nicaragua Canal and the Monroe Doctrine*, which is really a history of the Clayton-Bulwer Treaty and an American view of its present position. The surrender to the United States with regard to Venezuela is a sign that we are now far from the days when Liberal and Conservative Governments alike—Lord Granville, Mr. Gladstone, and Sir William Harcourt as strongly as Lord Salisbury—repudiated the intervention of the States in the affairs of Central and South America. The author of the work before us elaborately defends the somewhat Punic position that the Clayton-Bulwer Treaty should be let alone by the United States for the present, with the certainty that when the time comes for action on the completion of the canal it can be denounced with impunity; and his conclusion is that "the United States, by constructing the Nicaragua Canal, and by establishing their prestige along the course of the westerly route, may, despite the present integrity of the Clayton-Bulwer Treaty, well hope to force the ultimate recognition of their Monroe doctrine and control the western gateway to the Pacific."

There is no sufficient ground for the appearance of *Alexis de Tocqueville et la Démocratie Libérale*, a study from the pen of M. Eugène d'Eichthal, published by M. Calmann Lévy. The book is partly made up out of works of Tocqueville which are easily accessible to the reader, and mainly out of the conversations with Nassau Senior. The manner in which the extracts are strung together, and the notes, are both of them fair and intelligent; but the whole volume does not add to our knowledge of Tocqueville, and there is no original matter in it except a few extracts from a not particularly important series of letters which has not yet seen the light, and which the author has, apparently, not been allowed to use except to a very limited extent.

Under the title of *L'Enfermé*, M. Gustave Geoffroy has written a volume, published by the Bibliothèque Charpentier, which forms a life of the well-known revolutionist Blanqui.

Jack is the last addition to Mrs. (?) Ensor's translations of Daudet's novels published by Messrs. J. M. Dent & Co. This edition, which fills two volumes, has Myrbach's illustrations.

A second edition has appeared of Ferdinand Lotheissen's excellent *Geschichte der französischen Litteratur im XVII. Jahrhundert* (Vienna, Gerold's Sohn), a work well known as a most conscientious and trustworthy handbook to the Augustan age of French literature. A brief biography accompanies this reprint, from which we learn that Lotheissen's father was a judge in Hesse-Darmstadt, and that the future biographer of Molière acquired a taste for the stage by attending the performances in the grand-ducal theatre of his native town.

The "Gadshill" edition of Dickens's works of course begins with the *Pickwick Papers*, and reflects credit on Messrs. Chapman & Hall. The type is excellent, the paper good, the illustrations are the original ones. Mr. Lang's introduction is piquant and shrewd, but perhaps the allusions to Sir Walter are a little too numerous, and the same pleasant writer's notes are worth looking at. Altogether in these two volumes this new edition has made an excellent start.

Burke's Peerage, Baronetage, and Knightage (Harrison) is once more on our table. Sir Bernard's son is now the editor of this standard work. We hope it will prosper under his supervision as it did under his father's. The part relating to the present century is admirable. Some of the genealogies are in need of the new broom's attention.

An old friend has revisited us this season in the shape of *Oliver & Boyd's Edinburgh Almanac* (Simpkin & Marshall), one of the best books of the kind published anywhere. It does credit to the old-established firm whose name it bears.—*The British Imperial Calendar* (Warrington & Co.)—it used to be called "Royal"—is another representative of the old school of almanacs which deserves favourable notice.—Mr. Howe's *Classified Directory to the Metropolitan Charities* (Longmans & Co.), an excellent compilation, has reached its twenty-second year.—*The Baptist Handbook for 1897* (Veale, Chifferiel & Co.) is another well-compiled annual. We cannot say much for the architectural merits of the new chapels of which views are given. Only one or two appear to be successful.

We have on our table *Australian Writers*, by J. F. Desmond Byrne (Bentley),—*Napoleon's Opera-Glass, an Histrionic Study*, by Lew Rosen (Mathews),—*The Story of Extinct Civilizations of the East*, by R. E. Anderson (Newnes),—*The Welsh Land Commission: a Digest of its Report*, by D. Lleufer Thomas (Whittaker & Co.),—*Stories from Waverley for Children*, by H. Gassiot, Second Series (Black),—*The World Beautiful*, by Lilian Whiting, Second Series (Low),—*A Mixed World*, by A. Pohl (Stock),—*The American Heiress*, by the Princess de Bourg (Digby & Long),—*Belial's Burdens*, by J. F. Sullivan (Dent),—*Quo Vadis*, by H. Sienkiewicz, translated from the Polish by J. Curtin (Dent),—*Rhymes from a Rhyming Forge*, by Evanus the Song Smith (Birmingham, Cornish Brothers),—*A Lover's Breast-Knot*, by Katharine Tynan (Mathews),—*Echoes from the Mountain*, by C. E. D. Phelps (Putnam),—*The Supremacy and Sufficiency of Jesus Christ*, by Ignotus (Blackwood),—*The Gospel for an Age of Doubt*, by Henry Van Dyke (Macmillan),—and *Laureates of the Cross, Six Sermons*, by the Rev. Aubrey N. St. John Mildmay (Stock). Among New Editions we have *A History of Nottinghamshire*, by C. Brown (Stock),—*The Invasion of India by Alexander the Great*, with an Introduction by J. W. M'Crindle (Constable),—*Fancy Dresses Described*, by A. Holt (Debenham & Freebody),—*Le Problème de la Mort*, by L. Bourdeau (Paris, Alcan),—and *There was once a Prince*, by Mary E. Mann (Henry).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Browne's (A. H.) Wearied with the Burden, a Book of Daily Readings for Lent, cr. 8vo. 4/6 cl.
Gibson's (E. C. S.) The Thirty-nine Articles of the Church of England, Vol. 2, 8vo 7/6 cl.
Hort's (F. J. A.) Village Sermons, cr. 8vo. 6/ cl.
Johnson, Wm. and Lucy, Missionary Life of, Faithful unto Death, edited by P. Doncaster, cr. 8vo. 3/6 cl.
Mantle's (J. G.) Better Things, a Series of Bible Readings on the Epistle to the Hebrews, cr. 8vo. 2/6 cl.
Our Christian Year, Lessons for Elder Scholars, by a Teacher, cr. 8vo. 5/ cl.
Pulpit Commentary: Vol. 1, Genesis, 8vo. 6/ cl.
Sacred Books of East: Vol. 42, Hymns of the Atharva-Veda, translated by M. Bloomfield, 8vo. 21/ cl.; Vol 46, Vedic Hymns, translated by H. Oldenberg, Part 2, 8vo. 14/ cl.
Young's (Rev. W. H.) How to Preach with Power, 6/ cl.

Fine Art and Archæology.

Bax's (P. B. I.) The Cathedral Church of St. Asaph, 5/ net.
Colls's (W. L.) Pictorial Photographs, a Record of the Photographic Salon of 1896, 63/ net.
Descriptive Catalogue of the Maiolica and Enamelled Earthenware of Italy in Ashmolean Museum, 10/6 net.
Du Maurier's (G.) English Society, 4to. 12/6 cl.
Gardner's (E. A.) A Handbook of Greek Sculpture, Part 2, cr. 8vo. 5/ cl.
Sparkes (J. C. L.) and Gandy's (W.) Potters, their Arts and Crafts, cr. 8vo. 2/6 cl.
Tarbett's (F. B.) A History of Greek Art, cr. 8vo. 6/ cl.

Poetry and the Drama.

Gilbert's (W. S.) Original Comic Operas, Second Series, 2/6
Ibsen's (H.) John Gabriel Borkman, a Play in Four Acts, translated by W. Archer, cr. 8vo. 5/ cl.
Watch Song of Heabane the Witness, a Poem, 10/6 cl.

Bibliography.

Putnam's (G. H.) Books and their Makers during the Middle Ages, Vol. 2, 8vo. 10/6 cl.

Political Economy.

Higgs's (H.) The Physiocrats, Six Lectures on the French Economists of the Eighteenth Century, cr. 8vo. 3/6 net.
Leevy's (E.) Scheme for Regulation of the Output of Coal, 8vo. 2/ swd.

History and Biography.

Conder's (Lieut.-Col. C. R.) The Latin Kingdom of Jerusalem, 1099–1291, cr. 8vo. 7/6 net.
Gibbon, Edward, Unpublished Works of: Vol. 1, Autobiographies, ed. by J. Murray, 8vo. 12/ cl.; Vols. 2 and 3, Private Letters, edited by R. E. Prothero, 8vo. 24/ cl
Hazlitt's (W. C.) Four Generations of a Literary Family, 1725–1896, 2 vols. 8vo. 31/6 net.
Hunter's (Sir W. W.) The Thackerays in India, royal 16mo. 2/6 net.
Wheeler's (W. H.) History of the Fens of South Lincolnshire, 8vo. 21/ net.

Geography and Travel.

Harper's (A. P.) Pioneer Work in the Alps of New Zealand, 8vo. 21/ net; Édition de Luxe, 105/ net.
Heawood's (E.) Geography of Africa, 12mo. 2/6 cl.
Kingsley's (M. H.) Travels in West Africa, &c., 8vo. 21/ net.

Philology.

Molière's L'Avare, edited, with Introduction, &c., by E. G. W. Braunholtz, 12mo. 2/6 cl.
Spicer's (E. M.) Useful Extracts of Every-day French, 2/ cl.

Science.

Cornish's (V.) Short Studies in Physical Science, Mineralogy, &c., cr. 8vo. 5/ cl.
Holt's (L. E.) The Diseases of Infancy and Childhood, royal 8vo. 25/ net.
Kirby's (W. F.) Handbook to the Order Lepidoptera: Vol. 3, Butterflies and Moths, Part 1, 6/ cl. (Allen's Naturalist's Library)
Langdon's (W. E.) The Application of Electricity to Railway Working, 8vo. 10/6 cl.
Raven's (Rev. J. J.) Mathematics Made Easy, cr 8vo. 2/ cl.
Tubeuf's (Dr. K. Freiherr von) Diseases of Plants induced by Cryptogamic Parasites, royal 8vo. 18/ net.
Walker's (J. H.) Book for Every Woman: Part 2, Woman in Health and Out of Health, cr. 8vo. 2/6 cl.
Weisbach (Dr. J.) and Hermann's (Prof.) The Mechanics of Pumping Machinery, trans. K. P. Dahlstrom, 12/6 net.
Willis's (J. C.) Manual and Dictionary of the Flowering Plants and Ferns, 2 vols. cr. 8vo. 10/6 cl.

General Literature.

Benson's (E. F.) The Babe B.A., Uneventful History of a Young Gentleman at Cambridge, cr. 8vo. 6/ cl.
Burroughs's (J.) A Year in the Fields, cr. 8vo. 6/ cl.
Davidson's (J.) Ninian Jamieson and a Practical Novelist, 3/6
Dawkin's (G. H.) Present-Day Sires and the Figure System, 160 Pedigrees of Horses, cr. 8vo. 6/ cl.
Graham's (W.) When the Birds begin to Sing, a Novel, 3/6
Henty's (G. A.) The Queen's Cup, a Novel, 3 vols. 15/ cl.
Horsfall's (Mrs.) Pretty Homes, 8vo 3/6 cl.
Hungerford's (Mrs.) An Anxious Moment, &c., cr. 8vo. 3/6 cl.
James's (C.) The Finger and the Ring, cr. 8vo. 6/ cl.
Kennard's (Mrs. E.) A Riverside Romance, cheap ed., 2/6 cl.
Lorimer's (G. C.) Messages of To-day to the Men of To-morrow, cr. 8vo. 5/ cl.
Mason's (C. M.) Parents and Children, a Sequel to 'Home Education,' 8vo. 6/ cl.
Melville's (J.) Crystal-Gazing and the Wonders of Clairvoyance, royal 16mo. 5/ cl.
Moore's (F. F.) The Impudent Comedian, 8vo. 5/ cl.
Nature and the Book, Village Lectures by the Earl of Mount Edgcumbe, 8vo. 2/6 cl.
Nisbet's (H.) The Swampers, a Romance of the Westralian Goldfields, cr. 8vo. 3/6 cl.
Phillpotts's (E.) Lying Prophets, a Novel, cr. 8vo. 6/ cl.
Philpot's (Mrs. J. H.) The Sacred Tree, or the Tree in Religion and Myth, 8vo. 8/6 net.
Rhoscomyl's (O.) The Jewel of Ynys Galon, cheap edition, cr. 8vo. 3/6 cl. (Silver Library.)
Sergeant's (A.) The Idol Maker, a Novel, cr. 8vo. 6/ cl.
Stuart's (E.) Arrested, cr. 8vo. 6/ cl.
Westall's (W.) With the Red Eagle, an Historical Romance, cr. 8vo. 6/ cl.

FOREIGN.

Theology.

Analecta Hymnica Medii Ævi: Historiæ Rhythmicæ, Part 4, 9m.
Concilium Basiliense: Vol. 2, Die Protokolle des Concils 1431-1433, 24m.
Gebhardt (O. v.) u. Harnack (A.): Texte u. Untersuchungen zur Geschichte der altchristlichen Literatur, Vol. 10, Part 5, 6m. 50.

Fine Art and Archæology.

Daudet (A.): Le Trésor d'Arlatan, 3fr. 50.
Handbuch der klassischen Altertums-Wissenschaft: Atlas to Vol. 6, Archäologie der Kunst, by K. Sittl, 13m. 50.
Liotard (J. É.), La Vie et les Œuvres de, 10fr.
Ludwig Salvator (Erzherzog): Die Balearen, Part 2, 27m. 50.

Poetry.

Rictus (J.): Les Soliloques du Pauvre, 5fr.
Verchin (A.): Choses de Bretagne, 2fr.
Wülker (R. P.): Bibliothek der angelsächsischen Poesie, Vol. 3, Part 1, 11m.

History and Biography.

D'Eichthal (E.): Alexis de Tocqueville et la Démocratie Libérale, 3fr. 50.
Jollivet (M.): Les Anglais dans la Méditerranée, 3fr. 50.
Revon (M.): George Sand, 2fr.
Saint-Amand (I. de): Louis Napoléon et Mademoiselle de Montijo, 3fr. 50.
Teil (Baron J. du): Une Famille Militaire au XVIII. Siècle, 12fr.

Philology.

Cartault (M. A.): Étude sur les Bucoliques de Virgile, 5fr.

Science.

Lauterborn (R.): Untersuchungen üb. Bau, Kernteilung, u. Bewegung der Diatomeen, 30m.

General Literature.

Arène (P.): Friquettes et Friquets, 3fr. 50.
Courty (P.): Contes et Nouvelles, 3fr. 50.
Faure (P.): André Kerner, 3fr. 50.
Lajeunesse (E.): Imitation de notre Maître Napoléon, 3fr. 50.
Mallarmé (S.): Divagations, 3fr. 50.
Mermeix: Le Transvaal et la Chartered, 3fr. 50.
Mérouvel (C.): Fièvre d'Or, 2 vols. 7fr.
Méténier (O.): Andrée, 3fr. 50.
Prévost (M.): Le Jardin Secret, 7fr.
Richard (Cap.): Cantinières et Vivandières Françaises, 3fr. 50.
Rod (É.): Là-Haut, 3fr. 50.
Theuriet (A.): Contes de la Primevère, 3fr. 50.

PROF. MASPERO'S 'STRUGGLE OF THE NATIONS.'

Mr. McClure does not, I am glad to see, dispute the facts of my allegation, though he not unnaturally seeks to minimize their importance. It is not difficult to show that his excuses are inadequate.

1. I made no assumption as to the truth of the critical opinions referred to; they may be as mistaken as it pleases Mr. McClure to believe. Prof. Maspero, however, accepts them as true, and in his original work makes it manifest to all that he adopts them as the basis of his entire representation of Israelitish history. This is what I contend should have been clearly and truthfully indicated to the reader in the translation. If I were to translate a work on, say, geology, and on certain controverted points were to alter systematically the author's text, for the purpose of concealing his opinions, and making it express or accord with opinions of my own, and were then to publish my translation under the author's name, without any indication of what I had done, I should clearly be acting disingenuously towards the public. And this is what has been done in the case of the S.P.C.K.'s translation of Prof. Maspero. In the case of the former volume (the 'Dawn of Civilization'), with some historical conclusions in which the editor did not agree, the author's text was left unaltered; but the editor signified his dissent in the preface. This was a simple and straightforward course; and it is impossible to understand why, if there were parts of the present volume with which the editor disagreed, the same course was not adopted again.

2. The alterations were not "few and trivial," but numerous and important; they were made systematically, and their effect is completely to alter Prof. Maspero's presentation of the history. Indeed, if they had not been deemed important by those who desired them, we may feel quite sure that they would not have been introduced.

3. My use of the word "surreptitious" implied no "rash assumption"; I was speaking, of course, from the point of view of the English public, who will naturally suppose that "the history of the Hebrews to the eighth century B.C.," which the Society's advertisement of the volume states that it contains, is the history as written by Prof. Maspero, whereas it is in reality, in many important particulars, a different history, which has been substituted for his history without the reader's knowledge. The fact that Prof. Maspero gave permission for the alterations to be made does not affect the question. No doubt he did not foresee the inconsistencies in which this permission would land him. As it is, he is teaching in France and England two contradictory things at the same time: in France, for instance, he says that the real details of Samson's history were early forgotten, in England he says that we possess some details of them; in France various narratives are described as "legends" or "traditions," which in England are related as sober history. A better *reductio ad absurdum* of the position in which Mr. McClure's excuse places the Society could not be imagined. The fact of the permission having been granted ought, of course, to have been mentioned openly.

As I said, my argument implied no assumption as to the correctness of the critical conclusions in question. As, however, Mr. McClure has made some remarks upon them in this regard, I may be permitted to do the same. It seems to me, then, that their adoption by a man of the acknowledged historical power and insight possessed by Prof. Maspero is an indication that they contain, to say the least, a larger element of truth than Mr. McClure is disposed to concede to them. And there are some who will be surprised that if (as the advertisement quoted above states) Prof. Maspero can treat the mention of the Israelites by Mereнphtah with his "usual acumen," this acumen should desert him in his treatment of other periods of their history, and that the conclusions to which it has there led him should be the one part of the volume withheld from the English public.

Verax.

P.S.—Mr. McClure seeks to throw the responsibility for the alterations upon the translator. But the Society is, I presume, responsible for the acts of its accredited agents, and it argues a strange laxity of method if, in a book published by it, changes of this kind could be introduced without its knowledge and sanction.

MR. CHARLES E. WILBOUR.

The death of one who was so well known a figure in Egypt will be felt beyond the large circle of his attached friends, but by none more than by those friends who profited by his accurate learning, and by the large generosity with which he dispensed it to all who sought his advice. Mr. Wilbour was a citizen of Rhode Island, but for some time past had spent part of the year in Paris, and part in his hospitable dahabiyeh, the Seven Hathors, on the Nile. There he had collected a choice library of Egyptological books, together with many inscriptions, Greek and Egyptian. Not only did he read hieroglyphics with unusual facility, but he had made a special study of the Ptolemaic epoch of that script, which is well known to be the most complicated and difficult of comprehension. On these matters it was my privilege to ask his aid, and never did he fail me in his learning and his kindness. It is but recently that he sent me the news, so strange and important to Ptolemaic history, that Arsinoe II. had died in the fifteenth year of her husband's reign, and not at some much later date. This he had found, and read beyond question, in a newly discovered fragment of the Mendes *stele*. This is but one specimen of his value as a student of Greek Egyptology. But his gentle and genial nature attracted all who met him, especially the natives, who were much impressed by his venerable appearance, and who familiarly called him Abu Duggan (the Father of the Beard). Three years ago I spent some weeks with him in Nubia, and have now before my mind's eye the quiet and deliberate humour wherewith he tempered the rash enthusiasm of his ardent companions. Like most Americans, he was a Home Ruler on principle, and therefore opposed to the English domination in Egypt, but I never heard him speak in favour of the French as an alternative. He seemed to believe in the possibility of native self-management. Modesty and want of ambition prevented him from giving to the world under his own name the stores of knowledge he had acquired. He is, therefore, only known, beyond his circle of friends, by the select few through whom some of that knowledge filtered into books. To these his loss is irreparable.

J. P. Mahaffy.

THE BOOK SALES OF 1896.

II.

Very few really important books are noticeable until the Tudor Frere Sale, held by Messrs. Sotheby on February 14th and three subsequent days. On that occasion 1,074 lots of books sold for 3,748*l*., among them an additionally illustrated copy of Ames's 'Typographical Antiquities,' which Mr. Quaritch secured for 248*l*.; Blomefield's 'Norfolk,' 6 vols., folio, 1739-75, 36*l*. (old calf); first editions of 'Eastward Hoe,' 'Westward Hoe,' and 'Northward Hoe,' three fine copies of plays by George Chapman, Ben Jonson, and John Marston respectively, 25*l*.; a quarto volume of rare tracts, including Naunton's 'Fragmenta Regalia,' first edition, 1642, Blount's 'Hospital for Incurable Fooles,' 1600, and Nicholas Breton's 'A Poste with a Madde Packet,' 1602, 77*l*.; Herrick's 'Hesperides,' first edition, 1648, with the engraved frontispiece by Marshall, 44*l*. (old calf); Ben Jonson's 'His Case is Altered,' 1609, and the same author's 'The Alchemist,' 1612, both first editions, stitched in one volume, vellum, 31*l*.; more rare tracts in one volume, 4to., including Jhone's 'Booke of Honor and Armes,' 1590, Robin Greene's 'Groatsworth of Wit,' first edition, 1592, and the same author's 'Ghost-Haunting Coney Catchers,' 1626, 80*l*.; Orme's 'Oriental Field Sports,' in the twenty original numbers, 1807, oblong folio, 17*l*. (one plate missing); Ovid's 'Metamorphoses,' "mythologized and represented in figures by G. Sandys," Oxford, 1632, folio, 31*l*. (large copy, old English ornamented calf); and Adrian Poyntz's 'New and Singular Patternes and Workes of Linnen,' 1591, 4to., an unbound copy with the original stitching, 12*l*. At this same sale an original copy of 'Pericles,' imprinted at London for Henry Gosson, 1609, 4to., sold for 171*l*. Daniel's copy of 'Pericles' sold for 84*l*.; and by way of contrast it may be mentioned that at the Roxburghe Sale in 1812 a good and perfect example, dated 1608, realized but 1*l*. 15*s*. This was the only acknowledged Shakspearean quarto that came to the hammer during the year, though mention may be made of 'The Two Noble Kinsmen,' 1634, 4to., 9*l*. 5*s*., and 'The Merry Divel of Edmonton,' 1617, 4to., which are sometimes associated with the name of the great dramatist. This last-named piece was bound up with a number of extremely scarce tracts by Thomas Middleton, Rowley, Nat. Field, and other playwrights of the age, which realized altogether the substantial sum of 122*l*.

The last days of February saw a large copy (8¼ in. by 5 in.) of Burns's 'Poems,' Kilmarnock, 1786, which sold for 121*l*. In the following June another copy (8⅛ in. by 4⅞ in.) only brought 70*l*.; but some of the leaves had been torn and soiled. This latter, however, was a book with a pedigree, for it had once belonged to Miss Cream, who was the daughter of the landlord of the Gardenston Arms Inn, where Burns slept in the September of 1787. Very probably the poet had given it to her, for her name was on the title-page in a hand very like his own. Other important books sold about this time comprise 'The Humourist,' 4 vols., 12mo., 1819-20, 55*l*. (original pictorial boards, unopened); a complete set of Cruikshank's 'Comic Almanac,' nineteen parts, 1835-53, 20*l*. 10*s*.; an inflated copy of Forster's 'Life of Dickens,' with many hundred autograph letters (thirty-six of Dickens himself) and views inserted, 252*l*.; and Goldsmith's 'The Traveller,' first edition, 1764, 8vo., 96*l*. (morocco extra by Rivière). This edition of 'The Traveller' is in its way a curiosity, for until quite recently the edition dated 1765 was considered to be the first. The only other copy of the 1764 edition known is in the collection of the late Mr. Locker-Lampson, who described it in his catalogue as "unique." Thackeray's 'Second Funeral of Napoleon' has now dropped to something less than 20*l*., but the *Snob* and the *Gownsman* still continue to flourish. The first-named periodical is complete in eleven numbers, printed on papers of various colours, and the *Gownsman* in seventeen numbers. A set of the two in the original wrappers has sold by auction for as much as 125*l*., which, curiously enough, was the precise amount realized on this occasion for the twenty-eight numbers, bound up in contemporary boards. Then comes one of the imperfect 'Canterbury Tales,' first edition, 1478(?), to which reference has already been made, 1,020*l*. Blades gives the collation as 372 leaves, and several were missing from this copy. In the face of such a price as this Nathaniel Morton's 'New England's Memoriall,' 1669, 4to., 50*l*. (original sheep), passes almost unnoticed. The previous occasion on which a copy of this scarce book had been sold by auction was in December, 1893, when it realized 47*l*. (half morocco).

The Biblical and liturgical library of Mr. H. J. F. Atkinson contained a very extensive assortment of Bibles in English, Latin, German, and other languages, but unfortunately many of them were sadly imperfect. A copy of Coverdale's Bible of 1535 brought 165*l*., though several leaves were missing and a considerable number, including the title, in facsimile. Only one or two perfect copies of this Bible are known. A complete copy of "the Wicked Bible" (1631), as it was christened by the late Mr. Stevens, sold for 10*l*. 10*s*. About six other copies have been unearthed since Mr. Lenox, of New York, acquired what was at the time supposed to be a unique specimen. This Bible obtained its name from the circumstance of its being filled with gross and scandalous typographical errors, not the least reprehensible of which is the omission of the word "not" in the Seventh Commandment. The whole edition of 1,000 copies was ordered by the Star Chamber to be destroyed. One of the two block-books sold during the year appeared in this sale. It was a very early German Dance of Death in folio, but not being of the first importance, and being sold "with all faults," only produced 10*l*. 10*s*. The other block-book went for 320*l*. on November 28th. It was catalogued as 'Historia Conceptionis B. Mariæ, seu de Generatione Christi,' 1471, small folio. A question was raised in the room whether one leaf was not in facsimile, and this example was also sold "with all faults." Among the New Testaments dispersed at the Atkinson Sale were imperfect copies of Tyndale's version of 1536, small 4to., 23*l*., and Coverdale's version of 1538, printed at Paris by Regnault, 24*l*. 10*s*. A very imperfect copy of the 'Golden Legende,' 1527, small folio, Wynkyn de Worde, realized 14*l*. This library contained much that was exceptionally interesting and—mutilated.

On March 19th and following days a library of considerable importance came into the market. It was described as belonging to a "collector," who, judging from the varied nature of the books sold, must have been a man of immense versatility. A good copy of "Joyfull Newes out of the New-found Worlde, Englished by John Frampton," 1596, 4to., realized 10*l*.; Higden's 'Polychronicon,' printed by Caxton in 1482, folio, but wanting all after folio 343, 166*l*.; Chaucer's 'Canterbury Tales,' fifth edition, printed in folio by Pynson in 1493 (?), 200*l*. Of this edition the Althorp copy is the only perfect one known. Of the first edition of 1478 (?) one perfect copy is in the library of George III., British Museum, and another at Merton College. Of the second edition, folio, 1481, but one perfect copy is known. Other books worthy of special notice disposed of on this occasion included Folengo's 'Histoire Macaronique,' 2 vols., 1734, 8vo., 28*l*. (morocco extra by Boyet); the first edition of Goldsmith's 'Deserted Village,' 1770, 4to., 45*l*. (calf extra by Bedford); De Maumont's Works of St. Justin in French, Paris, 1559, folio, bound by Nicholas Eve and decorated with scroll tooling, interlaced and bearing the motto of Grolier, "Portio mea Domine sit in Terra viventium," 92*l*.; the 'Epistolæ' of St. Jerome, printed at Mayence in 1470, with the arms of Fust and Schoiffer in red, 80*l*.; a fine copy (128½ mill.) of the rarest of the Elzevir editions of the 'Imitatio Christi,' Leyden, no date, 10*l*.; the romance of chivalry called after Lancelot du Lac, 3 vols. in 1, Paris, 1533, folio, 17*l*. 10*s*. (morocco extra); 'Paradise Lost,' 1667, 4to., having on the first fly-leaf "For my loving ffriend Mr. Francis Rea Booke binder in Worcestershire," and on the next fly-leaf "Presented unto me by the Author to whom I gave 2 doubl Souveranges," 85*l*.; a copy of the first edition of Florio's 'Essayes of Montaigne, 1603, folio, 23*l*. 10*s*.; and an extremely important collection of statutes printed by Machlinia in 1480, folio, 275*l*. In 1893 a copy of this book, with all faults, brought 85*l*.

The portion of the library of the late Prof. Huxley which had been bequeathed to him by Mr. Anthony Rich contained nothing of interest, and the same must be said of several other collections dispersed in the last days of March and beginning of April. At the Duke of Leeds Sale, held on April 15th, a copy of the first English translation (by Shelton) of 'Don Quixote,' 2 vols., 1612-20, 4to., brought 35*l*.; and Wycherley's 'Miscellany Poems' on large paper, 1704, folio, 46*l*. (old morocco extra). Later in the same month a series of 53 vols. of the "Auctores Classici Græci," Paris, Didot, 1842-51, realized 16*l*. 10*s*. (half calf); and 175 vols. on large paper of Valpy's "Delphin"

and "Variorum Classics," 1819-30, 25*l.* (russia extra, a fine set). Each of Valpy's "Delphin Classics" was published at 1*l.* 16*s.* (large paper), and a set numbers 141 vols., a state of things which discloses a dreadful fall. Sir Joshua Reynolds's 'Graphic Works,' 3 vols., 1820-36, original edition, brought 54*l.*; but it would not seem to have been a complete copy, as it is described as containing only 308 plates (should be 356, exclusive of engraved titles).

The late Lord Coleridge's library, which was dispersed by Messrs. Sotheby on May 4th and four following days, was of a very interesting and scholarly character, though it did not contain much of value in a pecuniary sense. There was a long series of Browning's works, mostly presentation copies; a good specimen of the 'Nuremberg Chronicle,' 1493, folio, 20*l.*; a nearly perfect series of publications issued by the Early English Text Society, 1864-94, 38*l.* 10*s.*; Gould's 'Monograph of the Trochilidæ,' with Sharpe's supplement, 1861-87, 37*l.* 10*s.*; 'Purchas his Pilgrimes,' a fine and perfect copy, in 5 vols., 1625-26, folio, 67*l.* (morocco extra by Rivière); Wilkins's 'Concilia Magnæ Britanniæ,' 4 vols., 1737, 23*l.* (morocco extra); and many of the works of Ruskin and other art critics, poets, and essayists of the present century. On May 4th Messrs. Puttick & Simpson sold 'The Byble in Englishe,' printed by Whitchurche on the 29th of December, 1549, folio, for 25*l.*; a good copy of 'Sunday under Three Heads,' in the original wrapper, for 8*l.* 15*s.*; and a slightly imperfect copy of a Book of Hours, 1529, 4to., Paris, Regnault, for 39*l.* 10*s.* Every one will naturally remember the Crampton Sale, held at the commencement of June. This was one of those modern libraries which are founded mainly on the scarcest editions of the scarcest books by English authors of the present century, and some of the prices realized were very remarkable. 'Pauline' went for 145*l.*; Byron's 'Poems on Various Occasions,' Newark, 1807, for 45*l.*; the 'Hours of Idleness,' 1807, large paper, original boards, for 20*l.*; and 'English Bards and Scotch Reviewers,' 1811, 8vo., 29*l.* (morocco extra). This, though described as the fourth edition, was perhaps the fifth, a very important point, because according to some bibliographers the fourth edition of 1811 and a fifth of 1812 (as they say) are quite distinct, and it was the latter which was so effectually suppressed that only a single copy escaped destruction. I cannot pretend to argue this point, especially as the subject was very comprehensively dealt with recently in the *Athenæum* (May 5th, 19th, and 26th, and June 2nd, 1894). 'The Waltz,' 1813, 4to., sold for 55*l.* (half calf); Coleridge's 'Poems on Various Subjects,' first edition, 1796, 20*l.* (calf, original receipt for thirty guineas inserted); 'Robinson Crusoe,' 1719, 'Farther Adventures,' 1719, and 'Serious Reflections,' 1720, 3 vols., 8vo., 75*l.* (calf extra); 'The Vicar of Wakefield,' Salisbury, 1766, 65*l.* (morocco extra); and another copy of Milton's 'Paradise Lost,' 1667 (the third and last sold during the year), 90*l.* (morocco extra). Perhaps the most noticeable book in the whole collection was Shelley's 'Œdipus Tyrannus; or, Swellfoot the Tyrant,' first edition, 1820, a most rare book, only two or three copies being known, and no other sale being recorded during the past ten years. The price realized was 130*l.*, and for this the purchaser must thank the Society for the Suppression of Vice, which frightened the author into burning his tragedy. Tennyson's 'Window,' 1867, and 'The Victim,' 1867, both appeared at this remarkable sale, and realized 52*l.* and 75*l.* respectively; while Wordsworth's 'Grace Darling,' which was privately printed at Carlisle in 1838, brought 32*l.*

On June 18th the second copy of Burns's 'Poems,' Kilmarnock, 1786, came to the hammer as stated; and Grafton's Bible, "fynisshed in Apryll," 1539, brought 70*l.* (rough calf, some leaves torn). Then comes Chaucer's 'Canterbury Tales,' 1478 (?), to which reference has already been made, 1,880*l.* This is the identical book which it was proposed to present to Mr. Bayard, and which by this time he would have received had the fates been propitious. At the same sale (the best of the whole year from a monetary standpoint, 1,599 lots having realized more than 8,500*l.*) the copy of Eliot's Bible which brought 82*l.* was sold, and also a number of important Books of Hours. Then we must note Holinshed's 'Chronicles,' 1577, folio, 36*l.*; Hubbard's 'Narrative of the Troubles with the Indians,' 1677, 4to., 111*l.*; 'The Boke of Common Praier,' printed by Whitchurche in 1552, 24*l.* (some leaves mended, others in facsimile); a Second Folio Shakspeare, 1632, 75*l.*; a Third Folio, 1664, 43*l.* (six leaves in facsimile); and a Fourth Folio, 1685, 34*l.* During the year the First Folio has sold but once, and the copy was imperfect, 170*l.*; the Second Folio appeared on eight occasions, the Third on one, and the Fourth on eight. Fifteen pounds seems a large sum of money to pay for Stevenson's 'The Charity Bazaar'; but the particular copy was one of a very small number which the author signed when resident in Samoa.

Nearly all the books in the library of Sir Thomas Lauder were remarkable primarily for their bindings, the names of Clovis Eve and Le Gascon being frequently met with. So also the Bunbury Sale in July contained several very fine specimens of bibliopegy. Cowley's 'Works,' 1681, folio, in contemporary English morocco covered with a blaze of gilt tooling in panels, sold for 126*l.*, and there were several specimens of the skill of Roger Payne. The season closed with prices which, on the whole, were low, but some exceptional books must be noticed. These include a special copy of Hanmer's 'Shakespeare,' 6 vols., 4to., 1744, 160*l.*; Smith's 'Historie of Virginia,' 1625, folio, 204*l.* (the four maps genuine and in a fine state); Saxton's maps, 1579, folio, 20*l.* 5*s.* (slightly mended, but complete); Lafontaine's 'Contes et Nouvelles en Vers,' 2 vols., 1762, 8vo., 200*l.* (first proofs before all letters, Pixerécourt's copy of the celebrated "Fermiers Généraux" edition); Laudonnier's 'L'Histoire Notable,' 1586, 8vo., 56*l.*; 'The Acts and Laws of the Province of the Massachusetts Bay,' 1726, folio, 64*l.*; and a complete copy of Reeve's 'Conchologia Iconica,' 20 vols., 1843-78, 87*l.*, half russia.

Possibly, on a very minute survey of the year's book sales, a survey which should omit no single volume of the least importance, there would be one book which would even then stand out above the rest in the estimation of the majority of Englishmen, notwithstanding the fact that there are many others which brought larger amounts. This is the first edition of Walton's 'Complete Angler,' a copy of which, in the original sheep binding as issued, recently sold for the very large sum of 415*l.*, being an advance of 100 guineas on the price previously obtained for a copy in a similar state (310*l.*, March 4th, 1891). Just now a great deal of attention appears to be directed to the angler's Bible, and the number of contemplative men anxious to possess it in the original is so great that it would be highly indiscreet to assert that the high-water mark of enthusiasm has yet been reached. In conclusion, attention must necessarily be directed to two separate collections of works relating to the languages, history, and topography of Spanish America, one of which was dispersed on January 29th, and the other on November 5th. The two together only consisted of 472 lots, producing 635*l.*, and no sensational prices were obtained on either occasion. The books were, however, highly unusual, and in several instances unique or nearly so, and for that reason merit a special word of recognition in the interests of those who affect this class of literature.

A general survey of the book sales of 1896 does not disclose much of superlative interest and importance, and no great ancestral library, such as we may expect to see in the market this year, has been dispersed for a long time. To be in a position to form an extensive collection of books, or, indeed, anything else, should be a matter for congratulation, and if the ancient form of the law of entail could be applied to goods and chattels and enforced, it would perhaps, under those circumstances, be possible to found an everlasting library which would pass religiously *en bloc* from one generation to another. Nothing short of this will, apparently, be sufficient to protect any library, be it extensive or the reverse, a single moment after the founder of it has passed away. There are, of course, exceptions, but they are extremely few in number—so few that the private collections now existing in this country which have seen even three generations of owners can be counted upon the fingers and are so insecure that any day may be their last. Indeed, the vast majority of those sold by auction carry with them patent evidence that they are not fifty years old; and so the wheel goes round.

J. H. Slater.

SAMUEL TAYLOR COLERIDGE'S NOTES ON COMIC LITERATURE: A FIND.

Helen's Bay, Co. Down, Jan. 1, 1897.

Referring to the interesting article in the *Athenæum* of December 26th, p. 906, under the above heading, I would, with permission, beg leave to say that I have a book annotated in a very similar manner, also by Coleridge. It is a folio copy of Raleigh's 'History of the World,' 1614, in fine condition. Apparently it was once owned by Thos. Poole, of Nether Stowey, Coleridge's friend, as it bears his signature on one of the fly-leaves.

The ink in which the notes are written has faded to a reddish brown, but the writing is easily read. Some of the notes are of only a line or two, others extend nearly the whole length of the margin, as you describe.

The book has been rebound, but the binder was merciful and spared the margins, leaving the notes untouched. There are also a few pencil marks thus ×.

Lavens Mathewson.

Literary Gossip.

An article from the pen of Canon MacColl on 'The Musulmans of India and the Sultan' will appear in the next number of the *Contemporary Review*. The article aims at showing that the Mussulmans of India are no more interested in the Sultan than in any other Mussulman sovereign; that the Sultan is in no sense Khalif or Commander of the Faithful, and was never acknowledged as such in India; that in fact the Khalifat has been extinct for centuries; and that to admit the doctrine that the Sultan of Stamboul possesses any claim on the allegiance of Indian Mussulmans would be a most dangerous policy, and has never been countenanced by any of our responsible statesmen.

The first annual volume of 'Sale Prices' will be published by Mr. Henry Grant at the end of the present month under the title of 'The Sale Prices of 1896.' The work, of which three quarterly parts are already in the hands of subscribers, gives a report of nearly a hundred sales by auction of autographs, manuscripts, coins, drawings, pictures, prints, war medals, relics, tapestry, and a large variety of general objects of artistic and antiquarian interest, with the amounts realized and the purchasers' names. The index is, it is promised, to be full, and the work is to be extensively annotated throughout.

The book is produced under the editorship of Mr. J. H. Slater, the editor of 'Book-Prices Current.'

Madame Belloc, whose volume called 'In a Walled Garden' was much liked last summer, is going to issue a similar book next spring. Its title is 'The Passing World.'

The Delegates of the Clarendon Press have asked the Rev. Henry A. Redpath, Dr. Hatch's fellow labourer in preparing the concordance to the Septuagint which is just finished, to add to it a complete onomasticon.

Messrs. Puttick & Simpson purpose inaugurating a new departure in auctions by holding a sale exclusively composed of book-plates on January 28th. Although the collecting of "ex-libris" has long been in vogue, they have hitherto occurred in the sale-room merely in small quantities, interpolated amongst property of a different character. The present sale, therefore, has the interest of being one by which in many cases a standard of price will be fixed, and the auctioneers are hopeful that it may attract, appealing as it does not merely to the herald or genealogist, but also to the county historian, the student of design, and the lover of engravings.

Mr. A. J. Butler writes :—

"Without wishing in any way to impair the value of the documentary evidence on which Prof. A. H. Keane was able five years ago to show that 'Monomotapa was not a principality, but a prince; not an empire, but an emperor,' I would venture to quote in this connexion a passage written not five, but forty years ago. 'In reference to the name Monomotapa,' says Livingstone, 'it is to be remembered that Mono, Moéne.....mean simply *chief*, and considerable confusion has arisen from naming different people by making a plural of the chief's name.....the same,' he adds, 'as if we should call the Scotch the Lord Douglases' ('Missionary Travels,' ed. 1857, p. 617). Of course, I do not know what evidence experts want, but to the plain man Livingstone's statement, based, I presume, on some knowledge, seems fairly 'documentary.'"

Messrs. Smith, Elder & Co. will shortly publish a first novel by Mr. Archie Armstrong, entitled 'Under the Circumstances.' Its author has hitherto been chiefly known through his short stories and verse contributed to the magazines and newspapers, and he has had some experience in journalism. He wrote the libretto of 'Dan'l's Delight,' which was acted not long ago at the St. George's Hall by the German Reed Company.

Messrs. Jones & Evans, booksellers, of Queen Street, Cheapside, inform us that they have had stolen from their shop two of the scarcest of the Kelmscott Press books, viz., 'King Florus' on vellum, and the same on paper. The vellum issue was but twelve copies in all, and both disappearing together shows that the thief was educated enough to know the value of his bag. Both copies bore identifiable private marks.

The death is announced of Mr. Maunsell, proprietor and editor of the Dublin *Daily Express*.—We have also to record the decease of Mr. James Gowans, the well-known second-hand bookseller in St. John's Wood. Mr. Gowans was born near Edinburgh, and was for some years sub-editor of the *Courant*, and contributed, says the *Scotsman*, to *Blackwood's Magazine*. He was for many years Secretary of the Mechanics' Library in Edinburgh, and subsequently became a bookseller in London. He was a man of considerable reading, and wrote a volume on 'Edinburgh in the Days of our Grandfathers.'

Mr. Parker's translation of 'The Works of Dionysius the Areopagite,' which we have already announced, is to appear before long.

The indefatigable Mr. W. B. Hutton, of St. John's College, Oxford, is going to publish a monograph, through Messrs. Longman, on 'The Church of the Sixth Century.' The same publishers promise 'Joy: a Fragment,' by the late Mrs. Sidney Lear. A short memoir of the lamented author is to accompany it.

The County Council of Carmarthenshire is anxious to turn Llandovery School, which celebrated its jubilee the other day, into an intermediate school. This would mean a total change in the system of education pursued. There are now many intermediate schools in Wales, but there are only three or four schools that, like Llandovery, send any number of boys to Oxford and Cambridge, and this Llandovery does with signal success. It would be a retrograde step to interrupt the successful career of so well-managed a school.

Messrs. Smith & Elder did quite rightly in raising the question, as they did the other day with regard to the *Review of Reviews*, of the right of a reviewer to make inordinately lengthy extracts. If a book is readable, there is no doubt that a certain amount of quotation helps the sale. Sometimes, perhaps, the passages quoted are the only lively ones to be found in the work noticed; but even if the critic says so, the public does not realize it, and feels a wish to see the volumes. But the habit of excessive quotation, which has been on the increase for some years past, is certainly detrimental to publishers, as it tends to exhaust the reader's curiosity, and encourages the growing habit of contenting oneself with glancing at the reviews of new literature. We are glad the Publishers' Association took a part in the matter. Possibly it may be of use after all.

Mr. S. J. Adair Fitz-Gerald tells us we are in error in thinking that we have seen 'The Zankiwank and the Bletherwitch' before. It is quite new. "Perhaps," he adds, "your reviewer remembers a previous fairy tale of mine in a similar vein; I refer to my 'Wonders of the Secret Cavern.'"

Dr. Wilhelm Deecke, of the German Gymnasium at Mulhouse, who died at Strasbourg on January 3rd after a dangerous surgical operation, was one of the foremost authorities upon ancient Etruria and the Etruscans. He was born at Lubeck in 1831, where his father was public librarian. In 1877 he edited the second edition of K. O. Müller's 'Die Etrusker.' His own series of 'Etruskische Forschungen' were issued at intervals from 1875 to 1880. From 1881 to 1884 he collaborated with Pauli in the publication of the successive parts of the 'Etruskische Studien.' In 1871, when the Germans annexed Alsace, he was appointed co-rector of the Lyceum at Strasbourg, where he stayed for ten years and did valuable service in the matter of school reform. His extremely independent criticism of the educational plans of Manteuffel, the imperial viceroy, was the cause of his leaving Strasbourg.

The Leyden Society for the Reproduction of Ancient Manuscripts is about to issue a photographic copy of the oldest known manuscript of Horace, the Berne MS. 363. Prof. Hagen, of Berne, is at work upon an essay dealing with the scientific importance of the MS. for the criticism of Horace and its special palæographical value.

The stamp duty on newspapers, which in Austria has greatly impeded the development of the press, is to be abolished at the beginning of next year. Those papers which are not published more frequently than thrice a week will be exempt from stamp duty next March.

The inhabitants of Säckingen, in the Grand Duchy of Baden, intend erecting a monument in honour of Victor Scheffel, who made their town famous.

It is reported that the Pope thinks of founding an international university at Assisi (Università internazionale Cattolica). We should think this most unlikely. The little Umbrian town is not suited for such a purpose.

The *Frankfurter Zeitung* records the astounding news that Heinrich Heine has, after all, a monument in Germany. It is near the manufacturing town of Elberfeld, but we regret to say that it consists of a heap of stones only, from the midst of which rises a bare flagstaff. One of the larger stones bears the inscription, "Dem Andenken Heinrich Heines," and another contains the first four lines of a poem from the 'Harzreise,' beginning with the words :

Auf die Berge will ich steigen.

On a third stone are carved the letters "S. v. d. H.," which are the initials of Freifrau Selma von der Heydt, who had the moral courage to brave her countrymen by erecting a monument, though a primitive one, to the greatest lyric poet of modern times.

We are glad to learn, from reports received from Bangkok, that the Siamese Government is breaking with old traditions in assisting in the preparation of a semi-official yearly publication in English, in which the new laws passed since the opening of the Legislative Council in January, 1895, are to be given in an English translation, together with statistics regarding agriculture, trade, and population. The first short introductory volume, resuming previous legislation up to 1895, is to appear in the Siamese new year, April, 1897.

The Parliamentary Papers of the week include a Return giving a List of those Buildings of Architectural and Historic Interest in the United Kingdom of which the Structure and Fabric are maintained by the War Office (1*d.*); Report of the Departmental Committee on Reformatory and Industrial Schools, Vol. II. Evidence and Index (8*s.* 9*d.*); and two further reports on Yorkshire charities.

SCIENCE

SOCIETIES.

Geological.—*Jan.* 6.—Dr. H. Hicks, President, in the chair.—Messrs. B. Bonthrone, H. A. Pringle, and T. P. Prout, and the Rev. J. N. Vanstone were elected Fellows. M. E. Dupont, of Brussels; Dr. A. Fritsch, of Prague; Prof. A. de Lapparent, of Paris; and Dr. H. Reusch, of Christiania, were elected Foreign Members; and Prof. A. Hyatt, of Cambridge, Mass., a Foreign Correspondent of the Society.—The following communications were read: 'On the Structure of the Skull of a Pliosaur,' by Mr. C. W. Andrews,—'On the Pembroke Earthquakes of August, 1892, and November, 1893,' by Mr. C. Davison,—and 'Changes of Level in the Bermuda Islands,' by Prof. R. S. Tarr, communicated by the Secretary.

Linnean.—*Dec.* 17.—Dr. A. Günther, President, in the chair.—Mr. F. Roper was admitted, and Sir W. Roberts and Mr. J. H. Burrage were elected Fellows.—Messrs. J. Green and J. H. Gardiner exhibited a series of sciagraphs of British batrachians and reptiles in which the details of the skeleton were very sharply defined, and its relation to the external outline well shown. These sciagraphs, as well as those of a series of mollusca also exhibited, were taken with a Crookes's tube of the ordinary focus pattern, actuated by a powerful induction-coil giving 8 in. sparks, and the prints were made from untouched negatives.—Prof. Howes offered remarks on the series of batrachians and reptiles, and Mr. B. B. Woodward commented upon the details of structure made apparent in the sciagraphs of mollusca. —Mr. J. E. Harting exhibited a supposed hybrid between the common brown hare (*Lepus timidus*) and the Irish hare (*Lepus variabilis*) recently obtained in Carnarvonshire, where the latter species had been introduced in 1878. He compared it with examples of both the above-named species, and contrasted their distinguishing peculiarities, pointing out the intermediate characters exhibited by the hybrid.—The President thought that too much stress should not be laid upon external appearance and colour; that the question of hybridity should rather be determined by comparing the relative measurements of the leg-bones; and that the Irish hare should be compared in detail with the hare of Southern Europe (*L. meridionalis* or *mediterraneus*).—Prof. Howes drew attention to Nathusius's observations upon the Peyer's patches of the leporines, and pointed to the necessity for examination of the viscera.—Mr. B. Hamilton was inclined to regard the supposed hybrid as an example of the ordinary brown hare turning white in winter, hitherto unnoticed in this country.—Mr. T. Christy inquired what position the so-called Belgian hare or leporine occupied in relation to the question of hybridity, and was answered that the popular notion of that animal being a hybrid between hare and rabbit was fallacious, since it was nothing more than an overgrown tame rabbit coloured like a hare.—Mr. B. B. Woodward gave a demonstration, illustrated with lantern-slides, of M. F. Bernard's researches into the development of the hinge of bivalve shells.—On behalf of Dr. A. J. Ewart, a paper was read in continuation of one previously communicated by him and entitled 'Further Observations on Assimilatory Inhibition.' —Mr. W. C. Worsdell gave the chief facts of a paper dealing with the 'Development of the Ovule of Christisonia, a Genus of the Orobancheæ.' Referring to Prof. Koch's detailed account of the development of the ovule of Orobanche, he remarked that Christisonia as a parasitic plant was of such interest, and differed so much in its vegetative structure from Orobanche, that it seemed to be worth while to record the facts of its embryological development. A brief description of the vegetative parts of the plant was then given; these were the rhizome-like, anastomosing network of roots bearing tubers at intervals, from which latter the exogenously-formed haustoria are produced. The haustoria penetrate the roots of the bamboo or strobilanth, upon which the plant is parasitic. The lateral roots and the stems are derived endogenously; the latter grow rapidly, and after producing the flowers die at the end of the season. The flower resembles, in its main features, that of Orobanche. The ovary in one species is unilocular throughout, in another species it is bilocular below and unilocular above; the placentæ are two in number. By the aid of blackboard drawings the author then described the development of the embryo-sac and the embryo. This was shown to follow essentially the same lines as in Orobanche. Its main features were: the origin of the archesporium from a hypodermal cell; the casual occurrence of a double archesporium; the absence of tapetal cells; the division of the archesporium into four cells, the lowest of which subsequently grew into the embryo-sac (an anomaly was observed in one ovule, in which two of the uppermost cells persisted as rudimentary sacs, in one of which the nucleus had divided into four); the large size of the synergidæ, as compared with that of the corresponding cells at the antipodal end; the outgrowth of the embryo from the ovum as an elongated unicellular structure; the fusion of the polar nuclei; the early stages in the formation of the endosperm; the sequence of cell-divisions in the developing of embryo and the irregularity of these; the extremely rudimentary character of the embryo as compared with ordinary dicotyledonous plants, this being perhaps even more pronounced than in Orobanche. Finally, it was pointed out that in a great many plants the vegetative and the reproductive organs have not always, by any means, a parallel development. A striking instance of this was to be seen in Christisonia. In this plant the vegetative structure was of an abnormal and reduced type, and remarkably different from that of other phanerogams; while, on the other hand, the structure and development of the embryo-sac had remained essentially of the same normal type as in the majority of dicotyledons.—The paper was criticized by Dr. D. H. Scott.—On behalf of Dr. L. O. Howard, entomologist to the U.S. Department of Agriculture, a paper was read 'On the Chalcididæ of the Island of Grenada, West Indies,' dealing with the Chalcididæ collected by Mr. H. H. Smith, under the auspices of the British Association Committee for investigating the fauna and flora of the West Indian islands. The collection consisted of from 600 to 700 specimens, and comprised six new genera and seventy-two new species, which were described. The geographical relationships of the group were discussed.

Institution of Civil Engineers.—*Jan.* 12.—Mr. J. W. Barry, President, in the chair.—It was announced that seventeen Associate Members had been transferred to the class of Members, and that seventeen candidates had been admitted as students. —The monthly ballot resulted in the election of nine Members and of thirty-seven Associate Members.—The paper read was 'On Superheated-Steam Engine Trials,' by Prof. William Ripper.

Society of Biblical Archæology.—*Jan.* 12. —*Anniversary Meeting.*—Sir P. le Page Renouf, President, in the chair.—The Secretary's Report for the year 1896 was read.—The following officers and Council for the current year were elected: *President*, Sir P. le Page Renouf; *Vice-Presidents*, the Lord Archbishop of York, the Marquess of Bute, Lord Amherst of Hackney, Lord Halsbury, W. E. Gladstone, A. Cates, F. D. Mocatta, W. Morrison, Sir C. Nicholson, A. Peckover, and Rev. G. Rawlinson; *Council*, Rev. C. J. Ball, Rev. Prof. T. K. Cheyne, T. Christy, Dr. J. H. Gladstone, C. Harrison, G. Hill, Prof. T. H. Lewis, Rev. A. Löwy, Rev. J. Marshall, C. G. Montefiore, W. L. Nash, Prof. E. Naville, J. Pollard, E. B. Tylor, and E. T. Whyte; *Hon. Treasurer*, B. T. Bosanquet; *Secretary*, W. H. Rylands; *Hon. Secretary for Foreign Correspondence*, Rev. R. Gwynne; *Hon. Librarian*, W. Simpson.

Aristotelian.—*Dec.* 14.—Mr. B. Bosanquet, President, in the chair.—Mr. E. Thurtell and Miss Dawson were elected Members.—Mr. J. E. McTaggart read a paper 'On Hegel's Treatment of the Categories of the Subjective Notion.'

Jan. 11.—The President in the chair.—Papers were read by the President and Messrs. S. H. Hodgson and G. E. Moore on the question, 'In what Sense, if any, do Past and Future Time Exist?'

MEETINGS FOR THE ENSUING WEEK.

Mon. Victoria Institute, 4½.—'On the Assouan Embankment,' Prof. Hull
— London Institution, 5.—'Experiences at the Afghan Courts,' Mr J. A. Gray.
— Society of Arts, 8.—'Material and Design in Pottery,' Lecture I., Mr W. Burton (Cantor Lecture).
— Institute of British Architects, 8.—President's Address to Students.
Tues. Royal Institution, 3.—'Animal Electricity,' Prof. A. D. Waller.
— Statistical, 5½.—'Local Death-Rates in England and Wales in the Ten Years 1881-90,' Mr T. A. Welton.
— Civil Engineers, 8.—Discussion on 'Superheated-Steam Engine Trials.'
— Folk-lore, 8.—Annual Meeting; Presidential Address.
— Zoological, 8½.—'Revision of the West-Indian Microlepidoptera, with Description of New Species,' Lord Walsingham.—'Points in the Anatomy of the Manatee lately living in the Society's Gardens,' Mr F. E. Beddard.—'Classification of the Primates from the Ophthalmoscopic Appearance of the *Fundus oculi*,' Dr G. L. Johnson.
Wed. Meteorological, 7½.—Annual General Meeting; President's Address on 'Shade Temperature.'
— Entomological, 8.—Annual Meeting.
— Society of Arts, 8.—'The Roller Boat of M. Bazin,' M. F. Gautier.
— Microscopical, 8.—Annual Meeting; President's Address.
— Geological, 8.—'Glacial Phenomena of Palæozoic Age in the Varanger Fjord,' and 'The Raised Beaches and Glacial Deposits of the Varanger Fjord,' Mr A. Strahan.—'The Subgenera Petalograptus and Cephalograptus,' Miss G. L. Elles.
Thurs. Royal Institution, 3.—'Some Secrets of Crystals,' Prof. H. A. Miers.
— Royal, 4½.
— Historical, 5.—'Some Survivors of the Armada,' Major M. A. S. Hume.
— London Institution, 6.—'The Art and Craft of Glass-Making,' Mr. H. J. Powell.
— Numismatic, 7.
Thurs. Chemical, 8.—'Studies of the Properties of Highly Purified Substances.' Mr W. A. Shenstone.—Action of Diastase on Starch, Part III.' Messrs. A. R. Ling and J. L. Baker.—The Solution Density and Cupric-Reducing Power of Dextrose, Lævulose, and Invert-Sugar.' Messrs. H. J. Brown, G. H. Morris, and J. H. Millar.—'Derivatives of Maclurin, Part II.,' Mr A. G. Perkin.
— Linnean, 8.—'Origin of the *Corpus callosum*,' Dr G. E. Smith.—'Minute Structure of the Nervous System of the Mollusca,' Dr J. Gilchrist.
Fri. Physical, 5.—'An Exhibition of some Simple Apparatus,' Mr W. B. Croft.—'The Passage of Electricity through Gases,' Mr E. C. Baly.
— Royal Institution, 9.—'Properties of Liquid Oxygen,' Prof. Dewar.
Sat. Royal Institution, 3.—'Neglected Italian and French Composers,' Mr C. Armbruster.

Science Gossip.

The fiftieth annual general meeting of the Institution of Mechanical Engineers will be held on the evenings of the 4th and 5th of February, at 25, Great George Street. The annual report of the Council will be presented, and the annual election of the President, Vice-Presidents, and members of Council, and the ordinary election of new members will take place on Thursday. The papers to be read and discussed, as far as time permits, are: 'Fourth Report to the Alloys Research Committee,' by Prof. Roberts-Austen; 'Partially Immersed Screw-Propellers for Canal Boats; and the Influence of Section of Waterway,' by Mr. H. Barcroft; and 'Mechanical Propulsion on Canals,' by Mr. L. S. Robinson.

The report of the Committee which has been inquiring into the expenditure of the Central College of the City and Guilds of London Institute, as compared with the results obtained, has now been presented to the Governors of the Institute, by whom the Committee was nominated. The report is regarded as decidedly favourable, and is not expected to lead to any significant changes.

The Professor of Rural Economy at Oxford invites support outside the University for a scheme which would have the effect of making agricultural science one of the subjects of examination for the University degree.

The Geological Society will this year award its medals and funds as follows: the Wollaston Medal to Mr. W. H. Hudleston; the Murchison Medal and part of the fund to Mr. H. B. Woodward; the Lyell Medal and part of the fund to Dr. G. J. Hinde; the Bigsby Medal to Mr. Clement Reid; the proceeds of the Wollaston Fund to Mr. F. A. Bather; the balance of the proceeds of the Murchison Fund to Mr. S. S. Buckman; and the balance of the proceeds of the Lyell Fund to Mr. W. J. Lewis Abbott and Mr. J. Lomas.

On January 5th a monument in honour of the geologist Jaccard was unveiled in the English garden at Locle, in Canton Neuchâtel.

Three small planets were discovered by M. Charlois at Nice on the night of the 31st ult. If all recent announcements prove to be really new, these will raise the number found in 1896 to 20, and the whole number known to 429.

Although but little has been seen of the sun lately, a rather remarkable group of spots was noticed on his disc at the end of last week. We are now nearly half way between epochs of maximum and minimum abundance.

FINE ARTS

Les Tapisseries de Raphaël au Vatican et dans les Principaux Musées ou Collections de l'Europe: Étude Historique et Critique. Par Eugène Müntz. (Paris, Rothschild.)

From its very handsome form and appearing at the present time, it may be assumed that the publisher of M. Eugène Müntz's new work, 'Les Tapisseries de Raphaël,' intended it to obtain some share of the patronage bestowed on that class of literature, the primary aim of which is to serve

for New Year's gifts. As the mention of the gift-book, with its usually smart and frequently gaudy cover, its illustrations to match, suggests the proverbial apples of the Dead Sea, it is only fair to say that M. Rothschild's volume is not of this calibre. The cover is, indeed, ornamental, but it is the masculine ornament of the Italian Renaissance, of the period of its matured practice, and before it had lost its original restrained grace of design. And when on turning over the pages the wealth of Raphaelesque invention stands revealed, there is then no hesitation in pronouncing to what category the work belongs. M. Rothschild is generally credited with a tolerably accurate knowledge of the artistic leanings of the book-purchasing public. That he should place this one in the market at this season may be accepted as denoting the existence of a class which still retains a high standard of taste.

The chief interest of the present work, of course, centres on the Cartoons of Raphael. Hence it is with more than ordinary authority that M. Müntz discusses his theme. He is the author of a 'Life of Raphael' which stands in the front rank of the numerous biographies of the painter; he has written a history of tapestry which is accepted as a text-book; and he is further as familiar with the Vatican as he is with the palace, of the collections of which he is the keeper. Readers of 'Raphaël, sa Vie, son Œuvre, et son Temps,' will remember the admirable description and criticism of the Cartoons contained in that work. So also will those who know 'La Tapisserie' recall the reference to the tapestry for which the Cartoons were painted; this series is known as the Acts of the Apostles, there being also two other series of the Raphael cycle at the Vatican, the Scenes from the Life of Christ and the Children at Play (the *Giuochi di Putti*), the two latter copied from designs by the pupils of Raphael. The 'Tapisserie,' however, is a general history of tapestry, consequently the notices of these particular examples are naturally condensed, while in the present volume, besides being discussed in detail, the designs are reproduced in text illustrations. When stating the end and aim of his work, M. Müntz claims with pardonable pride :—

"C'est la première fois que l'on verra réunis, en reproductions impeccables, obtenues à l'aide des procédés les plus perfectionnés, les cartons de Londres et les tapisseries du Vatican, avec leurs incomparables bordures, ainsi que les nombreuses esquisses originales qui ont servi à préparer ces chefs-d'œuvre. Mais là ne se borne pas l'ambition de l'auteur et de l'éditeur : ils ont groupé autour des Actes des Apôtres, non seulement tous les documents graphiques de nature à en élucider ou à en compléter l'histoire, mais encore les différentes suites qui se réclament du nom de Raphaël : les Scènes de la Vie du Christ, les Enfants jouant, et plusieurs autres tentures peu connues ou même inédites. C'est donc un véritable *corpus* qui est offert au lecteur. Raphaël, comme tout ce qui est grand et beau, a trouvé des détracteurs en cette fin de siècle. Leurs attaques ne méritent pas de nous arrêter (en quoi importent-elles à la gloire du maître ?), mais elles ont fourni l'occasion de reprendre à nouveau l'analyse du cycle pathétique entre tous qui s'appelle les Actes des Apôtres. De nombreux documents, ignorés jusqu'ici, ont permis de rajeunir un thème qui paraissait épuisé."

Students of the art of Raphael will remember that the known drawings and studies from his hand belonging to his latest period are relatively few, especially when compared with those of his earlier years. The few, however, that we do possess exhibit consummate mastery of drawing. He could still, when occasion required, by the flow of that exquisitely delicate line, design figures infused with a refinement of sentiment recalling the virginal purity of his early Madonnas. Or when the motive required the display of energetic action we see at once that with unerring stroke precisely the right point is reached. He never missed his grip, or weakened its hold by overstrain. Reproductions of a few of the drawings of this class from various collections are given by M. Müntz, and, needless to say, they are of infinite service in studying the finished compositions. In the same way the insertion in the text illustrations of ancient work which had been assimilated by Raphael, like the 'St. Paul visiting Peter in Prison,' from the Brancacci Chapel, enables the reader at a glance to estimate its relation to the figures in the Cartoons; in this instance it is, of course, the Apostle in the 'Paul preaching at Athens.' The same system is continued in the examination of the Scenes from the Life of Christ and the *amorini* at play. Of the latter series a reproduction of eight charming panels of tapestry in the possession of the Princess Mathilde adds considerably to the interest of the volume.

Respecting the reproductions of the Cartoons themselves, which are in photogravure from negatives taken at South Kensington Museum, it is evident that no pains have been spared in their execution. In some qualities of the design a degree of accuracy is arrived at which could be obtained by no other method. Certain qualities, as those of air and light and colour, can never be attained by the means of printer's ink, although they may, perhaps, be suggested by the hand of a skilful engraver. However, in whatever form they are presented, they will always remain the most valued and, in the best sense of the word, the most popular productions of pictorial art. Protestants and Catholics alike accept them as the highest representation of typical events in the New Testament history. They express the deepest convictions of the Christian faith. Their appeal to the heart is more simple and direct than any words uttered since those which fell from the lips of the Divine Teacher.

M. Müntz quotes a fine appreciation of the Cartoons from the pen of H.R.H. the Duke d'Aumale :—

"Les cartons qui sont, avec les marbres du Parthénon, ce que l'Angleterre possède de plus beau en fait d'art, et qui, dans l'œuvre de Raphaël, n'ont peut-être de supérieur que les 'Stances' du Vatican."

It might, perhaps, be advanced that in some respects they touch a higher point than the frescoes of the Stanze. The latter scarcely reach their breadth of treatment or noble simplicity of form, nor do they always display the dramatic directness of invention, nor, surely, their sublime pathos of expression.

THE NEW GALLERY.—WINTER EXHIBITION. MR. WATTS'S PICTURES.

(Second and Concluding Notice.)

Resuming our notes, we may start from the exquisitely toned portrait of *Miss May Prinsep* (No. 21); and passing the impressive and original *Rider on the White Horse* (24), *Rider on the Red Horse* (28), a second *Rider on the White Horse* (31), and *The Rider on the Black Horse* (32), a fine series of illustrations of the Apocalypse, which ends with the *Rider on the Pale Horse* (36), hardly so successful a work as its fellows, and yet by no means without poetical feeling, we come to the brilliant and solidly painted portrait (life-size, half-length) of *Blanche, Dowager Countess of Airlie* (34), which illustrates the influence on Mr. Watts of the art of other masters than Titian and Tintoret, who are more especially his models. In No. 34 the firmness and crisp modelling, the brightness of the coloration, and the strength of the local colours remind the connoisseur of Bronzino's polished flesh painting, and there is also present a slight infusion of Bordone's wealth of tone. Very natural and lifelike is the three-quarters-length figure (38) of *Miss R. Gurney* when a girl, in a black dress, leaning with one shoulder against a wall; and *Miss Violet Lindsay* (41) is a characteristic portrait of a lady who is now known as the Marchioness of Granby and is herself an accomplished artist. Except for a certain weakness in the expression, suggestive of a less strenuous and masculine character than his ever was, the profile, life-size *Sir J. E. Millais* (42), painted in 1871, is one of the best likenesses extant of the great artist we lately lost. Comparing it with a photograph taken in the same year of Sir John, which now lies before us, we do not hesitate to assert that, in spite of the deficiency mentioned above, nowhere in the exhibition is there a more faithful and sympathetic picture than No. 42. The painting of the flesh is not unlike Millais's own method of treating the carnations; certainly it could not be fresher or more lifelike. Altogether less successful, on the other hand, is the portrait of Millais's forerunner in the Presidency, *Lord Leighton* (45), a work of 1890, in which the surface is rougher and the flesh painting is decidedly more opaque. The picture is less luminous than Mr. Watts's usually are, but it is a faithful likeness of Leighton as he was six years ago; it shows how deeply time and suffering had even then told upon the handsome and once robust man. Somewhat austere and imperious, the expression of the face and attitude is quite in harmony with the dignity of the doctor's robe of red, and may, under the circumstances, be true to the life; but it does not express the Leighton of the Academy, of society, and of his own studio. The look of reverie on the face of Mr. Gladstone is less manifest than usual in No. 44, which shows him in a genial and placable mood.

Passing, for the moment, a group of allegories, landscapes, portraits, and two or three fanciful themes, we come to the capital likeness in profile to our left, painted in 1860, of the *Duke of Argyll* (75), which is not to be overlooked, although close to it hangs the still more vigorous portrait of *Mr. William Morris* (78), which could hardly be finer, and, being painted in 1880, depicts the poet at his best. Equally happy as a likeness and as a picture, more subtle, as it must needs be, being a rendering of a character more complex and therefore more difficult to paint, is *Sir E. Burne-Jones* (80), which is certainly one of its artist's masterpieces. Mr. Watts has not done justice to himself in No. 83, a work of 1864. No. 86, *Algernon C. Swinburne*, also fails, to a certain extent, as a likeness, because it gives the idea of a more robust physique as well as a less highly-strung temperament than that of the author of 'Atalanta in Calydon.'

One of the most important of Mr. Watts's

portraits of ladies is the life-size, full-length, standing figure of the *Hon. Mrs. Percy Wyndham* (96), in a bronze green dress brocaded with sunflowers in dead gold. Painted in 1877, this is a noble example of the artist's most powerful mood; his masterly treatment of the masses of colour and tone is especially conspicuous, and the style of the portrait cannot be better described than as sumptuous, broad, and simple. The painting of the flesh is remarkable for its solidity, force, and the fineness of its morbidezza. One of the most celebrated beauties Mr. Watts has painted is admirably, if not quite adequately represented in the brilliant whole-length, seated, and life-size figure of *The Countess Somers* (103), the 'Virginia' of other fine portraits of his. Wearing a silk dress of a bright strong blue, and holding a peacock fan in its left hand, this figure excels most even of those of the painter's works which owe much to the unusual brilliance and gaiety of their colours. One of his beautiful life-size portraits in chalk (none of which is exhibited here) represents the countess in the very prime of her beauty. A faithful likeness and almost perfect piece of flesh painting is the half-length, life-size portrait of *Mr. Walter Crane* (110), executed in 1891, which proves how wonderfully the artist then retained those powers which were at their acme a quarter of a century before. Such long-enduring vigour is an astonishing fact in the history of our painter. It can be said of no other master, except Titian, that his hand preserved its firmness and felicity of painting so late in life. Mr. Watts has not subsequently surpassed this fine picture of his friend. Of course, he has, even since 1891, exhibited some noteworthy pictures, but none better.

An interesting and good portrait in the North Room, painted in 1874, and best known from Rajon's fine etching, represents the *Rev. James Martineau* (125) in a sympathetic manner. A much later picture, the character-reading and art of which justify what we have said about the unabated powers of the artist, is the capital likeness of the *Marquess of Dufferin* (128) in a fur coat. It would be interesting to see side by side No. 132, an unfinished portrait of *Sir R. Burton*, and Leighton's likeness of the same great traveller, the latest addition to the National Portrait Gallery, which is now (No. 48) in Burlington House. This is the last of the painted portraits in this exhibition. In the Balcony may be seen a large number of excellent photographs by Mr. Hollyer from many of the pictures which are here and some which are not.

It would be unjust to Mr. Watts if we confined our attention to his portraits while there is before us a considerable proportion of those allegories to which his "prefatory note" in the Catalogue refers the visitor. Nor would it be right to omit the praise due to the charming exhibition of playful fancy in the illustrations of poetic legends and historic incidents which adorn these galleries. There are also on these walls some fine landscapes, conceived not in the realistic manner which has obtained favour in this country and France since the time of Constable, but according to the eclectic mode which agrees best with the artist's mind and taste. Of the playful fancies, the earliest is the animated and pretty "*How should I your true love know?*" (10) which dates from 1841. *Una and the Red Cross Knight* (16) possesses Spenserian grace and the true romantic spirit. Indeed, it is the best of Mr. Watts's illustrations of 'The Faery Queene.' The colouring of the picture enhances its charm. *Britomart and her Nurse* (98), a life-size group placed before the magic mirror, though a more complex subject and not so direct a rendering, is as a picture finer than No. 16, and it tells its story with still more power, although, to our taste, the martial virgin's face lacks resolution and that expression of enthusiasm is absent which we expect in her. The fact is, few of us realize Britomart in love.

Uldra (27) and *The Nixies' Foster Daughter* (35) are examples of the painter's way of looking at Scandinavian legends and of his habit of treating them in an eclectic manner. Uldra is the spirit of the iris that spans the waterfall, and the subject afforded the artist an opportunity for contrasting the vivid hues of the rainbow itself, the whiteness of the rushing stream, and the gloom of the storm clouds behind the half-naked spirit.

Rain Passing Away (58) possesses grandeur such as few would look for in so simple a landscape. It depicts a plateau so wide that, as Patmore wrote,

> The rainbow wholly stands within its lordly bounds.

Under this prodigious arch of light and colour we have a view which suggests the hand of Ruysdael or De Koningh. The telling effect and dignity of the whole is greatly aided by the majestic conception embodied in the mass of white cumuli behind the bow. *Neptune's Horses* (59) is another and much more recent attempt to use natural means for the expression of abstract ideas, without absolutely reproducing the colours and forms of nature, or, at the same time, completely departing from them. Upon the whole this picture is a most impressive and weird example of what a painter who is also something of a poet can produce with materials which to most men seem prosaic enough, if not commonplace. Of course, nothing is more common than to liken breaking waves to the horses of Neptune; but it is the mysterious wizardry of the moonlight, the half-veiled sky, the formless mist, and the inscrutable darkness of the vast ocean that combine to exalt eclectic landscape, when painted by one whose watchword is, "I paint ideas rather than facts."

The Childhood of Jupiter (60), practically the latest of Mr. Watts's exhibited pictures—it was painted only last year—is already familiar to our readers. Suffice it to say that it is a fine piece of colour which reminds us of Reynolds, but that the drawing is less perfect than usual. *Olympus on Ida* (68) gave our artist opportunities for displaying the power he has often exercised of treating such subjects. Truly classical in a sense more applicable to art of the later Renaissance than to that of antiquity, this fine, but hardly finished picture is conceived in Mr. Watts's least conventional strain. In this respect it may be classed with *The Birth of Eve* (87); the beautiful and tenderly dreaming *Psyche* (88); the passionate and masterly *Orpheus and Eurydice* (92); the *Daphne* (93), fading away in deathly pallors, a wonder of refined and graceful execution; and the sculpturesque face of *The Wife of Pygmalion* (77), a piece of solid and splendid flesh painting. No piece here is a choicer example of this mood than the very fine *Diana and Endymion* (101), of which there is, by the way, a fine print. Here the dark and fluttering robes of the goddess hovering, before she kisses him, above her lover sleeping on the ground, the exquisite ivory of her flesh in which some roses are latent, the sweetness and ardour of her expression, the grace and naturalness of her attitude, not less than the comeliness and strength of the sleeper, are admirable points. *Europa* (104) reminds us throughout of Titian. *Ariadne in Naxos* (113) is a thoroughly characteristic example of a great painter heroically striving against the sordid influences of his time.

That enthusiasm which has never failed to spur Mr. Watts to noble efforts is also manifest in a few pictures of a nondescript kind, the most striking of which is a large work of 1849, an apologue rather than an allegory, which he calls *Life's Illusions* (64). It represents Beauty, Hope, Ambition, and other types of human aims in life floating before a cavalier in armour who chases a "rainbow-tinted bubble of glory." As critics, we are most concerned with the wealth of colour, the strength of chiaroscuro, and the noble sense of style for which this striking work is remarkable. Most of all, technically speaking, do we admire the masterly painting of the life-size, naked figure of the genius of Beauty. Mr. Watts knew his subject too well to fall into the common error of representing as a spectre that which was solid in the eyes of his cavalier.

As to the large allegories which occupy so considerable a portion of the walls of these galleries, it is not necessary that we should do more than refer the reader to the interesting apologia offered by the artist in the prefatory note to the Catalogue. It contains his explanation of his devotion to them of much of his life and powers. To add anything further, whether we agree with him or not on the subject, would be quite superfluous. Suffice it, then, to name those allegories which, on technical grounds, deserve most of the visitor's attention: *Mischief* (79), which, as a picture, allies itself with 'Life's Illusions,' and the almost as noteworthy *Fata Morgana* (84), *Love and Death* (126), *The Court of Death* (135), *The Spirit of Christianity* (136), and *Time, Death, and Judgment* (144).

Fine-Art Gossip.

THE Burlington Club has formed a numerous and representative collection of the water colours of A. W. Hunt, to which any one fortunate enough to obtain a member's ticket will be admitted.—To-day (Saturday) has been appointed by the Fine-Art Society for the private view of an exhibition of water-colour drawings of English landscape by Mr. Thorne Waite, to see which the public will be admitted on Monday next.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 9th and 13th inst. the following: T. Barker, 'Woody Landscapes,' with figures, a pair, 189*l*. Engravings: 'The Hoppner Children' and 'The Douglas Children,' after Hoppner, by J. Ward, 55*l*.; 'Duchess of Devonshire,' after Downman, in colours, 31*l*.; 'Mrs. Siddons,' after Downman, in colours, 29*l*.; 'St. James's Park and Tea Gardens,' after Morland, in colours, 54*l*.; 'Party Angling,' and 'The Anglers' Repast,' 46*l*.; 'Almeida,' by W. Ward, and 'St. James's Beauty,' after J. H. Benwell, by F. Bartolozzi, in colours, 25*l*.

ALL lovers of the toreutic art, as well as all English admirers of Benvenuto Cellini, will be glad to hear that Mrs. George Simonds has just finished her translation of Benvenuto's two treatises on goldsmithery and bronze-founding. The text she has used for this purpose is that published in Florence, 1568; in the technicalities of her subject the lady has had the advantage of her husband's artistic ability and practical knowledge. These treatises have not been translated before into English, and they acquire an additional charm because they serve as a sort of supplement to Cellini's own delectable account of the casting of his 'Perseus.'

WE have it on the best authority that not 500*l*. or less—as we have always understood, and stated last week—but 600*l*. was the price Lord Leighton received from Her Majesty for 'Cimabue's Madonna carried through Florence.'

MR. BELLA writes from 25, Soho Square, W.: "Might I ask you to be so kind as to rectify in your next issue the statement in the current one that the pictures exhibited at 'The 25 Gallery' are attributed to MM. Menzel (Hon. R.A), Toulouse-Lautrec, and L. Legrand? As they are originals in each case, the present statement is calculated to impair the artistic value of the exhibition."

We should be sorry to impugn the genuineness of the pictures. As we have not seen them, we did not dream of doing so.

Don Juan F. Riaño writes to us :—

"A mould has been taken for the first time of the statue of Meleager in the Madrid Gallery, which belonged to Christine, Queen of Sweden. It is considered to be the best copy existing of the 'Diadumenus' of Polycletus. Casts can be had by applying to the Secretary of the Royal Academy of San Fernando, Alcala 11, Madrid. The price is 100 francs."

We trust the French nation, who may see his 'Haidee and Don Juan,' which, we understand, has been accepted by the authorities of the Louvre, will not judge of the powers and technical skill of Ford Madox Brown by it. It is a bequest of the late Miss Blind, who was ill advised when she offered it. It is, under the circumstances, due to the reputation of the painter and of the English School — already unhappily and inadequately represented in Paris—that we should say this.

The *Chronique des Arts* of the 9th inst. contains an important article by M. Salomon Reinach on the discovery and condition when found of the statue of the 'Venus' of Milo. The learned author succeeds in clearing away much confusion which has gathered about the matter, although he does not otherwise add to our knowledge of the *provenance* of the statue, its attitude when perfect (a much debated point), and the intention of the sculptor to whom the world is indebted for the finest female statue.

A memorial to Élie Delaunay has been placed in the museum of Nantes, his native city. In it is inserted a medallion likeness of the painter (in white marble) by M. Chaplain.

MUSIC

THE WEEK.

St. James's Hall.—Popular Concerts.
Queen's Hall.—Promenade Concerts.

Schumann's 'Märchenbilder,' Op. 113, consisting of four movements originally composed for pianoforte and viola, the part for the stringed instrument being frequently taken by the violin or violoncello, was performed as first written on Saturday afternoon last at St. James's Hall, the executants being Mlle. Ilona Eibenschütz and Mr. Alfred Gibson. The charming pianist interpreted three of Scarlatti's pieces with all requisite crispness and purity of style; and Beethoven's perennial Septet in E flat, Op. 20, concluded the programme. Mrs. Helen Trust was judicious in her selection of French and German songs, and artistic in their execution.

On Monday Schubert's Octet, Op. 166, formed the central feature, and was magnificently interpreted by Lady Halle, and Messrs. Ries, Gibson, Clinton, Paersch, Wotton, Reynolds, and Piatti. Perhaps on no previous occasion has this work, which, if not specially characteristic of the composer, is a masterpiece in respect of melody and general beauty, been given more effectively. The programme was headed by Beethoven's Sonata in A for pianoforte and violoncello, Op. 69, which was perfectly played by Mlle. Eibenschütz and Signor Piatti; and the last item consisted of three trifling pianoforte pieces by the Scandinavian composer Ole Olsen, who, as we said on a former occasion, seems to be treading in the footsteps of Grieg. Mlle. Eibenschütz played the little compositions charmingly, and we should like to hear her on the next occasion in some work of greater importance.

It can scarcely be said that the music of the Russian composer Alexander Dargomijsky, who was born in 1813 and died in 1869, is familiar in this country. Judging from the piquant and well-scored trifle 'Cosatchoque,' which was placed at the head of the Queen's Hall programme last Saturday evening, the deceased writer may take a fair place among the composers of the younger Russian school. He wrote three operas, the third of which, entitled 'The Stone Guest,' is based upon the same legend as Mozart's 'Don Giovanni,' and is considered one of the most remarkable and advanced works of the new Muscovite school. Doubtless we shall hear more of Dargomijsky's music in due course. Another novelty on Saturday was a series of four ballet movements from Delibes's last and unfinished opera 'Kassya,' which did not win favour in Paris, notwithstanding the general popularity of the French composer's music. Only the first act and a few pages of the second had been scored, and the completion of the task was undertaken by M. Massenet, who, judging from the present example, dealt with Delibes's light and delicate music in a somewhat too strenuous fashion, that is to say, making too liberal use of brass and percussion. Other items contributed by Mr. Henry J. Wood's fine orchestra were the introduction to the third act of 'Tannhäuser,' and a familiar selection from the third act of 'Die Meistersinger.' The Concord Part-Singers, a quartet of male voices, created a favourable impression.

Musical Gossip.

Reference to our musical calendar will show that the opening week of the brief operatic season of the Carl Rosa Company at the Garrick Theatre, commencing next Monday, is rich in interest, culminating on Wednesday in the first performance in London of Benjamin Godard's 'La Vivandière.'

The first instalment of Rubinstein's "literary remains" has appeared in the journal *Vom Fels zum Meer*, under the title of 'Gedankenkorb.' It consists of a number of aphorisms, the most characteristic of which is, perhaps, the following pessimistic remark: "To the Jews," says Rubinstein, "I am a Christian, to the Christians a Jew; to the Russians I am a German, to the Germans a Russian; to the classical musicians I am a *Zukünftler*, and to the *Zukünftler* a 'retrograder.' Conclusion: I am neither fish nor flesh—a pitiable individual."

The 244th concert of the South Place Ethical Society, Finsbury, next Sunday evening, will be devoted in part to the music of Schubert, in view of the centenary of the composer's birth, now close at hand. The Pianoforte Trio in B flat, Op. 99, and the Pianoforte Duet, Op. 84, are in the programme. One or more items by this master will be included in all the remaining concerts of the season, and on the actual anniversary, the 31st inst., the programme will consist entirely of Schubert's compositions, including the Octet in F. Mr. Plunket Greene will be the vocalist on this occasion.

It would seem that Herr August Bungert's 'Odysseus' Heimkehr,' the third part of a tetralogy, has very great merit, if one may judge by the verdict of the Dresden critics, for the score is not as yet to hand. 'The Homeric World' is the title of the complete work, which, when placed before musicians, will doubtless command attention, for Herr Bungert is said by competent judges to have the capacity to utilize Wagnerian methods with taste and skill.

Somewhat characteristic information as to opera reaches us from Chicago. The Wagner performances have an Italian, Signor Mancinelli, as conductor. The Theodore Thomas orchestra has been engaged, a Polish tenor and an Australian soprano will sing in German, and the chorus in Italian. This may fairly be deemed polyglot opera.

The announcements of the current series of performances by the Apollo Musical Club in Chicago at any rate afford some evidence that the cause of high-class music is not altogether hopeless in the Western city. According to the prospectus, two performances of 'The Messiah' were given on December 21st and 23rd; 'The Rose of Sharon' is to be heard on February 11th, and Dvoràk's 'Stabat Mater' and Goring Thomas's cantata 'The Swan and the Skylark' at the final concert of the season.

PERFORMANCES NEXT WEEK.

Sun.	Orchestral Concert, 3.30, Queen's Hall.
—	National Sunday League Concert, 7, Queen's Hall.
—	Popular Concert, South Place Ethical Society, 7, Finsbury.
—	Queen's Hall String Quartet Concert, 7.30, Queen's Small Hall.
Mon.	Popular Concert, 8, St James's Hall
—	Carl Rosa Opera Company, 'Tannhäuser,' Garrick Theatre.
Tues.	Mr. F Lamond's Pianoforte Recital, 3, St. James's Hall.
—	Carl Rosa Opera Company, 'Romeo and Juliet,' 8, Garrick Theatre.
Wed.	M. Slivinski's Pianoforte Recital, 3, St. James's Hall.
—	Mr G. H. Mackern's Concert, 3, Queen's Hall
—	Carl Rosa Opera Company, 'La Vivandière,' 8, Garrick Theatre.
—	Mr. Paul Stoeving's Violin Recital, 8, Steinway Hall.
Thurs	Miss Griffith's Concert, 3, Queen's Hall.
—	Mr. Lawrence Kellie's Vocal Recital, 8, Steinway Hall.
—	Royal Choral Society, Schubert's 'Song of Miriam' and 'Israel in Egypt,' 8, Albert Hall.
—	Carl Rosa Opera Company, 'Faust,' 8, Garrick Theatre.
Fri.	Herr Theodor Werner's Violin Recital, 3, St James's Hall.
—	Carl Rosa Opera Company, 'The Mastersingers,' 8, Garrick Theatre.
Sat.	London Ballad Concert, 3, Queen's Hall.
—	Popular Concert, 3, St. James's Hall
—	People's Palace Choral Society, 'The Golden Legend,' 7 45.
—	Orchestral Concert, 8, St. James's Hall.
—	Promenade Concert, 8, Queen's Hall.
—	Carl Rosa Opera Company, 'Mignon,' 8, Garrick Theatre.

DRAMA

THE WEEK.

Shaftesbury.—'The Sorrows of Satan,' a Play in Four Acts. Adapted by Herbert Woodgate and Paul M. Berton from the Novel by Marie Corelli.

The adaptation of 'The Sorrows of Satan' has the advantage over the book that it is not wholly, nor even mainly, self-advertisement. When deprived of her comic environment and of her royal patronage, and no longer occupied in singing pious hymns in her own honour, Miss Mavis Clare, as she is called, plays a notably insignificant part in her own drama, the interest of which centres, as it rightly should, in Lady Sibyl, absurdly misnamed Lady Sybil. This not too fascinating type of modern womanhood, as conceived by a modern woman, has to be let down many pegs. In the novel she is described in the erotic strain familiar in feminine fiction, "her eyes alit with rapture, her lips trembling with passion, her bosom heaving." We hear in poetry of "Woman wailing for her demon lover." In Miss Corelli's prose she does not wail—she hungers, hungers for the kisses of his lips, hungers for the clasp of his arms. This state of famine is, fortunately, not exhibited on the stage, whereon we hear a poor love-sick creature, while listening to the bitter scorn of the being by whom her senses have been surprised, moaning piteously, "I love you, I love you," with monotonous iteration. This deprives the story of a portion of its coarseness, but is not theatrically effective. Miss Granville, who played the part, was apparently tortured by nervousness, and probably will in time make more of it than she at first did. The death scene takes place, necessarily, on the stage, from the effect of some slow corrosive poison. The moment before her eyes close, Rimanez, otherwise Lucifer, favours her with a terrifying glimpse of his real features or appearance, and she

dies in the vain attempt to speak his name. An experience kindred to this is, it will be remembered, afforded in the book to the sordid mother of a more sordid daughter. This scene, played well in the main, lifted the play to the highest point it attained. The action in the closing scene is ineffective; the diabolic terrors do not impress, and the manner in which Geoffrey Tempest, having proved himself base, selfish, pitiful, and depraved, is bidden at sword's point accept another chance, is incongruous and almost grotesque. The play is not wholly bad any more than the novel. It has scenes that are theatrically effective, and there are points at which it seizes on the imagination. The worst point about it is the attempt to supply comic relief. This is the one absolutely jarring note in the play. The scenes in which this is done are both conventional and ridiculous. Mr. Bentham and Mr. Ellis, to whose care the hero entrusts his millions, have stepped out of Strand farce, and the Duke of Launceston belongs to Gaiety burlesque. Mr. Waller's presentation of Rimanez realizes fairly well the character of the fiend as conceived by Miss Corelli after Milton. He has not, of course, the splendid physical stature and beauty on which Miss Corelli insists, and "no deep scars of thunder" have "intrenched" his face. He looks, however, picturesque and fateful, and acts and speaks with the requisite mixture of cynicism and earnestness. The speech descriptive of his own fall should, instead of being conventionally though effectively declaimed, have begun conversationally. After a time, as he summoned back his memories, the declamatory style might be adopted. In the book no attempt is made to present any of the marks of diabolic descent. His feet are shapely; the horns and tail with which mediæval imagination invested him are non-existent or carefully concealed; and he is only distinguished from ordinary humanity by his larger stature, shapelier proportions, and nobler mien. Mr. Waller attempts a compromise. He furnishes one proof of diabolic origin in sharp animal ears such as are sometimes ascribed to the great god Pan. This is practically needless, perhaps even discordant. It is, however, far less obtrusive than are the cock's feather and other diabolic suggestions ordinarily assigned Mephistopheles. No other character except Rimanez is of much importance. When the puissant moral graces of Mavis Clare no longer combat on the side of virtue, one wonders from what galley Miss Corelli drew the despicable and sinister personages by which her action is supported. With the exception of Mavis herself and the Prince of Wales, who is dragged into the novel by the neck and shoulders, there is not a character of average respectability or worth to be seen. In assigning to Miss Sheridan the character of the "milk-white dove trooping with crows" the management does not seem to have been very happily inspired. The character was quite ineffective. One or two cynical speeches of Rimanez went well with the public. The advice to Geoffrey, after the detection of his wife's infidelity, to go on a tiger-hunting expedition in India, coupled with the remark, "It is what a great many men do when their wives forget themselves: several well-known husbands are abroad just now," elicited a roar of laughter. Here is a hint to the adapters as to the kind of comic relief they should seek, supposing such to be necessary.

Dramatic Gossip.

THOROUGHLY conventional are the lines on which 'A Pierrot's Life' is constructed. It shows Pierrot timid in love-making, a *roué* and gambler after marriage, leaving his wife, and coming back, penitent and ashamed, to sue for and obtain pardon. The graceful movements of Mlle. Litini as Pierrot and the comic method of Signor Egidio Rossi commended it to the public, and its reception at the Prince of Wales's was enthusiastic. It is asserted in the score, and has been repeated in some quarters, that the play first saw the light at the Théâtre Déjazet on January 4th, 1893. In fact, it was produced on the afternoon of December 29th, 1892. The matter is of very little importance; but accuracy is, after all, good in its way.

MISS ELLEN TERRY will reappear at the Lyceum on the 23rd in 'Cymbeline.' A revival of 'Olivia' will follow, and hold possession of the boards during the rehearsals of 'Madame Sans-Gêne.'

'THE FREE PARDON,' a drama by Messrs. Phillips and Merrick, will be the next novelty at the Olympic, at which 'The Pilgrim's Progress' was played for nine nights. Miss Elinor Vane, Mr. Charles Sugden, Mr. Abingdon, and Miss Cicely Richards will be in the cast. The theatre will revert to the so-called popular prices.

'DELICATE GROUND,' with Mr. Playfair and Miss Lena Ashwell in the principal parts, was revived on Monday at Terry's Theatre as the opening piece. Miss Lena Ashwell looked admirably well in the Directoire costume of the heroine, and acted with vivacity and spirit. Her associates, Mr. Arthur Playfair and Mr. Cosmo Stuart, were scarcely at their ease. The piece itself is obviously from the French, the original having supplied M. Sardou with some hints for his 'Divorçons.'

MR. FORBES ROBERTSON and Mrs. Patrick Campbell will appear at the Avenue Theatre in about three weeks' time in 'The Enchantress,' a drama by a writer comparatively unknown to the stage.

SOME first-night "obstructionists" have been summoned by a London management and fined. Not a word do we wish to say in favour of those who go to a theatre for the purpose of making an uproar. Let us look, however, on the other side. In "the best-regulated theatres" a noisy *claque* is now generally secured. Whether or not it is a signed article in agreements we know not, but so soon as an act is over the box-keepers and attendants of every class come within the auditorium, and express "in the usual form" their contentment with the performance. If they neglected this duty it would be at their peril. By the efforts of these officials and the persistence of a few friends of the actors or the management a false appearance of success is often conveyed and encores are forced on a reluctant public. If the management is to express its own delight, a reasonable amount of dissent may surely be allowed the public.

WE hear of the death, in his fifty-ninth year, of Agostino Gatti, since 1879 joint lessee with his brother Stefano of the Adelphi Theatre. The deceased had recently returned from a prolonged visit to Italy, undertaken in the search after the health which had failed him.

TO CORRESPONDENTS.—J. K.—D. B.—G. R.—H. R. W.—received.

No notice can be taken of anonymous communications.

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As the space of the room is limited, Members are earnestly invited to forward their names without delay. When the room is full no more names can be accepted. By order of the Committee.
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MESSRS. PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on FRIDAY, February 12, at ten minutes past 1 o'clock precisely, a COLLECTION of ENGRAVINGS, principally in colours, including some rare Portraits in very fine state.

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MESSRS. PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on WEDNESDAY, February 17, and Following Day, at ten minutes past 1 o'clock precisely, a PORTION of the LIBRARY formed by the late REGINALD CHOLMONDELEY, Esq., removed from Condover Hall, Salop, comprising Works of Travel, History, Biography, Theology, Poetry, &c., chiefly of the last century, all in good state of preservation.

Catalogues in preparation.

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MESSRS. SOTHEBY, WILKINSON & HODGE will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, February 1, and Following Day, at 1 o'clock precisely, the valuable COLLECTION of GREEK, ROMAN, ENGLISH, and FOREIGN COINS and MEDALS, in Gold, Silver, and Copper, the Property of the late ROBERT KIRKE, Esq., Greenmount, Burntisland, N.B., a small COLLECTION of ORIENTAL COINS, in Gold, Silver, and Copper, the Property of Colonel A. G. HAVELOCK, and another Property, of which the following may be deemed worthy of notice: Arsinoe II., Octadrachm, N—Roman Consular Aureus of Vibia—Germanicus and Caligula, N; Agrippina and Nero, N—Henry VI. Noble, with rare countermark—James V. (Scot.) Bonnet Piece, N—James I (Scot.) St Andrew, with long cross—Cromwell Crown, AR, by Simon—brilliant and rare foreign Gold Proofs—rare English Gold Medals of Cromwell, landing of William of Orange at Torbay, William and Mary Coronation, and others in silver and bronze—fine and interesting gold Dinars of Amawee and Abbasee Khaleefehs, and other Oriental Dynasties, &c.—also Coin Cabinets and Numismatic Books.

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MESSRS. SOTHEBY, WILKINSON & HODGE will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on TUESDAY, February 9, and Following Day, at 1 o'clock precisely, ENGRAVINGS and DRAWINGS, including the Properties of the late Col. J. B. THOMPSON, the late H. C. DEVON, Esq., and others, comprising fine Proofs after Bunbury and Bigg—old Sporting Prints—Prints after Reynolds, Cosway, Kauffman, Cipriani, Morland, Wheatley, and Hamilton, including a rare Engraving after Reynolds known as 'The Gleaners,' finely printed in Colours—Prints engraved by Bartolozzi, Burke, J. R. Smith, Watson, and others, many printed in Colours—rare old Playing Cards, comprising the Popish Plot, Proverb, and Geographical Packs, &c., also a few Oil Paintings.

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MESSRS. SOTHEBY, WILKINSON & HODGE will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C. (by order of the Executors), on THURSDAY, February 11, and Two Following Days, the valuable COLLECTION of ENGLISH and FOREIGN COINS and MEDALS, in Gold, Silver, and Copper, the Property of the late JAMES ROUSE, Esq., F.R.C.S.E., Senior Consulting Surgeon, St. George's Hospital.

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MESSRS. SOTHEBY, WILKINSON & HODGE will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, February 15, and Following Day, at 1 o'clock precisely (by order of the Executors), the COLLECTION of ENGRAVINGS, DRAWINGS, and PICTURES, the Property of the late Mr. J. HAINES, comprising examples by and after Van Huysum, Bartolozzi, A. Kauffman, Bunbury, Cosway, G. Morland, Wheatley, T. Burke, Hoppner, and others—Oil Paintings ascribed to Sir J. Reynolds, Sir G. Kneller, Armfield, and others—Water-Colour Drawings by D. Cox, Cattermole, W. Cruikshank, and others. Also other Properties, comprising Publications of the Arundel Society—Works by the Old Masters—a capital Oil Painting by Palamedes—Drawings by Rowlandson, Westall, Cosway, and others.

May be viewed two days prior. Catalogues may be had.

Miscellaneous Books, including the Library of a Gentleman, deceased, and several Smaller Collections.

MESSRS. HODGSON will SELL by AUCTION, at their Rooms, 115, Chancery-lane, W.C., on TUESDAY, January 26, and Three Following Days, at 1 o'clock, MISCELLANEOUS BOOKS, comprising Burke's Irish Book Plates—Wardour Press Series of Book-Plates—Griggs's Armorial Book-Plates—Hamerton's The Etcher and Portfolio—Painter's Palace of Pleasure, 3 vols.—Caroline Fox's Memoirs (plates inserted), 2 vols.—Old London Shope Signes, 2 vols.—Loftie's London City and Fitzgerald's London Suburbs, 2 vols.—More's Utopia, Largest Paper—Kelmscott Press Issues 5 vols.—Century Guild Hobby-Horse, 7 vols.—Dickens's Works, 30 vols., Édition de Luxe, 28 vols., and Plays and Poems, 2 vols.—Punch's Pocket-Books, 14 vols.—Boccaccio's Decameron, extra illustrated, 2 vols.—Brough's Falstaff, and others illustrated by G. and R. Cruikshank—Westmacott's English Spy, 2 vols.—Caulfield's Remarkable Persons, 7 vols.—Alison's Europe, with 370 Portraits, &c., 20 vols. half-morocco, and other Extra-Illustrated Books—Works relating to Napoleon—a Large Collection of Plates for extra illustrating—Framed Engravings, &c.

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On view January 30 and 31, 1897.

The Collection of Armour and Arms of Herr ZSCHILLE.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on MONDAY, January 25, and Four Following Days, and on MONDAY, February 1, at 1 o'clock precisely, the valuable COLLECTION of ARMOUR, ARMS, and EQUIPMENTS of Herr ZSCHILLE, comprising a very complete Series of Swords from the Thirteenth to the Seventeenth Century—choice examples of Heavy Fighting Swords, Foiling Estocs, Landsrecht Swords, Rapiers, and Dress Swords of the Sixteenth and Seventeenth Centuries, including an Italian Sword of the early part of the Sixteenth Century, chiselled and gilt Bronze Hilt, and engraved Calendar Blade—a very fine Rapier of the end of the Sixteenth Century, chiselled and damascened with Gold and Silver—Fifteenth and Sixteenth Century Daggers—Stilettos—Venetian Cinquedeas, including a very fine example with engraved and gilt Blade and Cuir Bouilli Scabbard, by Ercolo da Fideli—Helmets from the Fifteenth to the Seventeenth Centuries—Close Helmets—Salades—Tournament Helmets—Engraved and Embossed Morions—an Embossed Casque of Classical Form, damascened and plated with Gold and Silver—Breast Plates of various periods—Gauntlets and Tilting Pieces—Pavis—Shields and Rondache—Painted Tournament and Arches Shields—a Circular Rondache of Blued Steel, damascened with Allegorical Subjects in Gold and Silver—Fifteenth and Sixteenth Century Halberds, Guisarmes, Speturns Voulges, and Glaves, many finely engraved with Family Arms—Crossbows and Arbalests of fine quality—Guns, Rifles, and Pistols by Celebrated Makers—Horse Armour, Bits, and Saddles, including a Carved Stag's Horn Saddle of the end of the Fourteenth Century—Boar Spears—Hunting Swords—and Two Hunting Horns of the Thirteenth and Fourteenth Centuries. Most of the preceding objects have been purchased from the Londesborough, Meyrick, De Cosson, Gimpel, and other celebrated Collections. The whole of the Collection was exhibited at the Chicago Exhibition, and part of the Collection at the Imperial Institute.

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May be viewed, and Catalogues had.

The Collection of Pictures of the late R. W. MACLEOD-FULLARTON, Esq., Q.C.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, January 30, at 1 o'clock precisely, the COLLECTION of ANCIENT and MODERN PICTURES formed by R. W. MACLEOD-FULLARTON, Esq., Q.C., deceased, late of 1, Holland Park-avenue, W., comprising Works of the Dutch, Italian, and Early English Schools; also Works by Modern Artists of the English and Continental Schools. Also ANCIENT and MODERN PICTURES, the Property of a GENTLEMAN giving up his residence in town, and Pictures by Old Masters from different sources, including Works by Bellini, Canaletto, J. Le Duc, G. Van den Eeckhout, F. Guardi, C. de Heem, J. Lingelbach, Lucas Van Leyden, N. Maes, Miereveldt, G. Netscher, S. del Piombo, G. Schalcken, T. Gainsborough, R.A., Sir T. Lawrence, W. Peters, Sir J. Reynolds, J. Zoffany, and many others.

May be viewed two days preceding, and Catalogues had.

A Collection of Old Porcelain, Decorative Objects, and Furniture.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on WEDNESDAY, February 3, at 1 o'clock precisely, a COLLECTION of OLD CROWN DERBY and CHELSEA PORCELAIN—Oriental Porcelain and Cloisonné Enamels—fine Sèvres and Dresden Porcelain—French Decorative Objects—and a Set of Louis XVI. Furniture, covered with old Genoa Velvet—and Furniture of the Seventeenth and Eighteenth Century—Bronzes and Works of Art of the Sixteenth Century, also Oriental Objects of Art, including Lacquer and Carvings.

Collection of Drawings, the Property of a Gentleman.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on FRIDAY, February 5, at 1 o'clock precisely, a COLLECTION of DRAWINGS, the Property of a GENTLEMAN, including a Set of Twelve Drawings by M. Cosway, one finished by R. Cosway, R.A., illustrating 'The Winter's Day,' published by Ackermann—Set of Five Drawings for Wellington Shield, by T. Stothard, R.A.—and Drawings by

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The late BARON DE HIRSCH'S Collection of Pictures from Bath House.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, February 6, at 1 o'clock precisely (by order of the Executrix), the valuable COLLECTION of ANCIENT and MODERN PICTURES of the BARON DE HIRSCH, deceased, removed from Bath House, comprising a Portrait of La Fontaine and Ten Panels illustrating La Fontaine's Fables, by Philip Rousseau—Portrait of Lord Mulgrave, whole length, by T. Gainsborough, R.A.—The Love Token, by G. H. Boughton, R.A.—Fishing Boats Ashore, by E. W. Cooke, R.A.—View of Constantinople, by F. Ziem—and others by R. Fleury, De Keyser, J. L. David, De Noter, and T. Stevens; also An Interior, by G. Terburg, engraved by Wille, described in Smith's Catalogue—Two grand Gallery Works of F. Snyders—and good Examples of

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Pictures by Old Masters, the Property of a Gentleman.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, February 6 (after the Sale of the Pictures of the late Baron Hirsch), the COLLECTION of PICTURES by OLD MASTERS, the Property of a GENTLEMAN, including Works by the following Artists, among others:—

A. Cuyp	M. Hondecoeter	A. Van de Velde
J. Crome	P. De Hooch	Sir D. Wilkie
J. Le Duc	N. Maes	R. Wilson, R.A.
J. Fyt	G. Morland	Wouverman
T. Gainsborough	A. Van der Neer	J. Wynants.
F. Guardi		

The Library of Admiral Sir ROBERT FITZROY, K.C.B., deceased, late of Parnham, Beaminster.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their great Rooms, King-street, St. James's-square, on WEDNESDAY, February 10, at 1 o'clock precisely, the LIBRARY of Admiral Sir ROBERT FITZROY, K.C.B., deceased, late of Parnham, Beaminster, comprising Works on the Fine Arts, Natural History, Voyages and Travels, History and Biography, French and Italian Literature, &c., and other Properties, including a complete set of the Sporting Magazine (156 volumes), and another set from 1828 to 1870, 84 vols. in the original parts, as fresh as when issued.

MONDAY NEXT.—Natural History Specimens.

MR. J. C. STEVENS will SELL by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on MONDAY NEXT, January 25, at half-past 12 o'clock precisely, some fine HEADS and HORNS of ANIMALS—British and Foreign Insects—Birds' Eggs and Skins—Stuffed Birds—Shells—Minerals—and other Natural History Specimens, Curiosities, &c.

On view the Saturday prior 12 till 4 and morning of Sale, and Catalogues had.

FRIDAY NEXT.

400 Lots of Scientific, Photographic, and Miscellaneous Property, from various Private Sources.

MR. J. C. STEVENS will SELL the above by AUCTION at his Great Rooms, 38, King-street, Covent-garden, on FRIDAY NEXT, January 29, at half-past 12 o'clock precisely.

On view the day prior 2 till 5 and morning of Sale, and Catalogues had.

MANCHESTER.—Sale of the valuable Library of Books formed by the late WILLIAM BROCKBANK, Esq., of Didsbury.

CAPES, DUNN & PILCHER are favoured with instructions from the Executors of the late WILLIAM BROCKBANK, Esq., to SELL by AUCTION, on TUESDAY, February 2, at 11 o'clock, at the GALLERY, CLARENCE-STREET, MANCHESTER, the LIBRARY of BOOKS, including Curtis's Botanical Magazine, complete from 1793 to 1896—Edwards's Botanical Register, 33 vols. in 26—Hill's Eden, folio, 1773—Parkinson's Paridisi in Sole, rare, 1656—Gerarde's Herball, 1633—Hale's Eden, 1757—other valuable Works on Gardening and Botany—the Publications of the Palæographical Society, 31 parts, folio—the Encyclopædia Britannica, Ninth Edition—Whitaker's Whalley, 1818—the Editions de Luxe of Thackeray and Dickens—and Capital Editions of Modern Travels, Biography, Geology, the Fine Arts—Favourite Editions of the Poets—the Best Fiction, &c.

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The STOURHEAD COLLECTION in the WILTSHIRE ARCHÆOLOGICAL SOCIETY'S MUSEUM at DEVIZES. By Rev. E. H. Goddard. 45 Illustrations.

HOP TALLIES. By Edward Lovett. 4 Illustrations.

The GRAVES of ARDKEILING, STRYPES, ELGINSHIRE, N.B. By Hugh W. Young. 6 Illustrations.

SEPULCHRAL URN from LESLIE, ABERDEENSHIRE. Illustrated.

DISCOVERY of AMBER BEADS in an IRISH BOG. By E. Crofton Rotherham.

NOTICES of NEW PUBLICATIONS:—'The Natives of Sarawak and British North Borneo'—'The Ancient Crosses at Gosforth Cumberland'—'An Archæological Survey of the United Kingdom'—'The Preservation and Protection of our Ancient Monuments'—'The Report of the Society for the Protection of our Ancient Buildings for 1896.'

London: Bemrose & Sons, Ltd., 23, Old Bailey, and Derby.

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Aberdeen Free Press.

A. & C. BLACK, Soho-square, London.

SATURDAY, JANUARY 23, 1897.

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LITERATURE

The Autobiographies of Edward Gibbon. Edited by John Murray. (Murray.)

Private Letters of Edward Gibbon (1753–1794). With an Introduction by the Earl of Sheffield. Edited by R. E. Prothero. 2 vols. (Same publisher.)

LORD SHEFFIELD and Mr. Murray alike deserve to be congratulated on the issue of these interesting volumes, one of which contains the six narratives out of which Maria Holroyd constructed, with truly admirable skill, the celebrated autobiography that has done so much to preserve Gibbon's fame, while the other two contain the letters from which the first Lord Sheffield printed judicious extracts, and add a number of others which have not been before published.

The present Lord Sheffield has undoubtedly done wisely in considering that the lapse of a century has released him from obedience to the injunction of his grandfather that nothing more should be given to the world from Gibbon's papers than he had either printed or left marked for publication; but it is difficult to agree with the assertion that "many of the most piquant passages that Gibbon ever wrote were suppressed by the caution or the delicacy of his editor and his family." We cannot think that in saying this the Earl has done justice to the skill and tact with which the first lord and his daughter constructed from the six narratives before them the autobiography that they printed. As published in an augmented form in the second edition, it contains, it seems to us, nearly everything of value to be found in the sketches that the historian composed. That when he caught at his friend's idea that he should write an autobiography, Gibbon should have put on paper so many versions is characteristic of the man who says of his great work:—

"Many experiments were made before I could hit the middle tone between a dull Chronicle and a Rhetorical declamation; three times did I compose the first chapter, and twice the second and third, before I was tolerably satisfied with the effect."

But the successive versions most of them repeat with slight variations the same facts and sentiments, and the original editors pieced together the narrative so adroitly that they left out hardly anything that was of interest. The omissions seem, as the present Lord Sheffield says, to have been mostly dictated by a regard for the reputation of their deceased friend. Thus occasionally a phrase has been omitted that seemed to do little credit to Gibbon's heart. For example, in the narrative which Mr. Murray has rightly placed first, he says of the loss of his mother:—

"As I had seldom enjoyed the smiles of maternal tenderness she was rather the object of my respect than of my love: some natural tears were soon wiped."

This was erased, as well as the equally cold reflections on his father's death:—

"The tears of a son are seldom lasting..... Few, perhaps, are the children who, after the expiration of some months or years, would sincerely rejoyce in the resurrection of their parents; and it is a melancholy truth, that my father's death, not unhappy for himself, was the only event that could save me from an hopeless life of obscurity and indigence."

An interesting sentence in Memoir B, in which he gives a vivid idea of the difference of tastes between him and his father, was expunged:—

"When he galloped away on a fleet hunter to follow the Duke of Richmond's foxhounds, I saw him depart without a wish to join in the sport; and in the command of an ample manour, I valued the supply of the kitchen much more than the exercise of the field."

When Gibbon complacently remarks that he would have been a good match for Mlle. Curchod, "her parents," says the published biography, "honourably encouraged a connection," but Memoir B adds, "which might raise their daughter above want and dependence"; and a little lower down Gibbon, who never seems to have quite forgiven his old flame for the brilliant marriage she made, somewhat spitefully remarked in a passage hitherto unprinted:—

"The Dutchess of Grafton (now Lady Ossory) has often told me that she had nearly engaged Mademoiselle Curchod as a Governess, and her declining a life of servitude was most probably blamed by the wisdom of her short-sighted friends."

The sketches in Memoir B of M. Pavilliard, the pastor at Lausanne to whose care he was consigned after his conversion to Romanism, and of Madame Pavilliard, were apparently regarded as too outspoken:—

"But truth compells me to own, that my best præceptor was not himself eminent for genius or learning. Even the real measure of his talents was under-rated in the public opinion: the soft credulity of his temper exposed him to frequent imposition; and his want of eloquence and memory in the pulpit disqualified him for the most popular duty of his office."

"The Minister's wife, Madame Pavilliard, governed our domestic œconomy: I now speak of her without resentment, but in sober truth she was ugly, dirty, proud, ill-tempered and covetous. Our hours, of twelve for dinner, of seven for supper, were arbitrary, though inconvenient customs; the appetite of a young man might have overlooked the badness of the materials and cookery, but his appetite was far from being satisfied with the scantiness of our daily meals, and more than one sense was offended by the appearance of the table which during eight [?] successive days was regularly covered with the same linnen."

The following remark on Voltaire seems also to have been considered too bitter: "But it was not without much reluctance and ill-humour," says Gibbon in Memoir B, speaking of the performances at Monrepos,

"that the envious bard allowed the representation of the Iphigenie of Racine. The parts of the young and fair were distorted by his fat and ugly niece, Madame Denys, who could not, like our admirable Pritchard, make the spectators forget the defects of her age and person."

A passage in Memoir C regarding his residence at Buriton is a characteristic account of his religious scepticism:—

"After my library, I must not forget an occasional place of weekly study, the parish Church, which I frequented commonly twice every Sunday in conformity with the pious or decent custom of the family. I deposited in our pew the octavo Volumes of Grabe's Septuagint, and a Greek Testament of a convenient edition; and in the lessons, Gospels, and Epistles of the morning and evening service, I accompanied the reader in the original text, or the most ancient version of the Bible. Nor was the use of this study confined to words alone: during the psalms, at least, and the sermon I revolved the sense of the chapters which I had read and heard; and the doubts, alas! or objections that invincibly rushed on my mind were almost always multiplied by the learned expositors whom I consulted on my return home. Of these Ecclesiastical meditations few were transcribed, and still fewer have been preserved; but I find among my papers a polite and elaborate reply from Dr. Hurd (now Bishop of Worcester), to whom I had addressed, without my name, a critical disquisition on the sixth Chapter of the book of Daniel. Since my escape from Popery I had humbly acquiesced in the common creed of the Protestant Churches; but in the latter end of the year 1759 the famous treatise of Grotius (de veritate Religionis Christianæ) first engaged me in a regular tryal of the evidence of Christianity. By every possible light that reason and history can afford, I have repeatedly viewed the important subject; nor was it my fault if I said with Montesquieu, 'Je lis pour m'edifier mais cette lecture produit souvent en moi un effet tout contraire,' since I am conscious to myself that the love of truth and the spirit of freedom directed my search. The most accurate philosophers and the most orthodox Divines will perhaps agree that the belief of miracles and mysteries cannot be supported on the brittle basis, the distant report, of human testimony, and that the faith as well as the virtue of a Christian must be formed and fortified by the inspiration of Grace."

Mr. Murray has done his readers a service by printing the narratives entire, and placing them one after another. It is a fortunate thing he has done so, for future editors will probably economize space by printing merely the chief variants from Lord Sheffield's text in an appendix; but the student of Gibbon will always accord a preference to the edition before us.

The two volumes of letters have been prepared for publication by Mr. Prothero with exemplary diligence, and he has annotated them in a manner that shows a comprehensive knowledge of the period they embrace. The majority of them are now printed for the first time; in others the passages that Lord Sheffield omitted have been restored, and names which he left blank have been filled in. In fact, nothing could be more satisfactory than the editing. It cannot, however, be said that Gibbon shone as a letter-writer; he was negligent of the letters

he received (in fact, Lord Sheffield tells him, "You are so awkward and careless about letters that I do not like to write to you, except about matters that might be published at Charing Cross"), and he seems not to have been over fond of writing.

Many of his letters are short, and a number of them are dry reading, because they are mainly concerned with money matters, which Gibbon did not manage particularly well. When he let his farm at Buriton, his tenant proved unsatisfactory; and although he fancied he had sold his Bucks estate for 20,000*l.*, the purchaser declined to complete his bargain, and when the property was finally sold, eleven years subsequently, it only produced some 15,500*l.* When touching on political matters Gibbon writes in a cold and dissatisfied tone. He seems to have been aware of the charge that he had sold his vote to Lord North for a seat on the Board of Trade; and he writes as if he were trying to shut his eyes to the lamentable results of the policy he supported by his "silent vote." The letters to his stepmother are the best, and yet they lack sparkle. The following extract, apologizing for his shortcomings as a correspondent, is a fair specimen:—

"I am still alive, and in spite of the influenza perfectly well. But why have you not at least written *one* line in so very long a space of time? All that I can say on the subject is to declare with the utmost sincerity that not a single morning has arisen without my forming the resolution to write before the evening, and that not a single evening post-bell has rang without sounding the alarm to my conscience. In the mean time, days, hours and weeks have imperceptibly rolled away: a perpetual hurry and long days of Parliamentary business, the whole world coming to town at once, and a great deal of occupation at home relative to my History, which will come out some time after Christmas. In a word, I do not like to write to you, but I want very much to see you."

This is a great contrast to some letters from Lady Maria Holroyd in the latter part of the second volume. It is amusing to observe that her father actually had the courage, on his visit to Lausanne in 1791, to tell his old friend of the shortcomings of the house and garden on which he prided himself. On his return to England, Lord Sheffield wrote:—

"I have not thought so bad of your taste, since I heard the vile unmeaning masses are removed from your Terrace, and I hope most of the vulgar flower-pots. You have not given a tolerable reason for preferring a bed-chamber which cannot have a good approach, without indeed a very great expence. What I propose, may be done without spoiling your Library, and without disturbing you in that comfortable room.....The alteration of the staircase would do away the most awkward entrance I ever saw into an House at a very small expense."

Gibbon twenty years before had told Lord Sheffield that "your drawing-room will never do"; but this plainspoken criticism is more than a sufficient retort. Mr. Prothero might have told in a note if any part of Gibbon's house at Lausanne remains. Other nations, when they desire to commemorate a great man, put up a monument to him, but the Swiss call an hotel after him. As every one knows, an "Hôtel Gibbon" covers the ground that was the historian's garden, but Mr. Murray's red handbook says the house, although greatly altered, is still in existence.

There are few misprints in these handsome volumes, and none of consequence. Gibbon was careless, and very possibly he spelled *Burgersdicius* "Burgers' dicius," as Mr. Prothero represents him as doing; but it is difficult to believe he wrote "Plâit au ciel" for *plût au ciel*.

The Chronicles of a Virgin Fortress: being some unrecorded Chapters of Turkish and Bulgarian History. By William V. Herbert. (Osgood, McIlvaine & Co.)

MR. HERBERT'S 'Defence of Plevna' will unquestionably command a hearing for his second book. His experience as an officer in the Turkish service and his personal acquaintance with the country lend his history a certain authority, and to this he adds the information derived from certain papers handed to him by another officer of the Ottoman army, and by an Austrian Jew of Widdin, the "Virgin Fortress" which gives a title to his book. We must say we should have liked it better if Mr. Herbert had authenticated his documents by some name or reference which could be tested; but, on the other hand, we must admit that we have not found his facts inaccurate so far as we have been able to test them. The book is, of course, in the nature of a specialist's work: it will not appeal to those who are not interested in the history of the Balkan provinces; but even these may find something to challenge attention in the annals of an invincible fortress, round which many a critical fight has been waged. Mr. Herbert knows how to tell his story with effect, and a tendency to "smartness" and epigram may be condoned in consideration of the really excellent manner in which he has treated his main subject.

The early history of Widdin is dismissed in about thirty pages, when we reach the outbreak of the Crimean War, and the chief interest of the chronicle consists, not in battles and sieges, but in three prominent leaders—Pasvan Oglu, Omar Pasha, and Osman Ghazi. But before referring to these we ought to cite Mr. Herbert's humorous description of Widdin itself. It is too long to quote in entirety, but an extract will show his manner:—

"What a charming town was Widdin [in 1877] at a safe distance! Seen from the height of the hills, four to five miles away, with its white house fronts, its patches of dark green foliage, its towering castle, its thirty-three slender and graceful minarets, its twenty domes—breaking the monotony of housetops and chimneypots which is so fatal to the beauty of many a western city—with the blue waters of a majestic river embracing it, and the background of Roumania's green, fertile, sheep-studded plains, flooded with the spring sunlight, when the landscape had just drunk its fill in the heavy April showers—Widdin, such as I beheld it for the first time, presented a picture of surpassing loveliness. Secondly, what a dirty, squalid, rickety, dilapidated town was Widdin. The streets were tortuous, narrow, dark, badly paved.....everything was crooked and out of the horizontal, and most of the houses were decidedly out of the perpendicular.....fully one half were in ruins, fully a fourth were unoccupied.....Widdin was essentially a town of insects. Never before have I beheld or *felt* so much vermin congregating in one place. Flies and bluebottles of astonishing pertinaciousness and greed; big, full-bodied, bloodthirsty fleas by the million; bugs, ants, lice, mosquitoes, wasps, cockroaches, and blackbeetles; all sorts and conditions of multipeds, European and Asiatic; swift-winged tormentors and nasty crawling things; little dots of mites, and horned monsters a couple of inches long; scores of species never named, never classified, never dreamt of by our naturalists, each palsied house, each crazy hovel, each uncleanly, overcrowded room, each rotten board, each piece of furniture, and each native pariah—human, canine, or feline—was a breeding place for teeming myriads. The bluebottles actually alighted on the spoons and forks as they were led to the mouth; horrible carrion-worms a foot long crawled about the streets in perfect security.....Fifthly, lastly, and most emphatically, Widdin stank. Heavens, how it stank! Of gutters serving as drains; of sewage, offal, and every description of dirt collected in the thoroughfares," &c.

On the whole, Widdin does not strike us as a particularly agreeable place to live in. There appear to be (or have been in 1877) no amusements, no society, and only a magnificent chance of catching something unpleasant. On the other hand, there are points in its history which every one will admire, and nothing is more curious than the development of Widdin's famous resident—

"the transformation of Michael Lattas, Croatian deserter, *viâ* the intermediary stages of Omar Effendi, scribe and absconding debtor, Captain Omar, teacher of writing to the imperial family, and Colonel Omar Bey, victor of Beksaya, to the goal of Omar Pasha, commander-in-chief of the Ottoman army during the Crimean War."

Mr. Herbert's vigorous description of the thirty-six days' siege of the Virgin Fortress in the winter of 1877–8 will be read with special interest. This testimony to the courage and steadiness of the Turkish garrison—which held out and repulsed the besiegers even after Plevna had fallen—agrees with what Moltke said. Indeed, Mr. Herbert is a thorough admirer of the gallant Turk, though he is not blind to the vices of his leaders. Altogether, this is a book to be read; but to obtain the true local flavour one ought first to dine with Mr. Herbert on Danube sprats, boiled rice, coffee, and a glass of Slivovitz, in the dingy restaurant overlooking the river, and kept by the renowned Mr. Schlobberoboffskovitzki, whose very name is an epitome—if epitomes may be stretched out—of the history and ethnology of the place.

The Diary of a Citizen of Paris during "the Terror." By Edmond Biré. Translated and edited by John de Villiers. 2 vols. (Chatto & Windus.)

THAT the period here dealt with, being modern and circumscribed, demands from the archivist far less labour than the treatment of earlier times is a fact which need not deter us from congratulating M. Biré on having achieved for his chosen epoch that which more than fifty years ago M. Monteil did for the old *régime* in that monument of research his 'Histoire des Français des divers États.' Nor would it be fair to ignore the art with which an immense amount of details—culled mostly from contemporary newspapers, but not infrequently also from rare books, pamphlets, and posters — is interwoven so deftly as sometimes to make the reader forget that the journal is avowedly that of an imaginary person.

The citizen's record covers the thirteen months which, beginning with the first meeting of the Convention and the abolition of the monarchy, September 20th, 1792, saw the execution of the king the following January, and ended with the retributive justice, as it is here deemed, which extinguished the Girondists by means of the guillotine, October 31st, 1793. Quotations from the speeches and writings of the Conventionnels are illuminated by authenticated and admirably introduced references to the surroundings and personal characteristics, not only of the leaders of the several factions, but also of the more prominent of their followers. We see the Convention as it appeared to those who frequented it. We recently traced the unconscious fashion in which Duquesnoy, a member of the Constituent Assembly, gradually became an ardent patriot; and now not the least interesting portion of the work under review is the chapters dealing with the similar, if less irreproachable transformation of Royalists into Conventionnels and regicides. We cannot, however, altogether concur with the conclusion which M. Biré draws therefrom. Marat, we are told, "was no Republican before the Revolution." In 1790 he wrote that the monarchical form of government was the only one befitting France. In February, 1791, he declared in the *Ami du Peuple* that, "taking Louis XVI. altogether, just as he is, he is the king we want. We ought to thank Heaven for him and pray for his long life." In former days M. J. Chénier had in the dedicatory epistle of his 'Charles IX.' exclaimed, "O Louis XVI.! king of justice and of mercy! you are indeed fitted to be the leader of the French." Again, Brissot, when writing in 1780 on the rigour of the penal laws, argued that

"to regicides especially no mercy must be shown. Can we regret that the executioner's art exhausted its resources on such creatures as Châtel, Ravaillac, and Damien, monsters sent from hell to plunge our nation into grief? My pen refuses to calculate the punishment due to such crimes."

"General, I am more Royalist than you," was Danton's reply to Lafayette in the summer of 1792 (a not altogether unbiassed expression of opinion, for the Jacobin was at the moment accepting large bribes from the Court party). Numerous outbursts of monarchical fervour down to the same comparatively late date are also quoted from such men as Camille Desmoulins, Couthon, Barère, Gorsas, Lequinio, Gensonné, Sergent, and many others, thus giving colour to Desmoulins's assertion that "on July 12th, 1789, there were perhaps not more than ten Republicans in Paris." Brissot's estimate was still lower, for in 1791 he held that "there were only three Republicans, Buzot, Pétion, and himself." In October, 1792, he asserts that "the majority of the French were sighing for the monarchy and the constitution of 1791"; that "in the towns people pretend to be *sans-culottes* because they are guillotined if they are not"; that in reality "they hate a government imposed upon them by fear." "From all this evidence," says M. Biré, "it may safely be concluded that France was still Royalist in 1792, that the very men who proclaimed their Republican opinions so loudly were at heart no Republicans"; and that this sufficiently explains "the origin and cause of the persecution, outrages, and crimes into which the Republic of September 22nd was led." Then, for instance, was Charlotte Corday's victim a Royalist in disguise? We ourselves hold that men change their opinions with circumstances, and that they have a right to do so. It is well to remember that the summer of 1792 saw Europe in arms for the invasion of France, for the destruction of her new-born constitution, and for the spoliation of her territory. In Prudhomme's *Révolutions de Paris*, No. 172, is a print of the execution of nine young *émigrés* in the Place de Grève. The scene of butchery is ghastly enough, the mob of spectators brutal enough; but from one of the windows of the Hôtel de Ville floats a banner; its inscription, "Citoyens, la Patrie est en danger," explains and apologizes for the crime. For as Prudhomme wrote in his New Year's number for 1793:—

"Français, vous ne pouvez rester plus longtemps dans l'état douteux où vous êtes; il faut que l'année 1793 dénoue ce grand drame politique dont vous êtes les premiers acteurs; il faut que cette année la république française soit tout à fait assise sur sa base, ou démembrée ou redevenue monarchie. Votre France touche à l'épuisement."—*Rév. de Paris*, No. 182.

The Terror was patriotism driven mad, an aspect of which M. Biré seems to have an inadequate perception, but which was always present to Carlyle, who could recognize that

There is some soul of goodness in things evil,
Would men observingly distil it out.

The belief that

"the Providence so derided by the Girondists had taken pleasure in making them traverse the same painful path along which they dragged Louis XVI., in reproducing in the incidents which accompanied their fall each of those which marked the fall of the monarchy,"

induces M. Biré to compare more minutely than we remember to have seen attempted before the events of the 20th of June and the 10th of August, 1792, days so fatal to the Crown, with those of the 10th of March and the 2nd of June, 1793, which were similarly disastrous to the Gironde. He ends a series of striking coincidences by discovering retribution for the death of Marie Antoinette in the fate of her bitter enemy Madame Roland. If Mirabeau could describe the former as the "only one man" the king had about him, Madame Roland, says our author, might with equal truth be considered as the only man among the Girondists, for though these "possessed neither the virtue nor the humanity of Louis XVI., they showed the same indecision and the same weakness."

Among the innumerable details with which these pages abound we find Brissot wishing to place the Duke of York upon the French throne, whilst Carra proposed in all seriousness to secure it for the Duke of Brunswick. A useful chapter gives the number of active citizens and of electors belonging to each of the forty-eight sections of Paris, together with their respective places of meeting. There is an elaborate dissertation on the pictures at the Salon of 1793, when "the scarcity of religious subjects is compensated for by the abundance of mythological ones." We are told at which of the different theatres Talma and the leading actors are appearing; we have summaries of and extracts from various plays, the performance of which attracts the enthusiasm of the public or the censure of the Government. There are descriptions of the *fêtes*, of the restaurants, of the expiring Académie Française, of the University, of journalism, of literature; almost all these subjects offer some such anomaly as is presented by the publication by the ill-fated Florian of his 'Fables.' "Placed before us at the very height of the Terror," said the Abbé Morellet,

"on the morrow of the establishment of the Revolutionary Tribunal, this charming book, with its bright and happy verses, its pure and harmless morals, seems to me like a lamb that has strayed from the fold and fallen amongst wolves."

Well told also is the account of the "Midnight Mass" on Christmas Eve, 1792. However, among the foot-notes to that chapter is a quotation between inverted commas from Prudhomme; a portion of it has, without any hint to the reader, been modified beyond recognition. The original (*Rév. de Paris*, No. 181, p. 45) is, in fact, too blasphemous to be reproduced; this might have been stated, or the quotation entirely omitted.

M. Biré has greatly added to the value of his work by the conscientiousness with which he supplies for every statement his authority, chapter and verse. We have tested several of the references to the *Moniteur* and to Prudhomme's journal *Les Révolutions de Paris*, and have found them, with few exceptions, correct. But most of the works the author has utilized are beyond our reach. On one occasion, indeed, having been told to "see the curious pamphlet.....by La Harpe entitled 'Le Salut Public,'" the reader is informed in the same note, "This treatise is now nowhere to be found" (vol. i. p. 349, note 2). We think there must be some error either in the original authority, the *Chronique de Paris*, or else in the copying therefrom to account for the houses in France being estimated at so low a number as 260,000 (vol. i. p. 335). The translation is able and often spirited, the rendering of the ballads decidedly successful. Nevertheless, has not Mr. de Villiers made a slip when we are told that Louis XVI. "abolished the cross-examination of prisoners"? We have not M. Biré's original French edition, but we suspect the words there used to have been "question préparatoire," *i.e.*, the torture of accused persons prior to their possible conviction (vol. i. p. 137). We should have preferred Caracci to "Carracches," and do not know why Pétion should throughout be defrauded of the accent. We do not like General "Hanriot," nor "Korsaint," nor "Sir Francis d'Ivernois." We misdoubt "the Earl of Catherlong." "At least a hundredweight of bread" (vol. ii. p. 171) hardly equals the original "jusqu'à cent pains de quatre livres à la fois" (*Rév. de Paris*, No. 197, p. 159). Vol. ii. p. 230 contains a remark, "It is therefore not entirely patriotism," &c., which, belonging to the text, has been erroneously incorporated with a quotation from Prudhomme. The reference in vol. ii. p. 39 to the *Moniteur* of April 14th, 1793, should be to April 16th, and that in vol. ii. p. 12 to the *Moniteur* of April 1st, 1793, we have failed to verify, with one or two others.

A Bibliography of the King's Book or Eikon Basilike. By Edward Almack, Member of the Bibliographical Society. (Blades, East & Blades.)

Mr. Almack has attempted to solve one of the most difficult bibliographical problems, and has treated it with great minuteness and elaboration. His descriptions of the examples of different editions which he has scrutinized are very detailed and very systematic: measurement, type, signatures, paging, and arrangement of contents in each copy are exactly stated, whilst forty-eight facsimiles of title-pages facilitate the task of identification. Amongst the other illustrations are also facsimiles of the title-pages of works relating to the 'Eikon' (such as Milton's 'Eikonoklastes' and the 'Princely Pelican'), reproductions of watermarks, and four very beautiful coloured plates representing the binding of some early copies of the 'Eikon.' A facsimile of an autograph prayer in the handwriting of Charles I., written about February, 1632, and closely resembling the second prayer appended to the 'Eikon,' adds further to the interest of Mr. Almack's volume.

As to the number of editions published, the author's conclusion is as follows :—

"I own I am not ready to write a definition of an edition, but I count that at least 24 editions were printed before March 25th, 1649, and another 20 before the end of the year, all these 44 editions being in English. In 1649 there were also three in Latin, four in French, one in German, and two in Dutch. This makes 54 editions in the first year. It was again printed at least 8 times before 1800, and no less than 6 times in the present century. These figures added together make 68 editions."

In the addenda Mr. Almack describes two other editions which came into his hands after the writing of his preface.

On the question of the first edition and the date of its appearance, the author's conclusion is that the copy in the Thomason Collection in the British Museum, which Thomason's note on the fly-leaf terms "the first impression," is in reality the second, or rather a later issue of the first edition. This is based on the fact of certain errors in the pagination of one of the sheets of the earlier issue, which are corrected in Thomason's copy. Thomason dates his copy February 9th, which has hitherto been accepted as the approximate date of the first appearance of the 'Eikon.' Mr. Almack, however, argues that the 'Eikon' appeared on the very day of the king's execution, basing his argument on the fact that a copy of the uncorrected first issue contains at the foot of the title-page the inscription, "Eliza Cope, 1648, Jan. 30th." The defect in his argument is that there is no evidence that the date given in the Cope copy is meant to represent the date of acquisition of the book; it may merely be meant to commemorate the date of the royal martyr's death.

Considering Thomason's position and the rapidity with which new publications generally reached his hands, it is extremely unlikely that, if the 'Eikon' was published on January 30th, ten days would have passed before he obtained a copy. Till better proof of the earlier date is forthcoming, it must be taken for granted that the 'Eikon' first appeared in the second week of February, 1649.

While the bibliographical portion of Mr. Almack's work deserves great praise, his critical preface on the authorship of the 'Eikon' is of singularly little value. It is prolix, rambling, badly arranged, and full of mistakes. Mr. Almack reprints a number of documents and extracts from pamphlets bearing on the Gauden controversy. A collection of these documents properly arranged and edited would have been a highly useful supplement to his bibliography, but they are carelessly printed by him and jumbled together in the most casual fashion. To devote ten pages to printing *in extenso* the table of contents of the 'Reliquiæ Sacræ Carolinæ' is pure waste of space, and it would have been sufficient to reprint the documents contained in Mr. E. J. L. Scott's preface to the 'Eikon' without reproducing the whole of his essay. The arguments adduced by Mr. Scott in favour of the king's authorship and those which justify the attribution of the 'Eikon' to Bishop Gauden were stated at length in the *Athenæum* when Mr. Scott's edition first appeared (*Athenæum*, May 29th and June 12th, 1880). Though there is nothing in Mr. Almack's restatement of the case to overthrow the conclusions arrived at in those articles, it seems to necessitate a summary of the reasons for accepting Gauden's claim.

By itself the claim which Gauden put forward at the Restoration would not be conclusive, for he was not particularly scrupulous about the truth of his statements. In this case, however, his statements are confirmed both by internal and external evidence. The internal evidence is so strong that it would be sufficient, even without the external. The style of King Charles, as his letters show, was naturally simple and unpretentious, though sometimes a little cumbrous and involved. Gauden, on the other hand, in his letters as in his controversial works, is one of the most rhetorical and artificial writers of his age. Like Sir Hudibras,

> He could not ope
> His mouth, but out there flew a trope.

Now, as Mr. Todd pointed out seventy years ago, and as Mr. Doble has proved more recently and in greater detail, the style of the 'Eikon' is the style of Gauden, and not that of Charles I. The vocabulary of Gauden, the phraseology, the metaphors, the illustrations, the playing on words, every characteristic and every trick of Gauden's style, are all to be found in the 'Eikon Basilike.'

In the second place, the ideas and the sentiments expressed in the 'Eikon' are tainted with the same artificiality as the style. As we read it we feel that we are listening to the utterances of a literary puppet, not to those of a real man. The trail of the preacher is over it all. Carlyle expresses this feeling with his usual vigour:

"I struggled through 'Eikon Basilike' yesterday; one of the prettiest pieces of vapid, shovel-hatted, clear-starched, immaculate falsity and cant I have ever read. It is to me an amazement how any mortal could ever have taken that for a genuine book of King Charles's. Nothing but a surpliced Pharisee, sitting at his ease afar off, could have got up such a set of meditations."

The temper and the character of the real king were quite different from the temper and character of the monarch represented in the 'Eikon.' The 'Eikon' breathes throughout a settled melancholy and a studied resignation: it represents the king as expecting a violent death and a martyr's crown from the very beginning of the civil war. In reality, Charles was almost to the end of his life sanguine and confident, ever devising fresh combinations and looking forward to the ultimate recovery of his power. His letters to the queen during 1645 and 1646 are a curious contrast to the reflections which the 'Eikon' attributes to him during that period. Contemporary compilers—William Sanderson, for instance, in his 'History of Charles I.'—pepper their pages with extracts from the 'Eikon' as expressing the king's feelings at the different turns in his fortune. Clarendon, who knew better what the king's feelings really were, never quotes the 'Eikon' at all, but frequently refers to the king's letters. On one occasion he deliberately makes a disparaging comparison between the 'Eikon' and a letter from Charles to Prince Rupert. "The ensuing letter," he says,

"was so lively an expression of his soul that no pen else could have written it, and deserves to be transmitted to posterity as a part of the portraiture of that incomparable king, which hath been disguised by false or erroneous copies from the true original."

Mr. Almack fails to appreciate the significance of the external evidence in support of Gauden's authorship no less than the importance of the internal evidence. Clarendon's acceptance of Gauden's claim is the most decisive testimony to its validity. At first, like other Royalists, Clarendon had accepted the 'Eikon' as written by the king. Writing to Nicholas in April, 1649, and referring to the passages in the 'Eikon' which concern the queen, he calls it "the immortal monument he hath left of his transcendent affection to and value of her Majesty." In 1662 he reluctantly admitted his knowledge that Gauden was the author. To Gauden's repeated claim he replied:—

"The particular which you often renewed I do confess was imparted to me under secrecy, and of which I did not take myself to be at liberty to take notice, and truly when it ceases to be a secret I know nobody will be glad of it but Mr. Milton: I have very often wished that I had never been trusted with it."

Mr. Almack prints all the letters which Gauden addressed to Clarendon and Bristol in support of his claim. He omits altogether Clarendon's answer to the claim, which Dr. Wordsworth so laboriously and unsuccessfully endeavoured to explain away.

The new evidence adduced in favour of the king's authorship of the 'Eikon' consists of two things. One of these is an extract from the catalogue of Prince Rupert's library, in which Charles I. is twice described as the author of the 'Eikon.' This is about as conclusive as an attribution of the Pentateuch to Moses in the same catalogue would be.

The second piece of evidence is a petition addressed by William Dugard to Charles II. about December, 1660, in which he enumerates his services to the royal cause, and includes amongst them the printing of "The King's incomparable 'Eikon Basilike,' which he received from Mr. Simmons,

his Majesty's Chaplain." There is nothing in this which contradicts Gauden's story, for the witnesses on both sides agree that Simmons was the person who conveyed the manuscript to the printer (see pp. 92, 99). The question in dispute is from whom Simmons received it, and on that point the document throws no light. The postscript of the petition, on the other hand, with its endorsement of Gauden's story about the date of the composition of his 'Stratosteliteutikon,' supplies another proof of the suspiciously close relations between Dugard and Gauden.

The Thackerays in India, and some Calcutta Graves. By Sir William Wilson Hunter, K.C.S.I. (Frowde.)

Every one knows that Thackeray was born in Calcutta, but before the publication of the present work probably few beyond Anglo-Indians had realized how widely and deeply rooted in the services of the East India Company, and intimately associated with its history, was the manly Yorkshire family of which the great novelist was the culminating genius. The Thackerays formed a typical Anglo-Indian family during the most active and glorious period of the Company's administration. They threw out branches into every one of the Company's services—civil, military, and medical—and by the network of their intermarriages created for themselves a ruling connexion both in India and in the Court of Directors at home. The clear and comprehensive manner in which all this is brought out in Sir W. W. Hunter's latest volume renders it of considerable value to the future biographer of Thackeray, and constitutes its highest interest for the general reader.

Describing the preparation of the book, Sir William writes:—

"While wandering over the three Presidencies I noted down some of their [the Thackerays'] many appearances in the old manuscript records, from the Malabar coast on the extreme south-west to the Sylhet Valley in the far north-east of India. No published account exists of them; but I have been allowed to make use of a private family book of the Thackerays, compiled chiefly by an aunt of the novelist. The two sets of materials, when brought together from the Indian archives and the domestic papers, furnish a curious picture of one of those powerful and compact, but now almost extinct, family corporations which did so much to build up British rule in the East."

The first Indian Thackeray was William Makepeace, the sixteenth and youngest son of Dr. Thomas Thackeray, Head Master of Harrow from 1746 to 1760. This William Makepeace, the grandfather of the novelist, was sent out to India in the Bengal Civil Service in 1766, in his seventeenth year, and rose to distinction as the first British Resident in Sylhet. In 1776 he married Amelia, the daughter of Col. Richmond-Webb and the sister of Mrs. Peter Moore, the novelist's guardian, and one of the three originals—the other two being Richard Becher, his mother's kinsman, and Sir Richmond Shakespear, his chivalrous cousin—from whom, so Sir William Hunter conjectures, Thackeray "touched off with so tender a pathos" the noble bearing of Col. Newcome under the loss of fortune in old age. It is a trifle which has escaped Sir William Hunter's observation that the Christian name of Thackeray's guardian, Peter Moore, was transmitted to at least five well-known Anglo-Indian families in the generation immediately following his own. Nothing could more pertinently illustrate the "undivided family" organization of the East India Company in the prime of its beneficent monopoly.

Of the twelve children of William Makepeace (who died 1813) and Amelia Thackeray, who died in 1810, Sir William gives biographies of nine. The eldest, William, was in the Madras Civil Service, chiefly under Sir Thomas Monro. He rose, indeed, to be President of the Board of Revenue, and provisional member of the Madras Council in 1820. But he did not long enjoy these honours, and, being obliged to take sick leave to the Cape of Good Hope in 1822, died on the voyage. "The whole Presidency," writes Sir William,

"lamented his loss. Sir Thomas Monro recorded a last tribute to 'his integrity and long, zealous, and able services.' The Government went into public mourning for fourteen days. A 'Gazette Extraordinary' ordered 'that the flag of Fort St. George be immediately hoisted half-staff high, and continue so until sunset this evening, and that minute guns, forty-seven in number, corresponding to the age of the deceased [he died in his forty-fifth year], shall be fired from the ramparts of Fort St. George.' William Thackeray's true memorial is to be found in the great State Papers which he wrote and in the prosperity of the provinces to which he brought justice and peace."

Another son, Webb Thackeray, appointed to the Madras Civil Service in 1806, died almost immediately on landing in India, and a third, St. John, sent out to the Madras Civil Service in 1809, was killed, together with the nephew of Sir Thomas Monro, in a rural riot at Kittur in 1824. The Government despatch to the Court of Directors speaks of his death as a public calamity. A fourth son, Thomas, appointed an infantry cadet in 1803, became locally famous as an elephant hunter in Sylhet, but within eleven years of entering the Company's army was slain while gallantly covering the retreat of his regiment from a Gurkha stockade. "Justice to extraordinary valour," wrote the Marquess of Hastings as Commander-in-Chief,

"demands from the Commander-in-Chief the recorded expression of his unfeigned regret at the loss the service has sustained in the fall of Lieut. Thackeray."

Again, he writes as Governor-General in his despatch to the Court of Directors:—

"The heroic conduct of the Light Company, 2nd Battalion, under the command of Lieut. Thackeray, demands the peculiar and recorded tribute of the Governor-General's approbation and applause. His Lordship deeply laments the untimely fate of Lieut. Thackeray and the brave officers and men who perished with him in the performance of the most heroic acts of devotion to the cause in which they were engaged."

Sir William Hunter adds:—

"I have said that the Calcutta graveyards are strewn so thick with heroes as to leave small space for separate monuments. So each frontier of British India is traced out with tombstones of our gallant dead, for whom there was no time to write epitaphs. The sole memorial of Lieut. Thomas Thackeray on the heights of Jeytuck is the mention of his name on a slab to his brave ensign, Wilson, who died with him."

Charles, the youngest son of William Makepeace Thackeray, went out to India as a barrister, and when the versatile Stocqueler, whose biography ought to be written by some one, bought the *John Bull* of Calcutta, and turned it into the *Englishman*, Charles Thackeray and John Farley Leith, one of the most distinguished members of the Indian bar, became the chief contributors to its columns. Macaulay, who was the first to insist on the freedom of the press in India, which, or the English section of it, had been regularly established only fifteen years before by James Silk Buckingham in 1820, also contributed to the *Englishman*, and one of the papers he sent to it was his review of the 'History of the Earl of Chatham,' by the Rev. Francis Thackeray, one of the sons of William Makepeace who did not go to India. Richmond, his second son, born in 1781, was appointed to the Bengal Civil Service in 1798, and married the beautiful Anne Becher in 1810, leaving her a widow in 1815, with an only child, the future novelist, just four years old. She found a home among her relatives in India, and later married Capt. Carmichael Smyth; but the mother's influence remained with her son to the last days of his life. He left Calcutta in 1817, when six years old, and forty-four years afterwards, in one of his 'Roundabout Papers,' refers to his parting from her,

"remembering in long distant days such a ghat or river-stair at Calcutta; and a day when down those steps, to a boat which was in waiting, came two children whose mothers remained on shore."

The two children were Thackeray and his cousin Sir Richmond Shakespear. It is a typical scene from the life of the English in India, and there are few Anglo-Indians who have not acted both parts in it—of the child parting from parents, and again, in after years, of the parent parting from children.

Sir Richmond Shakespear was the son of the brilliant Bengal civilian who married Emily Thackeray. Her sister Augusta married another Bengal civilian, Mr. Elliot. Two of Thackeray's grand-aunts also married in India: Henrietta to Mr. James Harris of the Bengal Civil Service, and Jane to Major James Rennell, the famous engineer, famous also as a geographer and Surveyor-General of Bengal.

Sir William Hunter is as happy in his broad, but careful treatment of the events in which the Indian Thackerays lived and moved as in the accurate and detailed way in which he has traced out their individual lives. But we have already reached the limits of the space at our command, and it is in the pedigree of the greatest novelist of the past and passing generation of Englishmen that our readers will be most interested. We will, therefore, only add that Sir William Hunter has never done better literary work than in the present volume, which is based on a magazine article. It is a notable family he has brought before his readers, the members of which, the women as well as the men, by their character and reputation all influenced for good, and more or less determined the destiny of, the most illustrious

representative of their stock; and it is to Sir William's praise that he has proved himself an historian worthy of them.

NEW NOVELS.

The Queen's Cup. By G. A. Henty. 3 vols. (Chatto & Windus.)

This is a good old-fashioned story of an out-of-doors sort, and reads easily and well. The soldier hero goes through the Indian Mutiny and a long yachting cruise to Hayti in pursuit of his Bertha, who is carried off in a schooner by his rival Carthew, a villain of the blackest piratical dye. The scenes of action have plenty of go, but the little love-making there is does not satisfy. It is difficult to admire Bertha Greendale as a model of her sex when she addresses the man she has once refused with the strong hint, "Frank, are you never going to give me a chance again?"

The Backslider: a Story of To-day. By Constance Smith. 2 vols. (Bentley & Son.)

In 'The Backslider: a Story of To-day,' actuality and freshness have been accidentally omitted, or we fail to recognize them. The attempt to modernize the tone of the material has been unsuccessful; the matter and manner are decidedly hackneyed, and anything but "the latest seed of time." Miss Smith takes her situation, such as it is, with intense seriousness. Yet the word "serious" scarcely hits off the aspect and condition of the atmosphere and those who move in it. "Anguish" best describes the feelings of her people. The cause of it is simply a lady who before her marriage held some advanced "views" and even convictions in regard to religion and morals! To-day, when every schoolroom girl is allowed to babble, not so much of green fields as of life and her opinions on its processes, surely the ideas of a full-grown woman need call for no such fuss. If the lady, her friends, and likewise her foes had only kept quiet, or, at any rate, adopted a modicum of the least-said-soonest-mended attitude instead of the mood of much ado about nothing, all would in time have gone well. Certainly these two volumes would not have been written, but, as somebody says somewhere, "then also well." The portentous mode of dealing with the "case," the high-falutin' and feeble villainy of the people in the story, argue in the author a fearsome deficiency of humour and knowledge of the world and its ways. Miss Smith's observation and her utterances generally are not in focus with the present lines of thought, manner, and action. An occasional slip in the grammar of her own and the French language does nothing to improve her diction and expression.

After Long Waiting. By Jessie L. Nicholson. 2 vols. (Hurst & Blackett.)

There is a good deal of waiting and some uncertainty to get through in the course of these two volumes. They are about a son who was lost, sorrowed for, and not found for about the space of sixteen years. When at the age of twenty he does turn up, complications and mistakes about somebody else's son ensue. The youth's identity and the position generally are not finally cleared up till very near the end. Parental instinct as an efficient aid to the identification of lost offspring has often been questioned by non-sentimentalists. Fortunately the feelings—always dangerous guides—are not often put to the test. That the father and mother of the lad who was kidnapped away from them at the age of four should not have picked him out instead of the labourer's son seems a little strange. The plot is slightly far-fetched and motiveless, but the personality of the lost son is rather interesting and attractive, though not quite convincing. As the plot of the child stolen in infancy was not exactly invented yesterday, the book is much less stale than might have been expected.

Cynthia: a Daughter of the Philistines. By Leonard Merrick. 2 vols. (Chatto & Windus.)

The well-disposed reader of 'Cynthia' may discover a good many amusing things in her story. The book is a thought unequal, the characters are not quite consistent in development, the changes of locality are not productive of any great gain as regards effect, but in spite of flaws there is vigour and freshness in much of it. The atmosphere is distinctly middle-class and is well sustained. The hero, Humphrey Kent, a clever young novelist, just beginning "to get his name up," is an interesting and rather attractive personality. The author is gifted with some sense of humour, and his way of presenting the youth's intercourse with utterly unliterary relatives-in-law and the Streatham environment generally is funny and apparently lifelike. Mr. Merrick steers his course carefully through the perils of caricature, and keeps most of his characters on human enough lines. Kent, on a holiday expedition to Dieppe with his friend Turquand, meets his future wife and mother-in-law. We prefer them in the bosom of their family in their suburban retreat, where they are to the manner born. The pair improve on acquaintance, and before the end of the story it is possible to have something approaching a real liking for Cynthia and an amused tolerance for her mother. The kindly, but somewhat blatant contempt of the good stockbroking father for the profession of literature, his entire ignorance of it as an art, and his complacency in that ignorance are finely drawn. A cynical maiden aunt, a somewhat preposterous brother, and Turquand, one of the minor *literati* and the friend of Kent in adversity and the reverse, form an amusing gallery of portraits.

The Career of Candida. By George Paston. (Chapman & Hall.)

In novels by men the "new woman" (for once the abominable expression must serve) is generally used as a target for ridicule. 'The Career of Candida' is not conducted quite on these lines, though the heroine does hold advanced views, and even puts them into practice. We were prepared to be a good deal bored by her forced unconventionality and heterodox ideas, and at first the expectation seemed likely to be fulfilled. As Candida's career developes, however, the reader discovers that hers is rather a fine, robust, and entirely simple nature; she is, in fact, a real woman with no nonsense about her, and not an incarnation of tiresome or displeasing abstractions. In spite of her opinions she is quite unable to lay aside her natural impulse towards unselfish, unreasoning devotion, even in the case of an undeserving specimen of the despised sex. Nothing is much truer than that "on a beau chasser la nature, le naturel revient toujours." So it is with Candida and, in another fashion, with her friend Sabina.

A Man of Honour. By H. C. Irwin. (Black.)

The historical movement in fiction—in essence a reaction against introspection—continues merrily. At such a juncture the days of the Indian Mutiny are naturally brought to the front again, notably in Mrs. Steel's recent novel. 'A Man of Honour,' by Mr. Irwin, tells of the annexation of the Punjaub, the clearing out of the rebels, and less directly of the massacre itself. It is not one of the "marking" stories of its class, but it is not without interest, and bears manifest signs of conscientious and somewhat laboured research. There are several little maps supposed to have been enclosed in the home letters of the hero. Being disappointed in love, he in the year 1848 betakes himself to India and soldiering. The result is his death in action, and, for the reader, a good deal of general information on the whole aspect and position of the "Company" and the condition of Indian politics. It can hardly be called a vivid picture of persons and places, real or imaginary; for it drags in places, and there is not much thrill to be got even out of the Mutiny chronicles of Cawnpore. The people of the story do not greatly interest one, and yet the volume is in many respects commendable.

Of the Deepest Dye. By Col. Cuthbert Larking. (Hurst & Blackett.)

This story is one of incident rather than of searching analysis of character. It is possible to imagine a villain several shades deeper in hue than Capt. Laidlaw, but let him pass. He possesses many of the necessary characteristics for the part assigned him. He is a gambler, forger, burglar, and a would-be murderer and betrayer alike of friend and foe. Yet one does not seem to take him or anything else in the story too seriously. His one redeeming quality is his affection for horses. There is a good deal of careering about between South Africa and London, and much running of people to earth, and so forth. There are, so far as we remember, two marriages of the orthodox happy-ever-after kind. The author is not a master of language, whatever else he may be.

Sidartha: a Story of Mystery. By Kathleen Behenna. (Digby, Long & Co.)

The author of 'Sidartha' has not a glimmering as to the elements needed to shape a story and keep it together. Her attempt to tell one is perfectly chaotic and almost unintelligible, and as she defies every law of construction, and consequently of criticism, there is really nothing to be said. We may just add that the "mystery" is revealed with excessive crudity. As it happens to

turn on an ugly fancy, there are people who will read the book. Those who do not care to be nauseated for nothing may avoid the sensation by leaving 'Sidartha' unvisited.

Without Faith or Fear. By J. E. Muddock. (Digby, Long & Co.)

From Mr. Muddock's title-page he appears to have written more than ten novels under his own name, and he is well known as the author of a good many more under a pseudonym pretty familiar to readers of detective stories. We imagine that he has his public, or publishers would not continue to produce his stories. This being so, it is a little hard to see why he, or his publisher, should care to have his works reviewed. A young writer starting in fiction who shows aptitude may be encouraged by criticism to proceed, with, perhaps, such modifications in pace, speed, or direction as may secure an earlier arrival at the goal of success. One who is without aptitude may be gently diverted into another field, where his talents may turn to better account. But we can hardly conceive of an old hand like Mr. Muddock accepting from a reviewer any suggestions for his improvement, or, indeed, being still sufficiently pliant to act upon them; still less being induced to abandon fiction, and take, let us say, to guide-books. We may content ourselves, therefore, by saying that the characters in his present work hardly seem to have been studied from life; that Ghibelline was not the name of an "historic family" in Italy, nor, for that matter, Guelph that of a "powerful and renowned" one—fancy a "Captain Tory" taking two foreigners in London to a gambling party in the former palace "of the once powerful and renowned Whig family"; that an Italian gentleman would hardly mention to a comparative stranger that his son's tutor, "a divinity student upon whom great hopes are set," was the grandson of a cardinal, by way of emphasizing his qualifications; and, lastly, if in this connexion one may refer to the point without irreverence, that Nazareth was not the birthplace of Christ. A large part of the business and scenery seems to have been introduced with the view of utilizing a recent trip to Palestine. On the whole, we do not counsel Mr. Muddock to divert his energies to the compilation of a guide-book to that country. Fiction is his forte, after all.

The Borderer. By Adam Lilburn. (Smith, Elder & Co.)

Mr. Lilburn may make a novelist some day, but he has a good deal to learn first. He can block out a story pretty well on pretty well-established lines. Two men are in love with the same girl, one attractive and profligate, the other steady but austere (that the two are brothers is a comparatively unusual variation and susceptible of rather unsavoury developments). The bad one makes the running, but is outpaced by the good one, not without a little suspicion of sharp practice on the part of the winner, leading to more remorse on his part than was, perhaps, called for; the usual vicissitudes of disappearances and reappearances follow; and the end is satisfactory. The influence of natural scenery on the emotions is also fairly well worked, though the author has not quite grasped the difference between description and enumeration. Yet somehow 'The Borderer' is heavy reading. Mr. Lilburn has not yet the art of giving his characters just that vivifying touch which makes the reader feel towards them and their concerns as towards the objects of his own personal interest, and keeps him reading till his usual bedtime is past and his fire has burnt low. In other words, Mr. Lilburn knows where he wants to go, but not how to get there. And—a small detail—he overdoes his "damns" terribly.

PATRISTIC LITERATURE.

S. Aurelii Augustini Hipponensis Episcopi Liber de Catechizandis Rudibus. Edited by the Rev. W. Yorke Fausset, M.A. (Methuen & Co.)—Mr. Fausset has not attempted a recension of Augustine's treatise. He takes little note of various readings. His text is "in the main that of Wolfhard." It is in the notes that the peculiarity of the edition lies. Mr. Fausset explains his object in writing these. He says:

"I have endeavoured to adapt the notes to the requirements of students who prefer the original to any translation, but wish to arrive at the sense by the shortest possible route. I have therefore endeavoured to leave no real difficulties of translation unsolved, and to illustrate the thought of S. Augustine from various sources."

Mr. Fausset has accomplished his aim. There is a liberal supply of translations of passages, some of them by no means difficult. The renderings are good and accurate. The notes on the subject-matter are interesting, and show a wide range of reading. The book is, in fact, a satisfactory school edition of the tractate.

In the series called "The Fathers for English Readers," the Society for Promoting Christian Knowledge has issued *Boniface*, by the Rev. I. Gregory Smith. Even the writer of a popular sketch may be expected to know something of the literature of his subject. Yet Mr. Smith, writing a book on St. Boniface, complains that the saint's letters were edited "inadequately" (which is perfectly true) by Dr. Giles, and is totally ignorant of the critical edition published by Jaffé in 1866. He spells Boniface's baptismal name "Winfried," as though he were a continental German; and he calls the monastery where he was professed "Nutsall," whereas (if we are to forsake the modern name of Nutshalling or Nursling) the form used by Willibald, the saint's biographer, is "Nhutscelle." St. Willibrord appears here as "Willibrod." St. Boniface's second visit to Rome is placed a year too late; he is said to have subscribed to "the oath usually taken by Italian bishops (*suburbicani* [*sic*])," whereas his oath contained a remarkable clause in substitution of the usual one; a little further on we are told that he was made archbishop "and Legate," for which latter statement there is no authority. Mr. Smith misses altogether the importance of the fact that St. Boniface's earlier labours in Germany during the principate of Charles Martel were chiefly in Bavaria, in a region where the Frank had little real power—in other words, that his supporter was not Charles, but Odilo of Bavaria. In the countries directly under Frankish sway Boniface only began to work with freedom after Charles's death. Equally little intelligence do we find of the character of the Irish missions with which Boniface came into conflict: "Aldebert, Clemens, and Godelsacius" are grouped together without a hint of the diverse tendencies they represented. Nor was it prudent of Mr. Smith to deviate from the history of the eighth century into questions of Roman controversy of more recent times, since his statements limiting the saint's dependence upon the Papacy are highly disputable. It was a pity also to fill out the volume (short as it is) by extracts from the author's book on 'Christian Monasticism,' which is full of errors and misconceptions. The passages chosen from St. Boniface's letters will, however, be read with interest, and Mr. Smith has rightly laid stress upon the saint's correspondence with English people—men and women—which displays the most sympathetic features of a remarkable and attractive character.

THE LIBRARIES OF FICTION.

Though undeniably clever, *Man*, by Miss Lilian Quiller Couch, published by Messrs. Dent in their "Odd Volumes Series," is an irritating book. There are passages in it—as, for example, the battle scene in 'The Courage of a Man'—which show that the author has a fine imagination, and can express her ideas in clear-cut, nervous English; but the stories lose much of their hold on the reader by their impersonal setting, and the iteration of the phrases beginning "the man" and "the girl" becomes wearisome beyond words. The dialogue is less successful than the description—a common failing with literary novices. They can paint you a tolerable landscape, but when the figures are filled in, the picture somehow lacks vitality and *vraisemblance*. 'The Method of a Man' may be cited as an instance of what we mean. In the hands of Anthony Hope such a *tête-à-tête* as this would palpitate and sparkle with actuality; but the encounter of "the man" and "the girl" is clumsy and unconvincing, though we are free to admit that the *dénoûment*, when reached, is amusing enough. 'The Intention of a Man' is merely an elaborate ineptitude; but 'The Consistency of a Man' is genuinely humorous, and the diary recording the courtship of its "Miss C." is almost worthy of Addison himself.

My Brother, by Mr. Vincent Brown, in "Pierrot's Library" (Lane), is a curious tale, which by turns delights and annoys its reader. The character of the half-witted but warm-hearted "Prophet," Paul Penfold, is cleverly drawn, and the sacrifice he makes, unavailing as it is, to save his "brother's" life, by accepting the responsibility for Lord Lusson's murder, is movingly described. Yet the narrative drags terribly at times, and is clogged by some of the most wearisome dialogue it has ever been our lot to plough through. Mr. Brown has a very imperfect sense of humour, and his specimens of rustic wit are appallingly heavy; but when all is said and done, his book is not without a certain power of its own, and here and there (notably in the chapters dealing with the flight of the murderer) it rises to a really high level.

The people in *Which is Absurd*, by Cosmo Hamilton, published in Mr. Fisher Unwin's "Autonym Library," have "lovely deep Astrakan" voices and "Kharkee-coloured" or "oblong" eyes. They employ, when addressing each other, not only "sentimental grossities," but "melodramatic farfetchidoms." When they are not swearing, they are usually drinking brandy. Men and women alike, they are (with the single exception of Manners) the most vulgar as well as the most brainless set of idiots we have lately come across in fiction. Mr. Kipling has been charged with being hard upon Anglo-Indian society, but his Capt. Gadsbys and his Mrs. Hawksbees, however improper, were at least amusing.

SCOTTISH STORIES.

A plot which involves the death of the heroine, an Edinburgh barmaid whose antecedents are creditable to her virtue if not to her worldly wisdom, and the slaughter of the rascally husband who deserted her in America, besides the development of the vacillating and rather infantile Claude Garton into a man of mettle through the influence of his virtuous attachment, would seem a sufficient basis for a novel. But in *Claude Garton*, by Mr. T. J. Henry (Glasgow, Livingston), the fortunes of the hero

only meander thinly through the great mass of medical gossip, trucidations *coram populo* in the dissecting room, anecdotes of medical students and professors in the university of "Dunburgh" (why this shrinking modesty on the part of the F.R.C.S.E.?), and such topics as "The Rectorial Election," "A Students' Symposium," "A Glimpse of Practice," and "The Mysteries of Quackery." It is in fact a very copious monograph on the life of an Edinburgh student and his circle to its uttermost bounds, plus a number of sketches of more or less prominent worthies among the dons of that learned society. It will deserve a welcome among the initiated, in spite of a good deal of prolixity and some defects of the tribe in the matter of style; but its humour is rather too ponderous for the general public.

The Bloom of Faded Years, by Mr. Walmer Downe (Glasgow, McKelvie & Co.), is a very thin and straggling specimen of Scotch kail. The lodging-house keeper in Leith Walk, mother of the leading lady, uses broad and rather vulgar Scotch, and her daughter the governess talks like a book or rather a *feuilleton*. But journalese is the language of nearly all the interlocutors, and, we must add, of the writer himself. Dr. Gordon, the first young man, thus converses with the lady of his second choice:—

"'Will you be going out again to-night, Doctor?' 'The answer to that question rests entirely with yourself, Miss Murray.' 'Dear me, you are enigmatical; won't you descend to plain speaking in order that I may stand some chance of comprehending you?' 'I shall endeavour to do so with the greatest of pleasure by making a request. Provided you give the reply which I covet, my stethoscope shall be laid aside, and I remain where I am; but if you refuse, you will entail upon my susceptible nature a pang of disappointment which no anæsthetic possesses power to allay.' 'Really, Dr. Gordon, that statement places too great a tax on my credulity. May I request you to modify it?' 'Oh! ho!! Is this your answer?' And Henry shoved his chair back as he continued: 'You are not exactly a bread and butter school miss, I see. Are you accustomed to dealing with intended compliments in this fashion?' 'I have never been afflicted with any before. But why do you talk in such a manner?'"

Echo repeats the question. Apart from the exuberant verbosity of the dialogue and occasional slips of spelling, there is nothing to distinguish this extremely commonplace story of many uninteresting people except the illustrations (among them photographic views of Edinburgh and some homely portraits) and the quotation of some of the commonest of Scotch ballads. Lady Nairne's well-known 'Auld House' sustains a double indignity: the Jacobite verses are omitted from the text, and for the "House of Gask" the artist presents us with "a but and a ben."

OUR LIBRARY TABLE.

Bells and Pomegranates, First Series, by Robert Browning, one of Messrs. Ward, Lock & Co.'s "Nineteenth Century Classics," is one of the best of the many editions of the poems now out of copyright. The print is very good, the text interesting as that of the first edition, and the editor, Mr. T. J. Wise, a well-known authority, contributes notes and a useful list of *subsidia* for study.—*Poems by Robert Browning*, with introduction by Oscar Browning (Routledge), is not so satisfactory. The introduction is too long, and says rather too much about the writer of it. It is inadequate, in view of Browning's own letter on the subject, to say that the 'Lost Leader' was aimed at Wordsworth. The hero of 'Waring' should be spelt Domett (p. xx), and "Cristine" (p. xxi) should be Cristina.

Messrs. Chapman & Hall have issued a new edition of that most useful handbook *The Dickens Dictionary* of Mr. Pierce and Mr. Wheeler, a key to the characters and incidents of the novels which we have frequently found of the greatest service.

Messrs. Ward & Downey are issuing a collection of prose writings by Mr. John Davidson, of which the second volume, entitled *Baptist Lake*, is before us. We reviewed the story in March, 1894.

Of the tasteful edition of Marryat's novels which Mr. Brimley Johnson is editing and Messrs. Dent & Co. are publishing, the fifteenth and sixteenth volumes are before us. They contain *Monsieur Violet* and *The Privateersman*. Mr. Johnson's short prefaces supply the reader with all necessary information and some sound criticism. Mr. Symington's etchings in the former volume are decidedly clever.

In "The Temple Classics" Messrs. Dent & Co. have issued neat reprints of *The Essays of Elia* and *The Last Essays of Elia*, *The Religio Medici and Urn Burial*, and *Gulliver's Travels*. The text of the last-named has been revised by Mr. Aitken, who has added marginalia and an interesting "note" on the book. He has also furnished explanations of the chief allusions.—Mr. Brimley Johnson has brought out a judicious selection of *Pen Portraits by Thomas Carlyle* (G. Allen).

Messrs. Sampson Low & Co. have sent us a handsomely illustrated edition of *Hans Brinker*, by Mary Mapes Dodge. The cuts are excellent.

Lodge's handsome *Peerage and Baronetage* has reached us from Messrs. Hurst & Blackett, a clearly printed and well arranged volume of established reputation.

We have on our table *Historical Sketch of Armenia and the Armenians in Ancient and Modern Times*, by an Old Indian (Stock),—*The Hindu at Home, being Sketches of Hindu Daily Life*, by the Rev. J. E. Padfield (Simpkin),—*The Watch-Song of Heabane the Witness* (Murray),—*A Directory of Science, Art, and Technical Schools*, by R. S. Lineham (Chapman & Hall),—*The Universal Directory of Railway Officials, 1896*, by S. R. Blundstone (8, Catherine Street, W.C.),—*Geometrical Drawing, Second Part*, by W. N. Wilson (Longmans),—*International Bimetallism*, by F. A. Walker (Macmillan),—*The Tutorial Chemistry: Part I. Non-Metals*, by G. H. Bailey, edited by W. Briggs (Clive),—*The Testimony of Science to the Deluge*, by W. B. Galloway (Low),—*A Wonderful House and its Tenants*, by Five Members of a Working Men's Club (Skeffington),—*A Market for an Impulse*, by W. W. Tufts (Boston, U.S., Arena Publishing Company),—*Gorillas and Chimpanzees*, by R. L. Garner (Osgood),—*Juvenile Offenders*, by W. D. Morrison (Fisher Unwin),—*Cane Basket Work*, illustrated, by A. Firth (Gill),—*Chums, 1896* (Cassell),—*Young England*, Vol. XVII. (S.S.U.),—*Stories for Men and Women*, by Frances W. Saunders, Series I. (Sonnenschein),—and *Religious Faith*, by the Rev. H. Hughes (Kegan Paul). Among New Editions we have *The Anglo-American Annual, 1896-7* (Stanford),—and *A History of the Protestant Reformation in England and Ireland*, by W. Cobbett, revised by F. A. Gasquet, D.D. (Art and Book Company).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Pentecost's (Rev. G. F.) Grace abounding in the Forgiveness of Sins, cr. 8vo. 2/6 cl.
Selby's (T. G.) The Theology of Modern Fiction (Fernley Lecture, July, 1896), 8vo. 2/ swd.

Law.

Legal Lore, Curiosities of Law and Lawyers, edited by W. Andrews, 8vo. 7/6 cl.
Risley's (J. S.) The Law of War, 8vo. 12/ cl.

Fine Art and Archæology.

Cave's (H. W.) The Ruined Cities of Ceylon, 4to. 38/ net.
Liotard, Jean Étienne, La Vie et les Œuvres de, by Prof. E. Humbert and others, imp. 8vo. 10/ net.
Reynolds's (Sir J.) Essays and Addresses, 8vo. 12/ net.
Sutherland's (W. G.) The Sign Writer and Glass Embosser, 4 parts, folio, 36/ net.
Wilkins's (A.) On the Nile with a Camera, 8vo. 21/ cl.

Poetry.

Abbotsford Series of Scottish Poets: Scottish Poetry of Eighteenth Century, Vol. 2, cr. 8vo. 5/ cl.
Virgil's Eclogues, translated into English Hexameter Verse by Right Hon. Sir G. O. Morgan, imp. 16mo. 4/6 net.

Philosophy.

Lindsay's (J.) Recent Advances in Theistic Philosophy of Religion, 8vo. 12/6 net.

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Wileman's (J. P.) Brazilian Exchange, 8vo. 5/ net.

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Wood's (W.) Famous British Warships and their Commanders, cr. 8vo. 6/ cl.

Geography and Travel.

Allen's (Grant) Historical Guides: Paris, Florence, 12mo. 3/6 each, net.
Cassell's Gazetteer of Great Britain and Ireland, Vol. 4, 7/6
Curzon's (Hon. R.) Visits to Monasteries of the Levant, cr. 8vo. 2/6 cl. (New Library, Vol. 3.)
Philips' New Handy General Atlas of the World, 40/ cl.
Steevens's (G. W.) The Land of the Dollar, cr. 8vo. 6/ cl.
Wood's (Major W. E.) Venezuela, or Two Years on the Spanish Main, 8vo. 7/6 cl.

Philology.

Evans's (Rev. D. S.) Dictionary of the Welsh Language, Part 4, royal 8vo. 14/ net.
Schoedelin's (E. T.) French Composition and Conversation, cr. 8vo. 2/6 cl.

Science.

Aristotle on Youth and Old Age, &c., translated, with Introduction, by W. Ogle, royal 8vo. 7/6 cl.
Briggs (W.) and Bryan's (G. H.) Advanced Mechanics: Vol. 2, Statics, cr. 8vo. 3/6 cl.
Cautley's (E.) The Natural and Artificial Methods of feeding Infants and Young Children, cr. 8vo. 7/6 cl.
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FOREIGN.

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Dibelius (F.) u. Brieger (T.): Beiträge zur sächsischen Kirchengeschichte, Part 11, 3m. 75.
Rupprecht (E.): Des Rätsels Lösung od. Beiträge zur richt. Lösg. des Pentateuchrätsels, Vol. 2, Part 2, 5m.

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Geography and Travel.

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Foureau (F.): Au Sahara, mes deux Missions de 1892 et 1893, 8fr.

Philology.

Lermina (J.) et Lévèque (H.): Dictionnaire Thématique Français-Argot, 10fr.

Science.

Doyen (E.) et Roussel (G.): Atlas de Microbiologie, 30fr.

General Literature.

Bidoire (P.) et Simonin (A.): Les Budgets Français, 3fr.
Bois (Le Comte A. du): Athénienne! 3fr. 50.
Brète (J. de la): L'Esprit souffle où il veut, 3fr. 50.
Chenevière (A.): L'Indulgente, 3fr. 50.
Coz (E.): La Meilleure Route, 2fr.
Dombre (R.): Le Médecin de Belle-Maman, 3fr. 50.
Lavedan (H.): Le Nouveau Jeu, 3fr. 50.
Lemonnier (C.): La Légende de Vie, "L'Ile Vierge," 3fr. 50.
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Madeleine (J.): Sésame, 3fr. 50.
Maël (P.): Le Bois d'Amour, 3fr. 50.
Maizeroy (R.): Joujou, 3fr. 50.
Pallain (G.): Les Douanes Françaises, 3 vols. 25fr.
Poiseux (A. de): Pauvres Gens, 3fr.
Sueur (A.): Crise de Jeunesse, 3fr. 50.

PROF. MASPERO'S 'STRUGGLE OF THE NATIONS.'

THE letter of Verax in your last issue amazes me. There is not a word of apology for the three wrong assumptions which he made in his previous communication.

1. He still makes the S.P.C.K. guilty of "this piece of literary bad faith" after he has learnt that there was no bad faith in the matter, and that the Society had no part in any modification which, with the author's consent, was made in the diction of the original.

2. He still thinks that the charge of "surreptitiously tampering" with the original text is sustainable "from an English public point of view," although the modifications in question were made with the consent of Prof. Maspero, and are not in real contradiction with his views. There are in other parts of the English edition extensions and modifications of the original text, made, in conjunction with Prof. Maspero, during the course of the translation, owing to further discoveries. Are these "from an English public point of view" "surreptitious tamperings with the text"?

3. He still maintains that the few modifications he notices are of sufficient importance to warrant his statement that Prof. Maspero—who, in a work published over ten years ago in its last edition, and some twenty years ago in its first edition, had explicitly "adopted the historical conclusions of Reuss and Wellhausen"—had now been made to "appear throughout as an orthodox traditionalist." I may safely leave all fair minds to judge of this assumption from a careful examination of the passages cited by Verax. To test his assumption on the most important point, I add the second series of citations and translations upon which he bases his charge that while in Prof. Maspero's view the narratives of Genesis were composed under the monarchy, in the translation something else is stated :—

2. "For Wellhausen's theory of the probable date of this episode [Gen. xxvii.], cf. Wellhausen"—P. 66, n. 4.

"The episode of Othniel and Chushan-rishathaim..... is by many critics rejected as spurious."—P. 685, n. 2.

"For Stade's view as to the later development of Judah, see....."—P. 702, n. 1.

"Budde.....endeavours to show that these events were attributed at a later date to Joshua."—P. 703, n. 2.

"Some critics think....."—P. 712.

"1 Sam. xxiv. thought by some writers to have been of much later date."—P. 717, n. 3.

"Sur l'âge probable de cette tradition, cf. Wellhausen....."

"..... repose, de l'aveu général, sur une tradition sans valeur."

"Sur la formation de Judah, et sur l'époque tardive à laquelle il se constitua définitivement sous son apparence historique, cf. Stade....."

"Sur ces faits, *qui ont été attribués plus tard* à la conquête de Josué, cf. Budde....."

"La tradition lui attribua plus tard....."

"1 Sam. xxiv., légende populaire dont la rédaction définitive est d'assez basse époque."

Any unprejudiced reader of the text and translation of these passages will see, I think, that Wellhausen's, Stade's, Budde's, and other critics' opinions are the base of both, and that there is no contradiction between the substance of the translation and the statements in the French text.

The fact seems to be clear that Verax, knowing the opinions expressed in Prof. Maspero's early volume on the ancient history of the East (published, I think, in 1878), was prepared to startle the world by proving (1) either that the venerable S.P.C.K. had accepted the views of the higher critics in regard to the Old Testament, or (2) that in the process of translation the Society had "surreptitiously tampered" with the text, making Prof. Maspero an "orthodox traditionalist." He must have been grievously disappointed when, with this view in his mind, he examined the English translation; still he thought that there was enough to warrant his assumption that there was surreptitious tampering, and hence this "storm in a teacup."

It may surprise him to learn that few, if any critics, Prof. Maspero included, now accept fully the "conclusions of Reuss and Wellhausen." There is no finality about such views. Here are Prof. Maspero's own words: "Je crois aussi qu'une réaction est utile contre l'abus qui a été fait de la critique du texte dans ce dernier temps, et, pour mon compte, j'ai cru ne devoir tenir que d'une partie des résultats auxquels elle arrive."

The public now know all the facts connected with the assumptions of Verax, and may be safely left to draw their own conclusions. Both author and translator will doubtless feel that they ought to have foreseen the requirements of his code of literary ethics, and not have dared to jointly alter anything, whether representing views of ten or twenty years ago or not, without advertising the fact beforehand.

EDMUND MCCLURE.

COUNT BESTUZHEV-RYUMIN.

IN Count Bestuzhev-Ryumin, whose death was recorded last week, Russia has lost one of her most scholarly and conscientious historians.

Konstantin Nikolaevich Bestuzhev-Ryumin, the scion of an ancient and illustrious family, in which rare political and diplomatic talent has been hereditary for generations, was born in 1829 at Kudreshkaya, in the government of Nizhny-Novgorod, and was educated at the local gymnasium and at the University of Moscow. From his earliest years he displayed a great fondness for historical studies. His father possessed a fine library, and there the lad passed most of his time, greedily devouring everything he could lay his hands upon. Plutarch and Karamzin were his especial favourites. At Moscow he diligently attended the lectures of such men as Solovev, Pogodin, Ryedkin, and Buslaev, and on completing his university course continued to reside at Moscow (1856 to 1859) as instructor of the Corps of Cadets, and assistant editor of the *Moskovskaya Vyedomosti*. At the end of 1859 he moved to St. Petersburg, and became one of the contributors to the *Otechesky Zapiski*, where most of his earlier articles first appeared, among which may be mentioned 'Slavyonophil'skoe uchenie i ego sud'bui v Russkoi Literaturye' ('Slavophil Teaching and its Fate in Russian History')—the first comprehensive and perfectly dispassionate critical exposition of Slavophilism. About the same time he helped to translate Buckle's 'History of Civilization in England' into Russian. In 1864 he became the editor of the *Zapiski* of the Geographical Society, and a member of the Archæological Commission. In 1865 he occupied the Chair of Russian History in the University of St. Petersburg, and three years later received the honorary degree of Doctor for his masterly dissertation 'O Sostanye Russkich Lyetopisei do kontsa XIV. vyeka' ('On the Composition of the Russian Chronicles to the End of the Fourteenth Century'). In 1872 appeared the first part of his *maximum opus*, the 'History of Russia,' which was immediately translated into German. A second part, carrying the history of the country down to the death of Ivan the Terrible, came out thirteen years later, but the work was then laid aside and never completed. Even as it stands, however, the 'Russkaya Istoria' is a permanent contribution to historical literature. Every page of it is marked by wide and deep research, critical acumen, and above all by absolute impartiality. Bestuzhev is one of the most objective of historians. He had a perfect horror of purely subjective philosophical theories, which he rightly regarded as unscientific. He was faithful to facts, and to facts alone, and he always began by submitting his documents to the most searching scrutiny. He was, indeed, one of the most thoroughgoing adherents of the modern historical school, and the bibliographical portions of his great work supply rich materials for future scholars to work upon. He was, moreover, as modest as he was learned, and always very chary of dogmatizing. It is a matter of regret, perhaps, that this eminent investigator should have given so much of his time to editorial and journalistic work, but it is to be hoped that his numerous scattered essays and dissertations will be collected and published in book form. He himself set the example in this respect by republishing some of his articles, fifteen years ago, in a volume entitled 'Biography i Kharakteristiki.' In 1882 Bestuzhev was prostrated by a severe illness, and sent to Italy for two years to recover his health. In 1890 he was made a member of the Imperial Academy. His death leaves a gap which it will not be easy to fill up.

R. NISBET BAIN.

HILARY, BISHOP OF CHICHESTER.

IN a recent communication to the *Athenæum* (October 31st, 1896, p. 601) I dealt with the great Robert Pullen, well known for his learning in Rome, as in England, under Stephen, and especially with the difficulties raised by his employment at Rome. I shall now deal with one who was his contemporary at Rome, his career in the English Church (though the fact has been strangely overlooked) having been broken for a time by employment at the Papal Court.

The life of Hilary, Bishop of Chichester, in the 'Dictionary of National Biography,' begins with the statement that he "was nominated to the bishopric in 1146 ('Chr. Petrob.'), and consecrated by Archbishop Theobald at Canterbury 3 Aug., 1147." The 'Peterborough Chronicle,' doubtless here cited through Le Neve's 'Fasti,' is a late authority of no independent value whatever for the period, and its statement that Hilary was "made bishop" in 1146 is, we shall see, a mere blunder, as indeed is suggested by its placing the event *after* the Council of Rheims (March, 1148). Nor does the writer seem to have known anything of Hilary's previous career. Now we have two separate authorities, confirmed independently by a third, for the fact that he had held an eminent position at the Papal Court, while from one of them we learn that he had previously been Dean of Christchurch (Twynham), Hants, then a college of secular canons. John of Hexham thus describes him at the time of his consecration as Bishop of Chichester :—

"Qui Hylarius in ministerio Henrici Wintoniæ episcopi plurimum gloriæ pretium emeruit. Postea ad ministerium Apostolici translatus in reddendis et prosequendis causis advocatus disertissimus et jurisconsultus peritus in curia Romana fuit."—'Sym. Dun.,' ii 321.

The Twynham Register (Cotton MS. Tib. D. vi.) thus describes his tenure of the house :—

"Successit Hillarius Wyntoniensis episcopi clericus, vitæ humilitatisque honestate præclarus, qui etiam præfatam in melius transferre cupiens, superna providentiæ gratia Romam ductus, et domini papæ electione apud Cicestriam pontificali decoratus infula,* in racionis discretionem omnia proposuit futura."—Folio 193d.

A charter of confirmation by Baldwin de Redvers is addressed to him as "Hyllario decano" ('Mon. Ang.,' vi. 304), so that he must have held the office before Baldwin became an earl (which seems to have been in 1140-1141). I also find him, as "Dean of Christchurch," attesting a charter of the Bishop of Winchester which must belong to 1139-1142. If a charter printed in the 'Monasticon' (vi. 305) can be trusted, he continued (as a pluralist) to hold the post so late as 1150, when he joined his former master, Henry, Bishop of Winchester, in transforming the college into a priory for canons regular.

The third authority which refers to his position at the Court of Rome is the 'Battle Abbey Chronicle,' which describes him at his accession (1147) as

"viro magnifico Hilario, qui Romanæ curiæ notitiam ac favorem plurimum obtinuerat."†

Again, it makes him assure the king, ten years later, that

"ego autem in curia illa omnibus notus sum, et cujus honestatis vel moralitatis sim omnibus ibidem commanentibus haud incognitum est."—P. 102.

It is clear, therefore, that Hilary was at Rome at the same time as Robert Pullen, although he is not mentioned among the "Englishmen in Italy" in Dr. Stubbs's 'Lectures on Mediæval and Modern History' (p. 132). It is further clear, at least to me, that it was the Pope himself who made him Bishop of Chichester. Apart from the "papæ electione" of the Twynham register, John of Hexham distinctly states :—

"Hylarius vero ex Apostolici præcepto jam fuit consecratus episcopus ecclesiæ Cicestriæ."—'Sym. Dun.,' ii. 321.

The whole account of Hilary's career for 1146-8 is most confused in the 'Dictionary of National Biography.' On July 24th, 1147, Hilary, then described as "clericus Apostolici," was elected to the vacant see of York by a portion of the chapter, the rest selecting Henry Murdac.‡ The dispute was referred to the Pope, who had evidently already selected Hilary for Chichester, as he was consecrated its bishop, "by the Pope's direction," only ten days later. The interest of this conclusion lies in its bearing on what is termed by Dr. Stubbs a question of "great importance,"§ namely, the "interference of the Popes in episcopal appointments."‖ It seems to me that the case of Hilary should clearly be added to those he enumerates as occurring under Stephen.¶

Hilary seems to have joined the king's party (perhaps through the influence of the Bishop of Winchester), for, according to the 'Historia Pontificalis,' he was one of the three bishops sent to the Pope, early in 1148, to "excuse" the absence of the English primate and bishops from the Council of Rheims.** It was on this occasion, or after Theobald's forfeiture, that Hilary, "excusing King Stephen to the Pope," received the sharp rebuke: "We thought we had created [in] thee a son of the Church of Rome; but we have created in thee an arrow and a sword."* He gave further offence to the Pope the same year (1148) when called upon, with two other bishops, to join Theobald at St. Omer in consecrating Gilbert Foliot Bishop of Hereford.† This they declined to do on high constitutional grounds, their appeal to the "antiquas consuetudines regni" curiously anticipating the Constitutions of Clarendon (1166).

The great interest attaching to the growth, at this period, of canon law and its increasing influence in England, gives importance to the fact that Hilary (a *protégé* of its patron Eugene III.) was a canonist. This, which is implied in the passage quoted from John of Hexham above, is certain from the style "Magister" applied to him on the previous page,‡ and accounts for that extreme form of pseudo-Isidorian doctrine by which he proved himself indeed a "son of the Church of Rome," but evoked from Henry II. that sudden explosion of wrath in the chapter-house at Colchester (1157).§

I need not discuss the part he took in the Becket controversy and the missions connected with it, for that is already familiar. But it is worth noting (as it seems to have escaped notice) that we may detect him in a "Magister Hilarius" who is mentioned, with bishops and abbots, among the assessors of the Papal legate Hicmar (the Cardinal Imarus) in a case between the Bishop of Rochester and his monks, heard in London about the beginning (I think) of 1145.‖ Hicmar has been represented as merely a Papal envoy sent to bring the pall to William, Archbishop of York. But from documents in Thorpe's 'Registrum Roffense' (p. 41) we learn that on his arrival the monks of Rochester appealed to him, as Papal legate, for redress against Ascelin their bishop. He thereupon summoned both parties to appear before him in London, and in virtue of his legatine authority ("auctoritate officii quo fungimur"), as he expressed it, decided the dispute in favour of the monks. Among his assessors were the great rivals Archbishop Theobald and the Bishop of Winchester, with the Bishops of Lincoln, Norwich, and Chichester; the Abbots of St. Albans, Westminster, Sherborne, Reading, and Ramsey; and the Priors of Bermondsey and Lewes. This remarkable assemblage would seem to have been overlooked. It proves, surely, that Cardinal Hicmar exercised true legatine functions, and that his mission therefore should be added to those enumerated by the Bishop of Oxford.¶

J. H. Round.

* Misprinted "insula" in 'Mon. Ang.,' vi. 304.
† Ed. Anglia Christiana Society, p. 67. It also speaks of him as "moribus honestis, artiumque liberalium præfulgens nitore" (p. 68).
‡ 'Sym. Dun.,' ii. 320; 'Historians of the Church of York,' ii. 225.
§ 'Const. Hist.,' 1878, iii. 318.
‖ *Ibid.*, pp. 302 *et seq.*
¶ *Ibid.*, pp. 303-4. He is made, in the 'Battle Abbey Chronicle' (p. 93), to say to Henry II., in 1157, that Stephen gave him the see; but this, even if exactly reported, does not, considering the circumstances, rebut the above evidence.
** Pertz's 'Monumenta,' xx. 519.

* Ralf de Diceto, i. 253.
† Pertz's 'Monumenta,' xx. 532.
‡ "Consenserunt in electione magistri Hylarii clerici Apostolici."—'Sym. Dun.,' ii. 320.
§ 'Chronicle of Battle Abbey,' pp. 90-92.
‖ For Imarus heard the case just before he was recalled to Rome by the accession of a new Pope, Eugene III.
¶ 'Const. Hist.,' 1878, iii. 297-9.

'DUMFRIES AND GALLOWAY.'

Monreith, January 16, 1897.

As the writer of your review of my book on 'Dumfries and Galloway' has distinctly impugned my good faith, will you have the courtesy to permit me a brief rejoinder? In the following paragraph he takes exception to my account of the murder of the Laird of Johnstone by Lord Maxwell :—

"He says no punishment followed on Lord Maxwell's burning of Dalfibble. It was one of the two charges on which he was beheaded. The other was the murder of Sir James Johnstone in 1608.....The late Mr. William McDowall.....somehow overlooked the exact scene of that famous assassination.....Sir William Fraser, writing after Mr. McDowall, has the same oversight. Sir Herbert—*really copying, though professedly quoting original authority*—of course follows."

The imputation in the words I have italicized is not only discreditable, but it is absolutely groundless. Of course I am familiar with Sir William Fraser's duplicate account of the transaction, and with Mr. McDowall's also, but I drew my narrative from the original record of Lord Maxwell's trial (Pitcairn's 'Criminal Trials,' vol. iii. pp. 28-53), no doubt the same source consulted by both these authors. Had your reviewer examined this record he would have found the reason why all of us have refrained from indicating the exact spot of the crime—namely, the discrepancy in the evidence on this point. In the "dittay" against the prisoner it is alleged that the murder was committed "ad moram inter Arthurstane et Trailflat." Sir Robert Maxwell of Spottis (an eye-witness) deponed that it took place "beyond the house of Beal"; William Johnstone of Lockerbie (another eye-witness) specifies a spot near "Cowart-croce"; and lastly, in the MS. 'History of Scotland' (Advocates' Library) it is stated that "thay mett on the hill besyde the place of Ellischeillis." As for Lord Maxwell's impunity for the burning of Dalfibble, it is true that it formed one of the three (not two, as your reviewer states) counts in the charge against him; but seeing that it was committed in February, 1602, and that Maxwell was not put on his trial till June 24th, 1609, after his slaughter of Sir James Johnstone, perhaps I am not in error in saying that it was committed with practical impunity.

In his anxiety to condemn my very imperfect work your reviewer has committed himself to some extraordinary statements. I will ask leave to advert to only two of them.

1. "The Scottish hostages of Edward I. in 1297 did not die in Lochmaben Castle.....they died in Carlisle." Here my critic has fallen into a singular trap. The story of the hostages appears in the account rendered to the King by the Bishop of Carlisle as Keeper of Carlisle Castle. It is printed in Raine's 'Letters from the Northern Registers,' pp. 154-157, and contains an account of wages and munitions sent "ad castrum de Loghmaban," including allowances for all the hostages, who are mentioned by name. But the marginal title runs as follows: "Monies paid to eleven hostages from Galloway in 1297-9; all of whom, save one, died at *Carlisle*." If my critic had read the Latin text instead of the English side-title, he would have detected the blunder, and spared me. For "Carlisle" Lochmaben should have been printed, which castle was at that time under the Bishop as Keeper of Carlisle.

2. "It is too evident that the omissions are explained by a harder word than 'forgetfulness.' For instance, it is stated that Kirkcudbright..... first became a royal burgh in 1455. It was a royal burgh under David II." I challenge your reviewer to make good that assertion. Kirkcudbright was a burgh of regality under the Douglas, until a charter was granted at Perth on the 26th of October, 1455, erecting it into a royal burgh. Is it possible that my critic has not learnt the difference between a burgh of regality and a royal burgh?

I forbear to notice several other points in the article, being unwilling to transgress further on your space, but several of them might be shown to involve a departure from the facts of history not less striking than those I have cited.

Herbert Maxwell.

*** We are sorry to have been led into the error of supposing that Sir Herbert's description of Sir James Johnstone's murder on pp. 217-219 of his book (beginning with "On" and ending with "together") was copied with a little paraphrasing from the description of it in the 'Book of Carlaverock,' vol. i. pp. 311-313 (beginning with "On" and ending with "together"). The coincidences seemed to us to make the thing indisputable; and, curiously enough, in his present letter Sir Herbert quotes Sir William Fraser when saying that he is quoting Pitcairn, for the phrase "beyond the house of Beal" is Sir William's; the actual words of the deposition in Pitcairn are "beyond the House of the Beal." We do not even now understand why Sir Herbert—independently,

he assures us, although Sir William had done it before him—selected this unidentified name to indicate a spot of which he did not know the whereabouts. There is really no discrepancy of evidence at all. The Ordnance Survey shows that Auchnane and Trailflat and Elshieshields are all within a narrow radius of the Murder Loch. They are all close to the moorland hill on the slope of which most probably some bield-house or place of shelter gave name to the House of the Beal, near which the fatal interview began. Now for the corrections. It is Sir Herbert who has fallen into the trap. The editorial note in the 'Letters' was perfectly right. The words *eodem castro* in the account referred to are distinguished from the reference to Lochmaben immediately above them. Mr. Bain's conclusion ('Calendar,' ii. 1179) that they denote the castle of Carlisle, as they do a few lines higher up the page, is demonstrated to be sound by a warrant for a further payment expressly saying that the hostages were at Carlisle (Bain's 'Cal.,' ii. 1300). To pass to Kirkcudbright. The ultimate criterion of a royal burgh as distinguished from a burgh of regality is the payment of burghal ferme to the Crown by provosts (*prepositi*), and this may be accompanied by the holding of chamberlain eyres in the town. The Exchequer Rolls, vol. i. pp. 303, 356, 357, show that in Kirkcudbright in 1330 and 1331 all these determinant characteristics existed.

Literary Gossip.

The legal representatives of Lord Byron and Lady Byron, from family reasons, acting in concert, desire to make it known that they have decided to exercise their rights of controlling the publication of all letters and documents to which those rights extend. They therefore give notice that they will take such legal steps as may be necessary to prevent the unauthorized publication of any papers by or relating to George Gordon, Lord Byron, and his wife Lady Byron.

There will be two articles about Mr. Coventry Patmore in the February magazines. Mr. Edmund Gosse in the *Contemporary Review* will put on record some interesting reminiscences of a friendship lasting many years, while Mr. Louis Garvin contributes to the *Fortnightly Review* a purely literary appreciation.

Under the title of "Oxford Classical Texts," the Delegates of the Clarendon Press undertook some time ago the preparation, for use in universities and schools, of a uniform series of Greek and Latin authors. They will be printed on good paper, from type specially cast for them, and will be issued at a low price. The text will be based in each instance on the best manuscripts, and will admit only the most convincing and necessary emendations. The following have been definitely promised:—Greek: Æschylus, edited by Mr. A. Sidgwick, Reader in Greek in the University of Oxford; Apollonius Rhodius, edited by Mr. R. C. Seaton, of Jesus College, Cambridge; Aristophanes, edited by Mr. W. M. Geldart, Fellow of St. John's College, Oxford, and Mr. F. W. Hall; Demosthenes, edited by Prof. S. H. Butcher; Euripides, edited by Prof. Murray, of Glasgow; Herodotus, edited by the Rev. G. C. Richards, of Cardiff; Homer, edited by the Provost of Oriel and Mr. T. W. Allen, of Queen's College, Oxford; Pindar, edited by Prof. W. R. Hardie, of Edinburgh; Plato, Vols. I. and II., edited by Prof. Burnet, of St. Andrews; 'The Republic' of Plato, edited by the Rev. E. J. Palmer, of Balliol; and Thucydides, edited by Mr. Stuart Jones, of Trinity College, Oxford. Latin: 'Cicero's Orations,' edited by Mr. A. C. Clark, of Queen's College, Oxford, Mr. S. G. Owen, of Christ Church, and the Rev. W. Y. Fausset; 'Cicero's Rhetorical Works,' edited by Prof. Wilkins, of Manchester; Juvenal and Persius, edited by Mr. S. G. Owen; Lucretius, edited by Mr. C. Bailey, of Exeter College; Plautus, edited by Mr. W. M. Lindsay, of Jesus College, Oxford; Propertius, edited by Mr. Phillimore, of Christ Church; Sallust, edited by Mr. A. M. Cook, of Wadham; Tacitus, edited by the Rev. H. Furneaux; Velleius Paterculus, edited by Prof. Robinson Ellis; and Virgil, edited by Mr. F. A. Hirtzel, of Brasenose.

The February number of *Cosmopolis* will contain a complete story by Anthony Hope, entitled 'The Necessary Resources.' Pierre Loti is to contribute an article on Felix Poppenberg, and M. Anatole France a short story entitled 'Mlle. Roscane.'

The February number of the *Cornhill Magazine* contains as its anniversary study—a special feature of the new series—an article by Major-General F. Maurice, C.B., on 'The Wreck of the Birkenhead,' in which he gives an account of the effect produced at a university lecture by the reading of Sir F. H. Doyle's poem on that disaster by the Rev. F. D. Maurice, the writer's father. Prof. Goldwin Smith contributes a critical essay on Canning; Mrs. A. Murray Smith supplements her previous studies on Westminster Abbey in 'Two Centuries of National Monuments'; and Canon Rawnsley, in a paper on the 'National Trust for Places of Historic Interest or Natural Beauty,' calls the attention of those who are anxious to commemorate the Queen's year to the aims and operations of that body. Mr. Pemberton-Grund continues his study of 'The Duels of All Nations,' the present instalment being devoted to those of America; and other articles include 'The Youth of the Napiers,' by Mr. Stephen Gwynn, and 'Diet and Medicine in China,' by Mr. E. H. Parker.

The second portion of Prof. W. M. Ramsay's 'Cities and Bishoprics of Phrygia,' completing the larger half of the book, will be published very shortly by the Clarendon Press. It deals with West and West Central Phrygia, and contains chapters on Eumeneia, Apameia, the Banaz-Ova, Akmonia and the Akmonian diocese, the Pentapolis of Phrygia, and on the Christian inscriptions of South-Western and Central Phrygia, the Jews in Phrygia, and the line of the trade route to the East. The author hopes that henceforward the North-Galatian theory of St. Paul's travels will be banished from scientific works, and that the Christian origin of the famous sepulchral inscription of Avircius will cease to be a matter of controversy.

A life of James Thomson, the poet of 'The Seasons,' has been written by Mr. Beresford Chancellor, and is to appear in weekly instalments in the *Richmond and Twickenham Times*.

Mr. Charles Edmonds, who died at Hastings on January 14th, used to be well known to literary men and lovers of books. He was born in 1816 at Alpha Road, St. John's Wood, the youngest son of Mr. David Barrett Edmonds, who was for many years in the War Office at the Tower of London. He was not originally intended for a bookseller, but, urged by his fondness for books, he persuaded his father to apprentice him to Mr. Henry G. Bohn, whose guinea catalogue he compiled. He afterwards went to Messrs. Willis & Sotheran's, 136, Strand, where he was for many years, and later on with Messrs. Sotheran & Co., 36, Piccadilly. His chief claim to fame was his discovery in 1867, in the library of Sir Charles Isham at Lamport Hall, of the 1599 edition of 'Venus and Adonis' and of other rare books of the Elizabethan period.

They had been collected about the time of their publication by Thomas Isham, who died in 1605, and some of them were recently secured by the British Museum. Messrs. Sotheran brought out for Mr. Edmonds a series of "Isham Reprints," containing, besides 'Venus and Adonis' and 'The Passionate Pilgrime,' 'Newes out of Powles Churchyarde,' 'Epigrammes written by Sir John Davies,' &c. He also edited the 'Basilicon Doron' and the 'Lamport Garland of Old Poetry' for the Roxburghe Club. Among his other publications were the 'Poetry of the Anti-Jacobin' and Mr. Nethercote's work on the 'Pytchley Hunt.' Mr. Edmonds twice established himself as a bookseller at Birmingham, but he returned to Messrs. Sotheran, with whom he remained as long as his health permitted.

The Bishop of St. David's, who died last week, if no great theologian, was an excellent scholar, although he published nothing more important than a set of notes on the 'Œdipus Tyrannus.' His chief work was his excellent 'History of St. David's,' written in conjunction with Mr. Freeman. He also wrote upon 'The Gael in Gwynned.'—Sir Travers Twiss, who died on the same day as the Bishop, began his career by publishing an abridgment of Niebuhr's 'Roman History' and an edition of Livy. He wrote pamphlets on the Oregon Question, on the Sleswick-Holstein imbroglio, and the Ecclesiastical Titles Bill. He published treatises on 'The Law of Nations.' Besides he edited 'The Black Book of the Admiralty,' Bracton's 'De Legibus et Consuetudinibus Angliæ' (six volumes), and also Glanville's treatise for the Rolls Series.

Mr. Joseph Jacobs has returned from a lecturing tour in the United States, in which he has delivered courses on English style before Johns Hopkins University, on the fables of Æsop before the Brooklyn Institute, and on Brer Rabbit and Buddha before the universities of Pennsylvania and Chicago.

A special committee, nominated by several of the associations which represent the interests of secondary schools in England, is about to collect and report upon the mass of evidence and opinion which has accumulated for some years past in favour of the systematic training of secondary teachers. An advance upon these lines is, perhaps, one of the most probable achievements of the extraordinary energy recently displayed by the teaching profession.

THE Welsh Eisteddfod is to have a counterpart in Ireland. Provision is being made for the celebration of the first "Oireachtas" this year, at which prizes will be offered for the best recitations, essays, poems, and songs in the Irish language.

THE three Welsh Congregational colleges of Carmarthen, Bala-Bangor, and Brecon have now agreed to consider a plan of amalgamation, under which they would jointly prepare candidates for the B.D. degree, the examination to be open to graduates in Arts of the University of Wales. The recent death of Dr. Morris and Dr. Herber Evans, the principals of two of these colleges, has facilitated the agreement.

BOTH Messrs. Sotheby's and Messrs. Christie's auction-rooms are more or less in the hands of the builders, and extensive alterations will be completed during the next few months. In each instance an additional gallery will be added. It is interesting to note that "Sotheby's" has only experienced the inconvenience of a "move" about three times in its long life of over a century and a half; whilst Christie's, which started in Pall Mall (the original site is not now discoverable), has simply migrated from that thoroughfare to King Street, its present headquarters—not a bad record for a hundred and thirty years.

LIEUT.-GENERAL M'LEOD INNES, V.C., whose 'Lucknow and Oude in the Mutiny' is now in its second edition, has in the press another and briefer volume, covering the whole field of the Mutiny. 'The Sepoy Revolt,' the title selected, will be issued early next month by Messrs. A. D. Innes & Co.

ARCHBISHOP IRELAND, of the Western-American diocese of St. Paul, whose name and work have been made known to English readers by Mr. Bodley, is about to appear as an author. 'The Church and Modern Society' will be the name of his book.

AN index volume to the ten volumes of 'Book-Prices Current' already published is in preparation.

THE Russian Imperial Academy of the Sciences, which had discontinued the publication of the great national dictionary of the Russian language on account of the death of its editor, Prof. de Grote, has just decreed the resumption of the task, and entrusted its direction to Mr. Schakhmatov, one of its Academicians. The last volume published had reached the letter E.

THE well-known philosopher and theologian Prof. Eduard Zeller, who is now in his eighty-third year, celebrated his fifty years' *Professorenjubiläum* on the 12th inst. at Stuttgart, whither several universities sent deputations with congratulatory addresses.

THE distinguished Swedish poet and physician Karl Herman Sätherberg died at Stockholm on the 9th inst. He was born at Tumba in 1812, and was educated at Strengnäs and Upsala, where he took his medical degree. In 1847 he became the President of the Orthopædic Institute in Stockholm, a post which he retained until 1879. His lyrical and descriptive poems, of which 'Alfhilda' is the best known, fill several volumes, and he was the author of a cycle of verse descriptive of the career of Linnæus and entitled 'The King of Flowers.' In 1896 Sätherberg published his memoirs. His contributions to medico-gymnastic literature are considerable.

MESSRS. WARRINGTON tell us that we were wrong in our guess that the 'Imperial Calendar' was formerly called the 'Royal.' The 'Royal' expired three years ago. Since its foundation in 1809, the 'Imperial' has always borne the same title.

FROM America the news reaches us of the death of Mr. Horatio Hale at the age of seventy-nine. We must defer our memoir of him till next week.

THE Parliamentary Papers of the week include the Annual Report of the Deputy Keeper of the Public Records (1*s.*).

SCIENCE

GEOGRAPHICAL LITERATURE.

THE new volume of "Stanford's Compendium of Geography and Travel (New Issue)" is *Asia: Vol. II. Southern and Western Asia.* It is from the pen of Mr. A. H. Keane, author of the excellent 'Africa' in the same series, and is, of course, published by Mr. Edward Stanford. We have noted in it a considerable number of trifling inaccuracies, of which we must name a few. Ali Musjid was not "stormed" in the last Afghan war, but shelled by field batteries at long range without result, and evacuated by the Afghans in the night when they found that troops had climbed the hills around and reached the western side of the Khyber defile. To have stormed it would have been very difficult had it been held. "Extremely romantic" is an odd description of the Quetta valley. Three fine rocky mountains are seen from it, and in Quetta itself there are poplars and willows; but there is finer scenery in all parts of Afghanistan and Baluchistan, which are under description, and in which the Quetta valley is thus picked out. "Mr. Salter Payne" (twice) is a misdescription of the Amir's factotum. Fort Sandeman, where there is a large British garrison, is omitted on the map; and "Musakheyl," which is marked, is not a place, but a tribe of nomads in tents. The remarkable military roads constructed in these frontier districts are neither marked on the map nor named in the text, and the Upper Zhob is marked as though its course was only conjectural, although it has been surveyed. Galle is described as an important harbour and port of call for steamers, although it is so bad a harbour that immense expenditure has long since been incurred on Colombo, which is geographically less well situate, and the mail steamers now touch at Colombo in place of Galle. "The famous fortress of Gwalior" is safe, but the addition, "one of the largest and strongest in the empire," suggests that it is a modern or British stronghold, such as Quetta or Rawul-Pindi, even if not a rival of Halifax, Gibraltar, or Malta. "There are three armies, belonging to the Presidencies of Bengal, Madras, and Bombay respectively, each army having a commander-in-chief," has long ceased to be true of India. There is now, by statute of the Parliament of the United Kingdom, but one army with one commander-in-chief, and by Indian military arrangement that army is divided under four commands. At p. 222 there is a confusion about the rivers of Siam, in which we fail to discover the author's meaning. In an account of the Meinam we are told that "the Mekhong is really an independent river, although.....often represented as a branch of the Meinam." In the account of Cyprus we are told that the locusts have been "nearly extirpated." The annual reports show that, though nearly extirpated in each "locust campaign," the insects continue every few years to form a heavy drain on the finance of the island. The Imperial grant to Cyprus is said to have "gradually fallen from 55,000*l.* in 1888 to *nil* in 1893." But there were two applications to Parliament last year in a single session, one towards the deficit of 1895-6, and one towards the deficit of 1896-7. No one would guess from the cut given for "Erzerum" that it is now a modern fortress of the first class, which is, indeed, about the only thing worth knowing in connexion with it. We are told of Perim that "the English batteries completely command the approaches of the Red Sea," which is entirely untrue, as the chart will show. A few pages further on the author says that Aden and "Perim command the whole of the Red and Arabian Seas, and keep open the water highway." Without the command of the sea Aden and Perim could do nothing except surrender to the power or alliance which possessed it. With that command they are useful ports, but in themselves they command nothing, any more than the French forts on the African shore "command" the channel between there and Perim, or than the Turkish fort at Bab-el-Mandeb commands the Red Sea. The spelling throughout the text is in conflict with that adopted for the maps, *e.g.*, "Sawakin" and "Suakin," "Bushahr" and "Bushire," "Rasht" and "Resht," "Ispafan" and "Ispahan," and many others. The author proves the complicity of the Turkish Government in the massacres in Armenia from the fact that the Kurdish nomads were organized as a corps of cavalry named after the Sultan, and co-operated with Turkish troops in butchery. But the organization of the Hamadieh cavalry was stated some years ago to be a German military reform pressed on the Sultan in imitation of the reorganization of the Cossack cavalry of Russia.

The Continent of America: its Discovery and its Baptism. By John Boyd Thacher. (New York, Benjamin.)—The author, a well-known American bibliophile, has produced a work attractively written, sumptuously printed, and liberally illustrated with facsimiles of ancient maps and documents, but he has almost completely failed to throw fresh light upon controverted points—nay, some of the old hypotheses advocated by him have long since been abandoned by competent critics. His "chief purpose has been to establish the time and place of the naming of America," but only 54 out of a total of 270 pages are devoted to this subject. He follows good leaders when he identifies Watling Island with Guanahani; but in his account of Vespucci's voyages he blindly surrenders himself to the guidance of Varnhagen. He credits Vespucci with having on his apocryphal first voyage discovered the mainland of America, and believes him to have had serious combats with the natives of the Bermudas, notwithstanding the fact that these islands, when discovered, were found to be uninhabited. The part happily headed "The Baptismal Font of America" deals with St. Dié, and the company of geographers attracted thither by Duke René. This and the following part (which deals fully with Waldseemüller's 'Cosmographiæ Introductio') are by far the most satisfactory sections of the work. Mr. Thacher describes fully the four alleged editions of that work, and confirms the opinion of Mr. Henry C. Murphy, of Brooklyn, that the copy picked up by Mr. Eyriès at a Paris bookstall for 2*d.*, and now in the Lenox Library, is not an original edition at all, but is made up by the introduction into the genuine first edition of four leaves from later editions. The maps of the world and of Europe referred to in this little book, and in a small treatise by Ringmann, published at Strasbourg in 1511, are no doubt lost, although some of the maps in the Ptolemy of 1513 may be reductions from them; but not so the globe, as supposed by the author, for M. Gallois and other competent critics have shown that the globe for-

merly in the Hauslab Collection, and now in that of Prince Liechtenstein, is the one referred to by Waldseemüller as having been published by him in 1507. Many reprints and quotations from the works under discussion are given, and among these there are some reflections of Ringmann when examining Waldseemüller's map of Europe, which seem so appropriate to the present time that we cannot resist the temptation of reproducing them :—

"In regarding this map of Europe and considering how powerful is Spain, how rich and warlike is France, how great is Germany and how robust are her men, how strong is Great Britain, how brave is Poland, how valiant is Hungary, and how rich, courageous, and experienced in the military art is Italy, I could not but regret most grievously the cruel, harmful, and dreadful wars which our princes wage.....while they leave the Turk and the enemies of our faith to spill Christian blood, destroy cities, and devastate countries, burn churches, carry off our daughters, violate our wives, and commit the greatest crimes. On the other hand, if they would but give up these serious and perilous quarrels.....if, adopting peace and uniting their forces, they would take up arms against the common enemy, they would easily subjugate the entire world, and cause the blessed Saviour.....to be the object of worship by all nations."

Messrs. Rivington, Percival & Co. publish Vol. IV. (*Europe*) of *A New Manual of Geography for Middle and Higher Forms*, a volume which is free from the errors we have lately been forced to point out in several other manuals of geography. It is from the pen of Mr. E. R. Wethey.

ASTRONOMICAL NOTES.

THE Rev. Dr. Anderson, of Edinburgh, has discovered the variability of a star in the constellation Andromeda not hitherto catalogued. Its approximate place is R.A. $0^h\ 42^m\ 14^s$, N.P.D. 55° 7′. A slight increase in brightness was noticed between October 22nd and November 8th, 1896, when the magnitude was 8·5; subsequently it diminished, and was only 9·4 on December 24th.

The comet (*f*, 1896) which was discovered by Mr. Perrine at the Lick Observatory on the 2nd of November will, according to the calculations of Dr. Knopf, of Jena, arrive at perihelion on the 8th prox., at the distance from the sun of 1·062 in terms of the earth's mean distance. It will continue to approach the earth and increase in apparent brightness until the month of April, but will be visible only in the southern hemisphere, being throughout February and March in the eastern part of the constellation Sagittarius, and moving in a south-westerly direction.

The comet (*g*, 1896) which was discovered by the same astronomer on the night of the 8th of December proves to be moving in an elliptic orbit, the period of which, according to Dr. Ristenpart, of Heidelberg, amounts to about seven years, and the elements present a striking resemblance to those of the lost comet of Biela. It is now in the south-western part of the constellation Orion, but will soon be out of the reach of any but the most powerful telescopes.

Mr. R. G. Aitken, of the Lick Observatory, communicates to No. 3395 of the *Astronomische Nachrichten* a series of double-star measures obtained with the 12-inch and 36-inch equatorials of that observatory in the years 1895 and 1896.

We regret to announce the death of Mr. T. G. E. Elger, F.R.A.S., which occurred at Bedford on the 9th inst., in the sixtieth year of his age. Though Mr. Elger made also some valuable planetary and other observations, he is chiefly known as an astronomer for his numerous contributions to selenography, and for his excellent work on the moon, which was published in 1895, and contains a full description and map of its principal physical features, written in a way to make the subject of general interest. Mr. Elger was director of the lunar section of the British Astronomical Association, and contributed a valuable series of selenographical notes to the *Observatory*.

SOCIETIES.

STATISTICAL.—*Jan.* 19.—A paper 'On Local Death-Rates in England and Wales in the Ten Years 1881-90' was read by Mr. T. A. Welton.

METEOROLOGICAL.—*Jan.* 20.—*Annual General Meeting.*—Mr. E. Mawley, President, in the chair.—The Secretary read the report of the Council, which showed that the Society had made steady progress during the past year, there being an increase of seventeen in the number of Fellows.—The President then delivered an address on 'Shade Temperatures.'

INSTITUTION OF CIVIL ENGINEERS.—*Jan.* 15.—*Students' Meeting.*—A paper 'On the Monier System of Construction' was read by Mr. W. Beer.

MATHEMATICAL.—*Jan.* 14.—Prof. Elliott, President, in the chair.—Mr. W. H. Blythe and Prof. E. H. Moore were elected Members.—Prof. Sylvester spoke at some length on the partition of an even number into two primes, and answered numerous questions which were put to him.—Mr. J. J. Walker gave a solution of a certain quadratic vector equation.—The titles of the following papers were read: 'Supplementary Note on Matrices,' by Mr. J. Brill,—and 'Some Properties of Bessel's Functions,' by Dr. Hobson.—Mr. T. I. Dewar exhibited, with the aid of stereoscopes, a large number of diagrams of the algebraic catenary.

HUGUENOT.—*Jan.* 13.—Sir H. W. Peek, Bart., President, in the chair.—Messrs. D. J. V. Durell, C. Mercier, G. B. Reid, C. P. Taylor, and C. M. Tenison were elected Fellows.—The State Library of Pennsylvania was also entered as subscribing.—A paper was read 'On the Walloon Industries of Canterbury in the Sixteenth and Seventeenth Centuries,' by Mr. F. W. Cross, and several contemporary MSS. relating to the subject were exhibited.

MEETINGS FOR THE ENSUING WEEK.

MON.	London Institution, 5.—'Capillary Ripples,' Prof. C. V. Boys.
—	Institute of Actuaries, 7.—'Rates of Mortality in certain Parts of Africa,' Mr. A. E. Sprague.
—	Aristotelian, 8.—'The Fundamental Nature of the Religious Consciousness,' Mr. A. Bontwood.
—	Society of Arts, 8.—'Material and Design in Pottery,' Lecture II., Mr. W. Burton (Cantor Lecture.)
—	Surveyors Institution, 8.—Adjourned Discussion 'On the Future Development of the Surveyors' Institution.'
—	Geographical, 8½.—'An Expedition across Spitzbergen,' Sir W. M. Conway.
TUES.	Royal Institution, 3.—'Animal Electricity,' Prof. A. D. Waller.
—	Society of Arts, 8.—'The Artistic Treatment of Heraldry,' Mr. W. H. St. John Hope.
—	Civil Engineers, 8.—'The Diversion of the Periyar,' Col. J. Pennycuick.
WED.	United Service Institution, 3.—'Shorthand in the Army,' Capt. J. E. Caunter.
—	Society of Arts, 8.—'Voice Production,' Mr. W. Nicholl.
THURS.	Royal Institution, 3.—'Some Secrets of Crystals,' Prof. H. A. Miers.
—	Royal, 4.
—	Society of Arts, 4½.—'The Moral Advance of the Peoples of India during the Reign of Queen Victoria,' Mr. W. Lee-Warner.
—	London Institution, 6.—'The Golden Age of English Illustration,' Mr. J. Pennell.
—	Electrical Engineers, 8.—'Electrical Interlocking the Block and Mechanical Signals on Railways,' Mr. F. I. Hollins.
—	Society of Arts, 8.—'The Mechanical Production of Cold,' Prof. J. A. Ewing. (Howard Lecture.)
FRI.	Philological, 8.—'Manuscripts, Metre, and Grammar of Chaucer's "Troilus,"' Prof. McCormick.
—	Civil Engineers, 8.—'An Experimental Investigation of the Efficiency of a Pelton Waterwheel,' Mr. S. H. Barraclough. (Students' Meeting.)
—	Royal Institution, 9.—'The Polarization of the Electric Ray,' Prof. Jagadis Chunder Bose.
SAT.	Royal Institution, 3.—'Neglected Italian and French Composers,' Mr. C. Armbruster.

Science Gossip.

THE Marquis of Bute has provided funds for the erection of a new suite of medical class-rooms at St. Andrews University, as well as an endowment for two years of the lectureship on physiology, to which Miss Umpherston has been appointed.

PROF. KÖLLIKER will celebrate on July 6th the fifty years' jubilee of his professorial activity at Würzburg. On the same day falls his eightieth birthday.

THE sixty-ninth congress of the German Naturforscher und Aerzte will be held at Brunswick from the 19th to the 25th of September, and is to consist of not fewer than thirty-three scientific sections.

MR. HOWARTH and Mr. Platnauer have published an excellent *Report of Proceedings* (Dulau) at the Glasgow meeting of the Museums Association last summer.

FINE ARTS

Old Cornish Crosses. By A. G. Langdon. Illustrated. (Truro, Pollard.)

MR. LANGDON, whose previous labours in behalf of Cornish antiquities entitle him to a lofty monolith in elvan (may its occasion be long delayed!), undertook an arduous task when he resolved to prepare this monograph on a complex and difficult subject. He says truly that Cornwall contains many more than three hundred crosses, to say nothing of pillar and inscribed stones, coped stones, and recumbent cross-slabs. To each he devotes a reasonable amount of space; of a very large proportion he supplies cuts to the accuracy of which we can in many instances bear testimony from personal knowledge, but of several classes of these antiquities he has described, and of others, such as bases deprived of their stems, of which he notices only "thirty or forty," we are in a position to say that his lists are far from complete. For example, speaking from memory only, we may mention that there is a good specimen at Roscarrock Cross, Trelights, Port Isaac, and another remaining by the roadside between the Gannell and Crantock churchtown. The former is in St. Endellion parish; the second in that of Crantock. From Morwenstow in the north to the Lizard these bases are to be found by dozens, and their frequency, taken with the much greater numbers of crosses still standing, shows how many must have been in existence before time, ignorance, and greed destroyed the majority. It is only in districts where granite and other materials of unusual durability exist that anything like so many relics of the kind are still to be found; where slate was common, as in parts of Cornwall and Derbyshire, hardly any remain, although formerly they were no doubt quite as numerous. From similar causes the crosses of limestone, sandstone, and other friable substances, which once crowded the Midland and Southern counties, have comparatively seldom survived. Few Gothic crosses made of sandstone retain in churchyards their sculptured heads.

While commenting with justifiable pride, such as every Cornishman must feel, upon the number of these memorials still existing in the West, Mr. Langdon does not make due allowance for the causes of their survival in hundreds. When, too, he deals with the motives of those who set them up, he, it seems to us, leaves his readers a little in the dark. These are trivial shortcomings in the performance of a prodigious task. It was time, too, that an indomitable enthusiast should arise to record the existence and exact positions of these ancient and humble, yet characteristic relics. Thus it is known to antiquaries that a Cornishman once actually gave to a stranger from Sussex a four-holed cross of grey elvan, with a panelled shaft and the sacred emblem enclosed by a glory; in short, a specimen of the first class. The stranger caused it to be set up in the grounds of the Manor House at Eastbourne, where it now is, with a brass plate screwed to the back of it! No wonder Mr. Langdon wrings his hands over it, as he does over another

cross of the same sort from St. Michael Penkivel, which has traversed the Atlantic and been placed in the church of Dundas, Ontario! May the earth lie heavy upon Davies Gilbert, who, though he was President of the Royal Society, was guilty of one of these unpatriotic deeds; but what charity can cover the shame of the Cornishman who parted with the two crosses an informant of Mr. Langdon's once saw in a garden in Westminster Bridge Road?

A considerable proportion of these relics have been recovered from stone hedges, where labourers preserved them by building them in; at least as many have been found converted into gate-posts; others still exist as bars of stiles and are hourly trodden on; chance has revealed not a few lying face downwards upon lonely moors, by out-of-the-way roadsides or footpaths, as at "Rosepletha" (should be Rhospletha), in St. Levan-in-Penwith, or in open fields, as at Tresinney-in-Advent, a slender example nearly 9 ft. high. At St. Breock-in-Pyder the natives, proud of their relic, duly whitewashed its face and joined its head to its stem with an iron clamp; at Quethiock, near Menheniot, a magnificent specimen 13 ft. high, and enriched with scroll-work, a triquetra knot, plait-work, an equal-limbed cross, and a glory, was broken in half with hammers and its halves used for opposite gate-posts; at St. Teath, Trigg Minor, nearly as good a specimen was used as a bridge over a pond, and later its fragments served as coping for a wall and to carry the pivoting of the churchyard gates; at Redgate, St. Cleer, an exceedingly fine stone inscribed in Saxon minuscule letters, on behalf of a Cornish prince of the ninth century, "Doniert rogavit pro anima," lay in a pit for many years, although Camden and others recorded its existence and value; at Lanhydrock, Bodmin, the four-armed cross was deprived of its glory and thrown down upon the ground, to remain there for many years. A last instance of this record of ignorance and indifference is the tallest cross in Cornwall, now in the churchyard at St. Mylor, Falmouth, said to have originally marked the grave of St. Mylor himself, which, in 1870, was found head downwards, doing duty as a prop for the south wall of the church! This magnificent monolith of granite is 17 ft. 6 in. high, has a round head (cross and glory) 2 ft. in diameter, and is 1 ft. 4 in. square at the foot of the stem. It is a pity that, when again placed upright, the stem was set 7 ft. in the earth, so that the apparent height of the monument is only about 10 ft.

Mr. Langdon furnishes a brief account of his conclusions as to the introduction of Christianity into Cornwall, a matter of great moment for those who wish to date these crosses; but he wisely takes no notice of the wild suggestion that these relics, or at least some of them, are older in date than the introduction of Christianity. We have, in fact, no authority for affirming that this event happened before the fourth century. On the other hand, it does not seem likely that, while British bishops from districts much more remote attended the Council of Arles, early in the fourth century, a province which was in much closer relationship with the Continent than Ireland remained in pagan darkness while Hibernia and Cumbria, and even Wales, called themselves Christian provinces. It is certain that in Cornwall quite early in the fifth century the Pelagian heresy sorely vexed the Gallic bishops Germanus and Lupus; therefore we infer some sort of Christianity prevailed there. There is on this account, then, no reason for refusing older dates than, say, A.D. 420 to some of the Cornish crosses. The historical evidence is not sufficient to settle the question, while the style of what remains is rude enough. Only one thing is quite certain: the influence of Ireland upon the art as well as the religion of Cornwall has been exaggerated. As the dedications of the churches of the province distinctly show, most of the missionary saints of the county bore Gaulish, Breton, or Welsh names, generally in Latinized forms. The same inference is clear from the fact remarked by Mr. Langdon, that "the Celtic patterns on the Cornish crosses are more akin to those occurring in Wales than to those of Ireland, Scotland, or Northumbria. There are a few Christian inscribed stones in Brittany that have points in common with those of Cornwall." This is just what one would expect, for the set of trade and intercourse from Cornwall to Brittany was much stronger than from Cornwall towards Wales or Ireland. The sum of our own inquiries is that the highly characteristic patterns existing in the West are more closely allied to such few examples as remain in Brittany than to the more numerous relics in Wales. They are ruder in Cornwall and Brittany than in Wales, and still more so than in Ireland. But mere rudeness of design cannot settle the age of any of them.

This book contains capital remarks upon the relation between the crosses and those inscribed stones of which, as our author rightly has it, "Cornwall can proudly boast the possession" of much the largest share. These latter bearing the Chi Rho monogram of the well-known form indicate that some of both cannot be less ancient than the seventh century. They may, indeed, be, and very probably are, as old as the fifth century, or even the preceding one:—

> "The presence of this monogram on Cornish stones is evidence not only of their great age, but likewise tends to show that Christianity must have been introduced into Cornwall at a very early period."

This is the very safe conclusion of a somewhat over-cautious antiquary. At Phillack and in St. Helen's Chapel, Cape Cornwall, are two examples of the ancient Chi Rho monogram; others, not quite so old, appear at Southhill, at St. Just-in-Penwith, and Doydon. On the back of the pillar stone at Casteldôr is a Tau cross; equal-limbed crosses are carved or incised on a number of the upright stones in view throughout this book, while a large proportion of the remainder, exhibiting crosses of the Latin form, may presumably, but not positively, be dated later.

To us it has always appeared clear that caprice, if not sheer ignorance or indifference, had a very great deal to do with the delineation of these crosses upon the monoliths. If we did not know better, it would be easy to suppose that St. Andrew was referred to by many a cross saltire. At Ludgvan-in-Penwith there is a quaint cross which is quite lop-sided, so careless was the carver. When the crucifix is carved on cross-heads, whether with or without the glory, as in the stone (by the natives called "Paul") which is mounted on the churchyard wall of St. Paul, Mousehole, the legs are placed in the earlier or Byzantine manner, *i.e.*, side by side, not being crossed at the ankles. Far the greater number of these effigies are so arranged all over the county. There can be little doubt that the relic at St. Paul dates from about 675 at the very least. On the back of the cross are the five bosses referring to the Five Wounds of Christ. A man now living in St. Paul remembers this precious sculpture standing in a neighbouring stone hedge, from which it was removed to the churchyard wall. It ought to be again removed, so as to be out of the reach of the boys who are spoiling it. It is one of the finest examples of the kind, and we commend it to the zealous care of the learned Rector of St. Paul. There are similar crosses at St. Wendron-in-Kerrier, at St. Buryan-in-Penwith, and at St. Erth, near Hayle. It seems to us that the same hand carved them all, and that they are clearly of the same age.

The "Probable Object of the Erection of the Crosses" is the title of a chapter upon which Mr. Langdon has expended much learning and acumen. He proves that many of them were intended to indicate the way to the churches — at least, they often occur alongside churchpaths and point churchwards; some were landmarks; many may have stood at the intersection of roads upon those vast moorlands which, in earlier days, occupied an even larger part of Cornwall than now.

ANNUALS.

The Year's Art, 1897 (Virtue & Co.), does not in this, its eighteenth volume, depart from the traditions of its useful career. This volume opens with a rather whimsical "*résumé* of the art work" of 1896 by Mr. R. A. M. Stevenson, and a much sounder series of notes on architecture by Mr. H. Statham, who writes without prejudices and fancies of any kind, although he is not nearly so amusing, we must confess, as his colleague. If we except an exaggerated estimate of the importance of the labours of the late William Morris in developing the applied arts — an estimate which makes hardly any allowance for the labours of anybody else in the same direction—we have nothing but praise for the less ambitious elements of the book. We sympathize with the managers, compelled, we suppose, to find noteworthy subjects for the portraits with which it is the custom to adorn the volume. They were in dire straits last year, and introduced their readers to several of the illustrious obscure; they are not quite so badly off in 1897, and agreeable likenesses of Sir E. J. Poynter, Mr. Corbett, Mr. M. Fisher, Mr. T. G. Jackson, and Mr. W. L. Wyllie are examples of desirable portraits that reflect lustre upon those of other men who are, as yet, undistinguished. On the other hand, no ladies are included among the selected. The records concerning the multitude of art galleries, clubs, societies, and schools now existing in these realms will surprise the uninitiated. About many of them 'The Year's Art' supplies all desirable information, about every one of them something. There is, especially for "outsiders," an interesting section on the sales of works of art during 1896. Of course, no one

should base any calculation on the extravagant as well as extraordinary prices quoted as having been given for many of the pictures mentioned under this head. There has been, it appears, a considerable fall of late. In 1886 26 pictures fetched 1,470*l.* and more each; in 1892 the number rose to 55, and in 1895 the number was still 45, but in 1896 it fell to 28, buyers and dealers having, of course, the death duties before their eyes. The energies of the trade have been of late much occupied in running up the prices of Romneys, with the result that 'Ladies Clifden and Spencer,' by no means a masterpiece of the artist's, was knocked down for 11,025*l.*, 'Mrs. Oliver' for 3,255*l.*, 'Miss H. Shore' for 2,887*l.*, 'Maria and Catherine Thurlow' for 2,677*l.* The same 'Miss H. Shore' was sold in 1875 for 1,953*l.*, a price which was considerably above the average paid previously for much better Romneys. On the whole, the part of this volume most frequently consulted will be the large and copious "Directory of Artists," comprising nearly 6,000 names. Some years ago, when commenting on the directories which preceded 'The Year's Art,' we stated that Messrs. Rowney issued in 1850 the first compilation of the kind. This was true so far as there had been none for a long time previous to that date. There was, however, a similar directory published in 'The Annals of the Fine Arts' in 1817 and a few succeeding years.

The most important essays and criticisms in the fifteenth volume of the third series of the *Gazette des Beaux-Arts* are a series of papers by M. Valabrègue upon the German and Swiss artists represented in the gallery at Bâle. These artists are particularly fortunate in the revival of their reputation when almost forgotten by the official catalogue of M. D. Burckhart, whose perspicacity enabled him to assign to an anonymous follower of Memlinc a certain portrait of an elderly 'Pivs Ioachim,' which every modern student who has seen it has admired, while rejecting the popular attribution of it to Schöngauer. It is noteworthy that at Bâle, where, of all places in the world, Schöngauer ought to have been understood, several works, especially drawings in a style he knew nothing of, were for a long time ascribed to him. Some years since M. E. Müntz devoted considerable attention to these drawings, and was by no means disposed to accept the names they bore. To Lorenzo Lotto not only is ample justice done by Herr von Tschudi and Mr. Berenson, by the former more correctly than by the latter, but in the *Gazette* he has occupied the attention of M. E. Michel, who adds to our obligations to him in a study of the 'Adoration des Bergers' of Hugo van der Goes. To M. Leprieur is due a series of papers on 'Le Centenaire de la Lithographie,' which seems to have attracted notice on this side of the Channel, where lithography has gone out of vogue to a much greater degree than in Paris. Among other excellent papers which add to the value of this volume are the second and third essays on Jean Perréal, his life and work, by M. Maulde la Clavière. M. E. de Goncourt supplies two vivacious notices of 'Le Grenier'; M. Bonnaffé writes 'A propos du Trésor de Bosco Reale.' Also worthy of attention are M. M. Emmanuel's essay on 'La Danse Grecque Antique' (see *Athen.* No. 3592); M. C. Yriarte's sixth and concluding article on 'Isabelle d'Este et les Artistes de son Temps'; a long paper on 'La Vache de Myron' by M. P. Paris; and M. A. Gruyer's criticisms of Jean Fouquet's portrait of the Treasurer Étienne Chevalier with his patron St. Stephen (evidently another portrait), which occupies the left wing of a diptych formerly at Melun, now in the Brentano Collection at Frankfort. The other wing, representing the Virgin and Child, is in the gallery at Antwerp, and was at one time said to comprise a portrait of Agnes Sorel, who, according to various traditions, had a fancy for sitting to painters in a more or less naked condition. All these figures are of life size and in oil. Agnes died in 1450, two years before Catherine Budé, wife of the Treasurer, in whose honour Fouquet, at her husband's command, adorned her tomb at Melun with this same diptych, which is of exceptional size for the work of a miniaturist.

All students who desire to understand the controversy regarding the tiara of Olbia cannot do better than read the essay by M. T. Reinach which is a leading feature in the sixteenth volume of the *Gazette des Beaux-Arts*. In it the author joins issue with M. Wesselovsky and Prof. Furtwängler, who, as the French archæologist dryly says, has not only the advantage of knowing his subject, but of having seen and handled the relic in dispute. The Russian gentleman's case was considerably weakened when the Keeper of the Antiquities in the Hermitage, going to Paris prepared to doubt the tiara, which he had not then seen, authorized M. Kaempfen to declare that he considered not only the tiara to be authentic, but its appendages to be beyond challenge. M. Reinach addresses himself most effectively to the refutation of his Teutonic antagonist. We hope we have heard the last of this discussion. M. Valabrègue completes his notes on the Museum at Bâle; what M. M. Reymond writes upon Ghiberti is interesting; a pleasant and searching paper by M. G. Schéfer tells us of the portraits which he has recognized in the pictures of Watteau; M. Solomon Reinach's 'Courrier de l'Art Antique' reaches its thirteenth section; and various papers of more temporary interest deal with the Salons of 1896, as well as with the decoration (comprising some very wild freaks of design) of Paris during the Tsar's recent visit.

PETERBOROUGH CATHEDRAL.

The Dean and Chapter of Peterborough have persisted in their determination to begin the pulling down of the west front, without giving a hearing to those who are prepared to show by experiment at their own expense that repair without demolition is possible, and, indeed, not difficult. The work of destruction began on the north gable of the front on Tuesday, the 12th inst., and not much has been done yet; but already we are told that the stones are "perished to a greater extent than was expected." Just so. It is the beginning of the course of discovery which the defenders of the old building have foreseen from the first. Once we were told that only a part of one gable was to be taken down. The part proved to be no less than the whole and something beyond that. Then we were told that only eighteen stones would need to be replaced by new, now that they are perished to a greater extent than was expected. And so it will be to the end. In spite of the affected grief of the Dean and Chapter over the sad necessity for pulling down, does any one believe that they have not been determined to pull down from the first, or that Mr. Pearson will cease from making such discoveries as that announced at the beginning of the work so long as two stones of the old front remain standing? And for the building which is to be put in its place—well, the stones will be found to be perished to a greater extent than was expected.

The decree for the destruction of the front was made at a meeting of the "Restoration" Committee, a rather nebulous body behind which the Dean and Chapter have found it convenient to hide themselves more than once. At that meeting Mr. Thompson, the contractor—who had no business to be present at all—was put forward by the destroying party, and said that he would not risk the lives of his men by attempting to carry out the scheme of preserving the front. This, no doubt, sounded very terrible and convincing to the committee, who did not understand the *technicale* of the case, and turned their votes the way the Dean and Chapter wished. But to practical men who know the building it only shows Mr. Thompson speaking as a partisan and not as an expert.

The specification issued by the Society of Antiquaries has the disadvantage of being without diagrams, because the Dean and Chapter, who are so grieved about the necessity of pulling down, forbade those who wished to show them how it might be saved all access to the building as soon as they came to understand that the offer of help was serious. Nevertheless, the specification demonstrates how unnecessary is the destruction which has been forced on by the Dean and Chapter, Mr. Pearson, Sir Arthur Blomfield, and, we must now add, the contractor. The specification is preceded by a statement of the action taken for the preservation of the west front of the cathedral. It is moderately worded, but shows the crooked tactics of the destroyers, and their persistent efforts to prevent any interference with their predetermined plan to pull the building down. We have heard that there are some upon the Chapter who have not sided with the Dean and Canon Clayton, the spokesmen on the destroying side. If it be so, we are sorry for the minority; but unless they speak out in their own defence they must share the obloquy which their colleagues have earned.

The work of the societies will not be thrown away though the front of Peterborough Cathedral may be sacrificed to the caprice and vanity of a few men. All over the country the press has shown how large an interest the public is taking in the matter: for one expression of approval of the destroying scheme there have been at least twenty opposed to it, and this is an indication that the Chapter may not easily get the eleven thousand pounds they ask for. The press has afforded them scarcely any direct support. The nearest approach to it in any important paper has been an article in the *Times* of Tuesday, the 12th inst., the writer of which showed his appreciation of the matter by declaring that as one scheme proposed to rebuild the back of the wall and the other both the back and the front, the difference was only that "'twixt Tweedledum and Tweedledee." Let him think this over with respect to a picture by Titian, and see how it works out. This same writer professes much admiration for Lord Grimthorpe, whom he calls the scourge of architects—much the same sort of scourge, we take it, as the Shakspearean Thersites was to the Greek heroes. But the mention of scourges calls to mind what Gibbon records of the Emperor Majorian, who tried to stop the degenerate citizens of Rome from destroying the great buildings with which their predecessors had adorned the city. He imposed a fine of 2,000*l.* on every magistrate who sanctioned such destruction, "and threatened to chastise the criminal obedience of their subordinate officers by severe whipping and the amputation of both their hands." A fine of 2,000*l.* imposed on each member of the Chapter of Peterborough would produce more than would be needed for the proper repair of the front. But we should not like to whip Mr. Thompson or to take off his hands. Some milder way might be found of teaching him not to talk mischievous nonsense again.

Fine-Art Gossip.

The Society of Painters in Water Colours opens next week a special exhibition of works by Lord Leighton, Mr. A. W. Hunt, the brothers Fripp, Mr. Beavis, Mr. E. K. Johnson, and Mr. Du Maurier.

On Thursday evening of last week Mr. John Singer Sargent, who for the first time in this country exhibited a picture in 1882, and became an Associate of the Royal Academy in 1894, was elected a Royal Academician; at the same time Mr. Alfred Parsons, who first exhibited here in 1868, and Mr. James Jebusa Shannon, who has

been an exhibitor from 1881, were elected Associates.

Messrs. Christie, Manson & Woods sold on the 16th and 18th inst. the following. Drawing: F. Morgan, 'In the Hayfield,' 51*l.* Pictures: T. Faed, 'The Glee Maiden,' and the Engraving by F. Holl, 110*l.*; G. Morland, 'The Gamekeeper's Return,' 472*l.*; E. Verboeckhoven, 'Interior of a Shed, with ewes, lambs, and poultry,' 336*l.*

The inside of the Lady Chapel of Gloucester Cathedral is being grimthorped in secret. The outside, which needed repair, has been subjected to wholesale renovation. But promises were given that the inside, which did not want anything done to it, should be respected, and on several occasions the Dean has publicly given his word that nothing should be done to the reredos whilst he is in authority to prevent it. A few days since a visitor to the cathedral was told that orders had been given that no one was to be admitted to the chapel, and the vergers were forbidden to speak about it. Nevertheless he saw into it, and found "restoration" in full career. The tile pavement, the largest and most perfect of its kind and date in England, was all torn up, and the place spread with concrete. Whether operations had begun upon the reredos he was not able to see. It will be remembered that this reredos, though terribly shattered, is to the artist and antiquary a most important monument, for nothing of the same kind is to be found anywhere else. And if, after repeated promises to spare it, it is given as a prey to the vulgar "restorer," the public confidence in deans and chapters as guardians of our cathedral churches will receive a blow scarcely less heavy than they of Peterborough have just given it; and the hands of those who wish to bring about a change will be proportionately strengthened. We believe that the professional direction of the work at Gloucester is with Mr. Waller of that city and Mr. J. L. Pearson.

Everybody who has been in Paris remembers the charm of the group of trees on the right bank of the Seine adjoining the Pont Royal, which, longer than we can remember, has added greatly to the beauty of the incomparable view which embraces the river from Notre Dame, the Ile St. Louis, the Ile de la Cité, the Louvre, the Tuileries, and all Paris as far as the Arc de l'Étoile. When we say that it is actually proposed to destroy these trees and devote the land from which they spring to an extension of the *quai* at that place, we have said all that need be said of an act of stupid vandalism of which London could not show the like.

It is not ominous of good that a former Minister of Public Instruction and the Fine Arts in Japan has arrived in Paris on account of his Government to study the methods of teaching art in France. We trust he may not come to London with the same object.

Prof. Heierli, of Zurich, at the request of the Historical Society of Thurgau, has undertaken the publication of an archæological map of the canton, with an introduction and an index of "finds."

MUSIC

THE WEEK.

St. James's Hall.—Henschel Concerts; Popular Concerts; Mr. Lamond's Pianoforte Recital.
Garrick Theatre.—Carl Rosa Opera: 'Tannhäuser'; 'Romeo and Juliet'; 'La Vivandière.'

A concise and admirably selected programme was put forward at the third of Mr. Henschel's Symphony Concerts on Thursday evening last week. It opened with Schumann's beautiful overture to his only opera, 'Genoveva,' which is not by any means likely to be revived on the stage in London, owing to the want of dramatic grip in the music. Beethoven's 'Elegiac Ode,' Op. 118, for four voices and strings, was repeated by desire, the soloists (Mrs. Henschel, Miss Gondar, Mr. Walter Ford, and Mr. George Holmes) doing full justice to music which is curiously like the English glees of the period in phraseology. The central feature of the concert was Tschaïkowsky's justly admired 'Symphonie Pathétique' in B minor, the rendering of which, though not wanting in merit, could not compare with that under Herr Richter a few weeks previously, the *tempi* being at times too quick and the phrasing not sufficiently tender and pathetic. On the whole, however, it was a creditable performance. Miss Ilona Eibenschütz was heard to much advantage in Grieg's Pianoforte Concerto in A minor. The concert ended with Wagner's Overture to 'Tannhäuser,' which was better played than on some previous occasions.

Prof. Villiers Stanford's Quartet in A minor, Op. 45, repeated at the Popular Concert last Saturday afternoon, improves on acquaintance, and is unquestionably a work of great merit and interest. The very promising young pianist Miss Katie Goodson made a most suitable selection in Schumann's 'Kinderscenen,' Op. 15, which she played delightfully, and although she is as yet little more than a child, Miss Goodson has the making of an artist. The remaining items in the programme consisted of songs by Schumann and other composers, tastefully sung by Mr. Kennerley Rumford, and familiar works by Handel and Beethoven.

Monday's scheme opened with a novelty at these concerts, namely, Tschaïkowsky's String Quartet in D, Op. 11, the first effort of the Russian master in this branch of his art, and certainly not deficient in his individuality of utterance. The slow movement, *andante cantabile* in B flat, is extremely expressive, and as interpreted by Lady Halle and Messrs. Ries, Gibson, and Piatti, the quartet made a warm impression. We cannot so warmly commend M. Slivinski in Schumann's 'Carnaval,' as the rendering was rather wanting in technical accuracy and in sentimental feeling. Rubinstein's brilliant Trio ended the concert, and songs were interpreted with acceptance by Miss Thudichum.

Mr. Frederic Lamond has been a stranger to our shores for a considerable period, and London amateurs would seem to have forgotten him, for there was a singularly small audience at the first of his pianoforte recitals on Tuesday afternoon. He has greatly developed his talent during his residence in Germany, and gave really fine performances of Beethoven's Sonata in F minor, Op. 57, and Brahms's extremely difficult Variations on a Theme by Paganini, Op. 35. Splendid technique was also displayed in Chopin's Sonata in B flat minor, though we think the Funeral March was taken somewhat too fast. At his next recital Mr. Lamond will play Beethoven's great Sonata in B flat, Op. 106, and Schumann's 'Études Symphoniques.'

As the London season of the Carl Rosa Opera Company is to be limited to three weeks, it would be unreasonable to expect elaborate stage arrangements, especially in such a small theatre as the Garrick; but surely more care and taste might have been exercised in the performance of 'Tannhäuser' on Monday night. It should be remembered that Wagner desired his works to be regarded as combinations of the arts, the music not being the only element of importance. The master's directions as to the staging were far from being strictly observed; but we hasten to add that, vocally considered, the performance was extremely commendable. Mr. Hedmondt, though he did not look much like a mediæval Minnesinger, sang well and acted very finely. Miss Rita Elandi was in all respects sympathetic as Elizabeth, and Mr. Ludwig was, as usual, excellent in the part of Wolfram. The chorus possesses good quality of tone, and the general performance under Herr Richard Eckhold may be praised.

Gounod's now favourite opera 'Romeo and Juliet' was most creditably rendered on the following night. Mr. Brozel was in good voice, and sang well as the hero, and Miss Alice Esty was a sweet Juliet. Mr. Alec Marsh as Mercutio, Mr. Charles Tilbury as Friar Laurence, Miss Lillie Williams as Gertrude, and Miss Lily Heenan as Stephano, all showed themselves equal to their duties, and the chorus was again admirable.

'La Vivandière,' a three-act opera by the late Benjamin Godard, enjoyed much success at the Paris Opéra Comique, and English provincial audiences seem to have found pleasure in it since its production in this country at Liverpool in March last year. M. Henri Cain's libretto is little better than that of a French *opéra-bouffe*; that is to say, the principal characters and the plot generally are inconsistent and improbable to the last degree. Donizetti wrote a once popular, but now neglected opera 'The Daughter of the Regiment,' and 'La Vivandière' might be termed 'The Mother of the Regiment,' for the heroine is a middle-aged woman with iron-grey locks, and her principal mission, apart from her duty as being in the van of the French Revolutionary army, is to save the young hero, who has taken the side of the Republicans against his father, the Marquis de Rieul, an elderly aristocrat. The father is taken prisoner, and would be shot as a rebel; but the son George rescues him, with the timely assistance of Marion the *vivandière*, and finally an amnesty is declared, all being pardoned. Apart from one or two episodes, such as that when the heroine takes compassion on George's sweetheart Joanne, and promises to be a mother to her, the book is silly, and its translation by Mr. George Whyte cannot be praised. With respect to the music, there is no occasion to enter into details, as there is not the smallest likelihood of 'La Vivandière' holding the London stage. Much of it is in the style of light comic opera, but there are some numbers that command approbation, such as the *berceuse* sung by Marion, the love duet, and the military dances. Mlle. Zélie de Lussan sang beautifully in the titular part; Mr. Hedmondt and Miss Bessie MacDonald were highly acceptable as the lovers; and Messrs. Alec Marsh, William Paull, and Charles Tilbury did well in other parts. Concerning the remaining performances of the week notice must be reserved.

RECENT PUBLICATIONS.

The Early Correspondence of Hans von Bülow. Edited by his Widow. Selected and translated into English by Constance Bache. (Fisher Unwin.)—It can scarcely be said that the late pianist and conductor Hans von Bülow met with the measure of appreciation in this country that he deserved; but the apathy of English amateurs towards him, especially during the last years of his life, was mainly due to his eccentricities of speech and manner, which eventually developed into cerebral disease. It should not be forgotten that Bülow gave pianoforte recitals unaided nearly a quarter of a century ago, a time when such performances were practically new to London. He was at his best as an interpreter of Beethoven, whose sonatas were generally played in a cold and perfunctory manner except when Madame Schumann paid us her annual visits. He was a doughty champion of Wagner, even when his domestic relations with the Bayreuth master were of a somewhat curious nature, and some remarkably fine performances of Wagnerian excerpts were given under his direction at St. James's Hall. Frau Marie von Bülow, his widow, has written an eloquent preface to the German edition of the present volume, and Miss Bache supplies one for her own book, explaining that the selection from the 240 original letters was made with a view to interest English readers. She adds, with some truth :—

"Hans von Bülow has been, with one exception, the 'best abused' musician of our day. He has been more misunderstood, more laughed at, and even sneered at, than any other except Wagner. The reasons for this judgment are superficial and are not far to seek. Bülow had a hasty tongue, and he was apt to say exactly *what he meant* without softening down the edges."

Miss Bache continues, with justification, as follows :—

"It must be borne in mind that very many of these letters are to his parents, and in these he gives the reins to his aspirations, disappointments, and confidences with a *naïveté* and absolute truthfulness rare even between parent and child."

The majority of the early letters, commencing in 1830, are addressed to his mother, but some to his father, to whom he always wrote in terms of respect, although his parents had become estranged from each other for some time. Hans did not know for a week of his father's death, which occurred suddenly on September 16th, 1853, and thus he writes to his sister :—

"I am too violently shaken, too painfully smitten, so stupefied, I might say, in mind and strength, that I am unable to answer your beautiful letter as it deserves; to give you, or rather to return to you, anything like what you have given me.....Your tender sisterly love will well imagine what my feelings here must be; how each of the countless memories of him whom I loved as deeply—though he doubted it—as I honoured him, and how the picture of our lost one, must awaken the most poignant grief at his absence."

Here speaks the man; as to the musician this volume may be consulted with advantage, though it must be confessed the style of the letters is rather spasmodic, and at times almost hysterical. They finish in May, 1855.

Wagner's Heroines. By Constance Maud. (Arnold.)—When speaking of the writer's previous book, entitled 'Wagner's Heroes,' we suggested that a companion volume might follow, as the subject was by no means exhausted. The present book supplies the deficiency, for we have here descriptive chapters on 'The Nibelung's Ring,' 'The Flying Dutchman,' and 'Tristan and Isolde,' the heroines of these three music dramas being, of course, kept in prominence, though the story in each instance is intelligibly told. The dedication is to "all children, big and little, who liked 'Wagner's Heroes.'" With reference to Isolde, the author says truly that it must be remembered that she is Wagner's Isolde, and that the great poet-musician saw her with other eyes than either old Sir Thomas Malory, Matthew Arnold, or Mr. Swinburne, though each of these poets told most charming tales of her. In telling Wagner's dramatic poems in prose, Miss Constance Maud indulges in romance and paraphrase not a little, but the ethical teaching of the master is never obscured. We referred in dealing with her previous volume to the resemblance between her style and that adopted by Charles Lamb in his 'Tales from Shakspeare.' The likeness is maintained, but the language grows in exuberance. The characters are made to speak in language which is not Wagner's, however forcible it may be. Here is the description of the closing scene in 'Götterdämmerung':—

"Higher and yet higher in the glowing skies reached Loki's fiery arm; beyond the moon, beyond the farthest twinkling star, till it seized at last on the gods' splendid abode, the doomed Valhalla.....The only king who can withstand Death is Love—Love which is not quenched but purified by many waters, and emerges the brighter and stronger from the cleansing fire."

The seven illustrations by Mr. W. T. Maud are, like those of Mr. H. Granville Fell in the previous book, grotesque, but artistically executed. These books cannot fail to interest youthful musical students, and they are instructive as well as amusing.

Musical Gossip.

THE assertion that Herr Seidl will conduct the performances in German during the summer opera season at Covent Garden Theatre has received confirmation, and we shall doubtless hear M. Jean de Reszke as Siegfried, and his brother Édouard de Reszke as Wotan, both artists being spoken of in the highest terms in New York. Madame Melba was not a success as Brünnhilde, because her voice was too light and her style too undramatic for such a part. According to latest advices Madame Nordica was expected to do much better.

MADAME ANTOINETTE STERLING'S concert at St. James's Hall on Friday afternoon last week had a programme that included some high-class items. The popular mezzo-soprano sang lyrics by Schubert and Liszt; and Beethoven's Sonata in G for pianoforte and violin, Op. 96, was excellently played by Miss Fanny Davies and M. Johannes Wolff.

THE programme of the Queen's Hall Promenade Concert last Saturday evening commenced with a selection of three movements from Gounod's beautiful, but unjustly neglected semi-sacred opera 'Polyeucte,' and included also as novelties a suite arranged and newly orchestrated from Gluck's operas by Herr Felix Mottl, and a clever and effective 'Scène des Bacchanales' by Mr. Ernest Ford, from the ballet music written for 'Faust' at the Empire Theatre.

MR. ROBERT NEWMAN has now virtually completed the arrangements for the five concerts under Herr Felix Mottl at the Queen's Hall, on Tuesday evenings March 16th and 30th, April 13th, and May 11th and 18th. The first programme will consist of the "Development of the Overture," and will include examples by Handel, Gluck, Mozart, Beethoven, Weber, Mendelssohn, Berlioz, and Wagner. The last-named poet-composer will be very strongly represented at the remaining concerts, the items including the whole of the second scene from the second act of 'Parsifal' and the whole of the third act. Herr Vogl will appear at two concerts, and a choir of nearly two hundred voices will come to London for a performance of Beethoven's Choral Symphony on April 13th.

AT Sir Charles Halle's Manchester Concerts, on Thursday evening this week, Prof. Villiers Stanford's choral ballad 'The Revenge' and Dr. Hubert Parry's Miltonic ode 'Blest Pair of Sirens' were both performed for the first time in the Lancashire city, according to announcement, under the direction of Mr. F. H. Cowen, and Dvorák's ode 'The Spectre's Bride' was included in the programme.

THE Handel Society proposes to perform the oratorio of 'Susanna' at the People's Palace on the evening of Saturday, February 6th. The soloists will be Miss Gertrude Sichel (Susanna), Miss Muriel Foster (Joachim), Mr. Arthur Wills (Chelsias), Mr. Harry Stubbs (First Elder), and Mr. Francis Harford (Second Elder). Mr. J. S. Liddle will conduct, Mr. Croager will be the organist, and Dr. A. H. Mann, of King's College, Cambridge, has undertaken to fill in the accompaniments to the airs and recitatives on the piano.

THE choral rehearsals for the Birmingham Festival next October will commence in March. Among the novelties will be a Requiem Mass by Prof. Villiers Stanford.

MESSRS. GILBERT AND SULLIVAN'S amazingly successful comic opera 'The Mikado' has been played in various parts of Europe, but not hitherto in French. It is now, however, being adapted for performance in that language in Brussels.

PROF. VILLIERS STANFORD'S comic masterpiece in opera 'Shamus O'Brien' is meeting with much success in New York, which is not surprising, as the music is marked by freshness and beauty, the story is interesting, and the Irish colony in the American city is large and patriotic.

ENGLISH music is at last beginning to be recognized in Italy. A so-called "British Festival" is to be held at Rome during Easter under the direction of Mr. Albert Visetti. Sir Arthur Sullivan's 'Golden Legend,' Sir Alexander Mackenzie's 'Britannia' Overture, Prof. Villiers Stanford's 'Irish' Symphony, and compositions by Dr. Hubert Parry and Mr. F. H. Cowen are to be performed.

SIGNOR PUCCINI'S new opera on the gruesome subject of 'La Tosca' is not likely to be produced this year, though from no fault of the composer, as he has received the words of only the first act from his librettists, and of course, in accordance with modern art theories, continuity in the music of a lyric drama is as essential as consistency in the story. Hence a composer cannot proceed if the entire foundation is not before him.

THE Auckland Musical Society, New Zealand, has decided to produce very shortly Mr. Edward Elgar's cantata 'King Olaf,' first performed at Hanley in October last. The local papers mention the favourable opinions of the work given in the *Athenæum*, which may now be fully endorsed.

SO-CALLED "grand opera" seems to be in the ascendant in Cape Town. The local papers speak in the highest terms of Mr. Luscombe Searelle's company, and especially of Madame Fanny Moody and her husband, Mr. Charles Manners.

PERFORMANCES NEXT WEEK

SUN.	Orchestral Concert, 3:30, Queen's Hall
—	National Sunday League, 'The Creation,' 7, Holborn Town Hall.
—	National Sunday League, Handel's 'Samson,' 7, Queen's Hall
—	Queen's Hall String Quartet Concert, 7:30, Queen's Small Hall
MON.	Signorina Teresina Tua's Recital, 3, St. James's Hall
—	Popular Concert, 8, St. James's Hall
—	Carl Rosa Opera, 'Cavalleria Rusticana' and 'Pagliacci,' 8, Garrick Theatre
TUES.	Mr. F. Lamond's Pianoforte Recital, 3, St. James's Hall
—	Highbury Philharmonic Society's Concert, First Performance in London of Prof. Stanford's 'Phaudrig Crohoore,' 8, Highbury Athenæum
—	Carl Rosa Opera, 'Carmen,' 8, Garrick Theatre
WED.	Ballad Concert, 3, St. James's Hall
—	Carl Rosa Opera, 'Die Meistersinger,' Afternoon, Garrick Theatre
—	Carl Rosa Opera, 'Tannhäuser,' 8, Garrick Theatre
—	Mr. Gompertz's Chamber Concert, 8:15, Queen's Hall
THURS.	Carl Rosa Opera, 'Lohengrin,' 8, Garrick Theatre
FRI.	Miss Fanny Davies and Miss Louise Phillips's Piano and Song Recital, 3, St. James's Hall
—	Carl Rosa Opera, 'Die Meistersinger,' 8, Garrick Theatre
SAT.	Queen's Hall Symphony Concert, 3
—	Popular Concert, 3, St. James's Hall
—	Carl Rosa Opera, 'Mignon,' Afternoon, Garrick Theatre
—	Orchestral Concert, 8, St. James's Hall
—	Promenade Concert, 8, Queen's Hall
—	Carl Rosa Opera, 8, Garrick Theatre

DRAMA

Dramatic Gossip.

IN the new play at the Avenue, the forthcoming production of which was first announced in the *Athenæum*, Mr. Forbes Robertson will personate Lord Nelson and Mrs. Patrick Campbell Lady Hamilton. There seems likely to be a run on commanders, military or naval.

'HIS LITTLE DODGE' was withdrawn from the Royalty on Saturday last, and Mr. Alexander's tenure of that theatre is presumably over.

AT the close of the season of Carl Rosa opera at the Garrick Mr. Justin H. McCarthy's alteration of 'My Friend from India,' a play by Mr. H. A. du Souchet, produced last month at Hoyt's Theatre in New York, will be given.

FOR the forthcoming production of Echegaray's 'Mariana,' in which Miss Elizabeth Robins will play the heroine, Mr. H. B. Irving has been engaged as the hero.

MR. ARTHUR ROBERTS will shortly reappear at the Prince of Wales's in a version by Mr. Arthur Sturgess of 'La Poupée,' a Parisian piece not likely to prove too tractable to the adapter.

A REPRESENTATION of Robertson's 'Society' was given yesterday afternoon for a benefit at the Criterion with Miss Rose Leclercq as Lady Ptarmigant, and Messrs. Kemble, Brookfield, Farquhar, Righton, and Eric Lewis in other parts.

THIS evening witnesses the reopening of the Lyceum with 'Cymbeline,' Miss Ellen Terry reappearing for one week as Imogen.

IN the forthcoming revival at the Lyceum of 'Olivia' Mr. Vezin will play Dr. Primrose. The adaptation of 'Madame Sans-Gêne,' which will follow at the same house, is by Mr. Comyns Carr.

THE assumption by Miss Hilda Spong of the part of Marion Thornton in 'Two Little Vagabonds' at the Princess's should give that admirably sympathetic play a new lease of life. This is the first time Miss Spong has done herself justice and shown herself to be what she obviously is, a pleasing and an accomplished artist, and a noteworthy addition to our rather insignificant list of actresses able to take the lead in sentimental drama. The first three acts of the melodrama should recommend it to all playgoers. Not below the average of melodrama are the two following acts, but the spectator, if he likes, may "cut" them. Miss Sydney Fairbrother and Miss Kate Tyndall remain delightful as the two children. The play is generally well acted, both in the serious and the comic characters, Mr. Lyston Lyle deserving special mention. It is not often that it is possible to speak so warmly of a piece of this class. As workmanship it is open to the charge of conventionality and crudeness, but it is informed with genuine sympathy, and in the early scenes is very moving.

AMONG the least satisfactory aspects of the stage must be counted the system by which new plays are mounted and produced by syndicates. Noways daunted are these bodies by the fact that one experiment after another ends in financial disaster, and in terrible hardship to the actors and subordinates of a theatre. It seems worth while to look for a moment at the conditions under which a play presented by a syndicate is put before the public. There are, let us say, in London a dozen loyally and competently managed theatres, every one of which is eager and clamorous for a piece that will justify it in incurring the cost of production. If then a play is produced by a syndicate, it is one which fails to commend itself to any of these managements. A syndicate has, as a rule, little experience and less money. It has rarely a chance of obtaining possession of a really popular house, nor can it often induce any leading actress to play the heroine. Having then secured a stage with a gloomy record of failure, it assigns some at least of the female characters to actresses without experience, or with too much, who can personally or vicariously bring a few score pounds into the venture. Supposing the piece to be vital enough (a thing very hard of acceptance) to survive an interpretation necessarily inferior to that at a first-class theatre, there is seldom money enough to enable the management to hold on unless the work itself pays "from hand to mouth." Yet the prices charged for admission to this vamped-up show are the same that are demanded for a well-ordered entertainment. Knowing the glamour that extends from the mimic presentation of human joys and sorrows over the boards themselves whereon these are exhibited, and even over the things connected with management that are almost necessarily sordid, we do not marvel at the constant succession of theatrical enterprises undertaken with scarcely a chance of success. When a complaint is heard, however, of the decline of the drama it may not be justified by any number of instances of plays like this. Plays by competent authors fail occasionally at well-managed theatres. The cases are few, however, in which the mishap is not traceable to some cause outside legitimate artistic and commercial speculation. The syndicate system generally brings disaster with it. It cannot honestly be said that it often deserves to succeed.

MISCELLANEA

Little Silverhair and the Three Bears. — Perhaps you will kindly grant space to an inquiry which, though it only relates to a nursery tale, I consider worthy of the attention of any person of literary and artistic tastes. The well-known 'Story of Little Silverhair and the Three Bears,' according to the index of a small and not very elegant book called, if I remember rightly, 'The Child's Companion,' was written by Southey. If so, I need no apology in asking, firstly, Is the tale really invented by Southey? or has he made use of traditional "folk-lore" in composing it? Secondly, Which is the proper interpretation to be put on the personal relationship of the three bears? All illustrations of the subject I have ever seen, even those by Walter Crane, represent them as a married couple with a child. This appears to me an unaccountable mistake. Ever since I heard the tale from "nurse," I never doubted that the three bears were bachelor brothers, and it seems evident from the words of the tale that the poet had the same idea. If the middle bear was a female, according to general custom she would have done the cooking alone, and would have been managing some other household affairs (probably washing the small bear's hands and combing his hair); instead of which we find these three jolly companions leaving their porridge to cool, and taking a walk together. Equality evidently was the foremost principle in their way of living. Why should the story continually dwell on the difference of size and voice if there were other and greater differences? And, lastly: the mysterious danger of the adventurous Little Silverhair is half taken away if the house of the Three Bears is represented as a perfectly well-regulated family mansion. I hope these arguments prove at least the possibility that my impression is the one the poet wished to convey.

RENÉ DU BOIS-REYMOND.

TO CORRESPONDENTS.—M. A. S.—J. A. M.—S. & Co.—F. E. W.—J. R.—E. O.—A. D.—received.

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SATURDAY, JANUARY 30, 1897.

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LITERATURE

Pickle the Spy. By Andrew Lang. (Longmans & Co.)

"You know that your cousin Duncan, the late Glengarry, succeeded his uncle Alexander, one of the best men in the Highlands in his day, possessing eminently all the virtues of a Cean Cuine, whose hospitable mansion was ever open, as his assistance to distress was ever ready. But, alas! like too many of our clan, he was cut off in the prime of life, to the great grief of his family, and while he was busy in promoting the happiness of his people, as his worthy ancestor, Lord Macdonald of Aras, had done before him."

We quote from a scarce work, unknown apparently to Mr. Lang, 'A Family Memoir of the Macdonalds of Keppoch,' by Angus Macdonald, M.D. (1752–1825), of Taunton, written from 1800 to 1820 for his niece, Mrs. Stanley Constable, and edited by Clements R. Markham, C.B.; with some notes by the late Charles Edward Stuart, Comte d'Albanie (London, 150 copies, 1885). The "cousin Duncan" of the quotation was father to Scott's friend Alastair Macdonell, the prototype of "Fergus Mac-Ivor"; and "his uncle Alexander, one of the best men in the Highlands in his day," was—Mr. Lang's Pickle the Spy.

Alastair Ruadh Macdonell was the eldest of the four sons of Ian or John Macdonell, twelfth of Glengarry, and the grandson of Alastair Dubh, Black Alister, whose mighty two-handed sword mowed down two redcoats with every stroke at Killiecrankie, and who fought, too, at Sheriffmuir. Young Alastair had already held a captain's commission in the French Scots brigade when in May, 1745, he sailed from Port Glasgow to France with "a pacquet subscrib'd by several of the Highland chiefs, and desiring the Prince not to make an attempt at that time without foreign assistance." His father, four months before, had disponed his lands to him, and, whilst lamenting to Duncan Forbes "the folly of his friends," sent out three hundred of the clan under his second son Æneas (1726–1746), who, shot accidentally at Falkirk, was buried by Prince Charles Edward in the grave of Sir John the Graeme, "Vallæ fidus Achates"—the trusty Achates of Wallace. Alastair mean time, while conveying troops from France to Scotland, was captured on the high seas, and imprisoned in the Tower for twenty-two months. Released in July, 1749, he returned to Paris, and thence wrote to "James III." and the Cardinal Duke of York, protesting loyalty and craving "suitable encouragement." He was in London again in 1749 and 1751; in Rome in 1750, when he had audience with "his Majesty"; and in 1752 both in London and in Edinburgh, when he "did" Bishop Forbes "the honour to dine with" him at Leith. He was once so hard up that he had to sell sword and shoe-buckles, but at other times he seems to have been in funds; and his father dying September 1st, 1754, he straightway came north and succeeded him. But not for long; he himself died September 23rd, 1761. That is pretty much all that was known about Young Glengarry, except that he should have been a good Catholic, for in 1750 he was "an ardent suitor" to Cardinal York "for a relick of the precious wood of the Holy Cross, in obtaining which I shall think myself most happy." His portrait in Highland dress, prefixed here as a frontispiece, now hangs at Balgownie; it shows him "a handsome, fair, athletic young chief, with a haughty expression. Behind him stands a dark, dubious-looking retainer, like an evil genius."

And now Mr. Lang comes forward, and identifies this gallant young chief with an infamous spy, who, under the aliases of "Jeanson" (son of Ian or John), "Alexr. Jeanson," "Alexr. Jackson," "Roderick Random," and specially "Pickle," was in correspondence with the Hanoverian Government from November 2nd, 1752, and probably earlier, until February 19th, 1760. This spy prates much of his "upright intentions," his "candour," his "attachment to the best of Sovereigns," and his "reale zeale for the service of his King and Country": for 500*l.* a year he is willing to do anything "honourable"—he did send his friend Dr. Archibald Cameron to the gallows. And Young Glengarry at the same time writes to Edgar:—

"*You'l* at same time assure his Majesty of my constant resolution to venture my owne person, let the consequence be what it will and *dow* everything that can convince his Majesty of my Dutifull attachmt to his sacred person and Royal Cause, for which I am ready to Venture my all, and nothing but the hand I had in those *leate* and present Schemes, and the frequent *jants* I was *oblidged* to take in Consequence, Has hindered me from beeing settled in a very advantagious and honorable way."

We have italicized five misspelt words; just so misspells Pickle the Spy. Yes, that is one of Mr. Lang's fifteen grounds of identification, thus succinctly advanced in his letter to the *Scotsman* of January 16th, in answer to an indignant "Highlander from Fort Augustus":—

"(1) Pickle and Glengarry have both been officers in the French army; (2) Both (and no other Highland chief) were King James's managers in London about 1751; (3) Both (and no other Highland chief) were in the Elibank Plot of 1752; (4) Both were ill in Paris in February, 1753; (5) Both (and no other chief known to us) were in the *entourage* of the Prince (1752–1754), and very intimate with the Earl Marischal in Paris; (6) Both were sons and heirs of a great chief; (7) Both succeeded him in autumn, 1754 (when Old Glengarry died, and no other great chief died); (8) Both visited their Highland estates in autumn, 1754; (9) Both had lands on the west coast, where arms might be landed; (10) Pickle virtually claims the Macdonells as his clan; (11) Both (and nobody else in these documents) [always] spell 'Who' as 'How'; (12) Both, in my opinion, write identical hands, though this opinion 'is not evidence'; (13) Glengarry is said, on Pelham's authority, to have offered himself for sale just when we know that Glengarry was starving; (14) Pickle asks that an answer to his letter of February 19th, 1760, may be directed, not 'to So-and-So, *care of* Macdonell of Glengarry,' but 'to Alexander Macdonell of Glengarry'; (15) Glengarry dies, and Pickle's letters cease."

As to No. 12, facsimiles of the two handwritings should certainly have been furnished; but taken collectively, in some cases almost singly, these fifteen proofs appear to us damning, irresistible. Difficulties there are, beyond question, and Mr. Lang has not always faced them, but they are capable of explanation. For instance, on p. 290 Pickle writes of Glengarry in the third person: "Glengary, into whose confidence I have greatly insinuated myself .....as I was informed in the greatest confidence by this Gentilman." It is puzzling, but, by preconcerted arrangement with his correspondent, he may have done this purposely to throw off the scent any third person into whose hands his letters might fall. That at least is far easier to suppose than that one of Glengarry's retainers (say the "evil genius" of the portrait) could have personated him, and for years imposed successfully on the Hanoverian Government. Mr. R. L. Stevenson, to whom transcripts of Pickle's letters were sent for use in a novel, might, we conceive, have hit upon some such solution. Some such we would welcome ourselves; but, no, it will not do, it is impossible. The name of Glengarry must henceforth be more abhorred than that of Murray of Broughton, and one knows the abhorrence in which he was held by that hard-headed lawyer Scott's father. For Murray sold his friends' lives to save his own neck; Glengarry did so merely to line his sporran. There was a work announced lately on 'Death Masks.' Mr. Lang has unmasked a dead traitor, who has lain unsuspected in his Highland grave for close upon seven score years. It was right it should be done, and he has done it well. But the news of the shameful discovery will bring sorrow and heartburning to many in Scotland, and to more in the new Glengarry beyond the seas.

The interest of the work centres for the reader supremely in Pickle, but it contains much else that is both new and curious. It lifts for the first time the thick veil of mystery that hitherto has hung over Prince Charles's movements from February, 1749, for nearly eighteen years; during much of this time he was hiding in the alcove of a Paris convent, where, "unseen and unknown, he enjoyed every day the conversation of the most distinguished society, and heard much good and much evil spoken of himself." It tells us what books he read: among them 'Tom Jones,' 'Joseph Andrews,' 'Athalie,' 'Clarissa,' and Wood and Dawkins's 'Ruins of Palmyra.' Jemmy Dawkins, joint-author of that stately folio, was, it appears, an

active Jacobite emissary, as also was Carte, the historian; and Frederick the Great was in 1753 intriguing busily with Dawkins. So, Carlyle notwithstanding, "the Cham of Tartary" did "interfere in the Bangorian controversy." Then we get glimpses of the Polish Princesse de Talmond, the unworthy Flora Macdonald of the Prince in his later wanderings, and, unlike Flora, his mistress. She was elderly (ten years his senior) and jealous, the object of her jealousy being poor Mlle. Luci Ferrand, who died in the autumn of 1752, and of whom we would fain hear more, for the little told of her is all of it lovable. Montesquieu figures often, once playfully offering to secure Charles a seat in the French Academy; and so does that meaner, at least humbler spy than Glengarry, James Mohr Macgregor, the father of Catriona. Of him we hear last from Paris in 1754, when he writes to Balhaldie, praying "a loan of the pipes, that he may play some melancholy tunes." But were we to cite all that the book has of interest, we should have to cite most of its three hundred pages. "Strafford," on p. 134, is a misprint for Stafford; "1740," on p. 78, should be 1746; and the treasure buried at Loch Arkaig was, we believe, 27,000, not 40,000, louis d'or—15,000 buried near the head of the lake, and 12,000 near its foot. So says Murray of Broughton, and on this point, at least, he seems to be worthy of credence.

History of English Literature. By Bernhard ten Brink. Vol. III. (Bell & Sons.)

THIS the third, and, alas! the final, volume of Dr. ten Brink's excellent work is not unworthy of its predecessors, which is as much as to say that it is of real value to all students of English literature.

As everybody — even the schoolboy — knows, the name of English literature handbooks is legion. But, indeed, few of this host are of any importance; few show any independent research or any original criticism. For the most part they are as sheep following shepherds, who often themselves know little of the country to be traversed. They have mouths and speak, but they speak only what they hear or think they hear somebody else say; and eyes have they, but they see nothing but what another person points out. And it is wonderful how they go on repeating a blunder that has once been well started. A statement once confidently made in some accepted volume is reiterated with yet greater confidence by these second-hand authorities — second-hand, or haply third, or *n*th. "Theirs not to reason why, theirs but" to make a book. Thus no progress is made.

And yet the amount of material for a fresh history of our literature accumulated during the last thirty years is enormous. And surely it is time that literary historiographers should avail themselves of it. We hope, at all events, that the ordinary manual-makers will, for the present at least, adopt Dr. ten Brink's volumes as their quarry, for the said volumes can be heartily recommended for several qualities not too often found in combination. In the first place they exhibit solid and accurate learning; along with this solidity and this accuracy they show both breadth and depth of view, and lastly a considerable gift of expression and exposition. In other words, to speak very moderately, they are well informed, they are intelligent and judicious, they are readable. The letter does not kill the spirit, as is so often the case; nor, on the other hand, does the spirit kill the letter, as is sometimes the case. Ten Brink is minutely exact without being pedantic or for a moment fancying that exactness is an end in itself. Amidst endless details to which he pays careful attention, he never forgets larger and wider considerations. He describes conscientiously the outside of things, but he fully understands that it is the mind, and not merely the body or the costume of his authors, that is his ultimate concern. It is deeply to be regretted that work so many-sided and so well instructed on so many sides should not have been carried on further, though, probably enough, the later periods of our literature would and could not have received so satisfactory a treatment as the earlier. It concludes with the death of the Earl of Surrey; and to the accomplished scholar so sadly and suddenly taken away from his great undertaking and his brilliant success we may, with a very slight change, fitly apply his own closing words, for indeed they have a strange propriety:—

"Surrey's tragic end in the flower of vigorous manhood was an immense loss to English poetry. Great things he might still have accomplished; but what he did accomplish has not been lost to posterity,"—

an application which had occurred to us before we were aware that it had occurred also to Dr. Brandl—no doubt a generally obvious application.

The German edition of this last volume came out in the same year in which its distinguished author died, in 1892, under the supervision of Dr. Alois Brandl, one of Ten Brink's literary executors. Up to the end of the fourth chapter of Book VI. the MS. was left ready for the press. The remainder—two chapters—was found carefully arranged, and, though unpaged, complete, except "two blank leaves which Dr. Brandl has filled in to the best of his ability" (see pp. 211 and 212 of the English version).

The translation is the work of Miss Dora Schmitz, a well-practised and highly competent German and English scholar, docta "sermones utriusque linguæ." For the most part it runs well; now and then we are conscious that we are reading a reproduction, or something not quite natural and idiomatic. Thus to say that a certain stanza of Surrey's reminds one "of Middle-English sounds" is scarcely a proper use of "sounds." But when on the whole what had to be done is so well done, although not so easy to do, we are by no means minded to complain, nor should be so even if there were grounds for any serious complaint, which there are not. Just one thing is to be regretted, and this is that the text of the poems quoted in their English form—Ten Brink gives them in German—has not been more carefully corrected. Thus on p. 250 Surrey is credited with the claudicant line:—

> The fishes with new repaired scale,

the verb "float" being omitted. On the next page we have

> In longest night, or in longest day;
> In clearest sky, or where the clouds thickest be,

instead of

> In longest night, or in the longest day;
> In clearest sky, or where clouds thickest be.

And in the next extract "that" in l. 5 makes nonsense; it should be *than*. On p. 246:—

> Alas! now drencheth my sweet foe,
> That with the spoil of my heart did go,
> And left me; but alas! why did he go?

That second "go" should of course be *so*. "Aber ach! weshalb that er das?" Ten Brink has it; but the reader of poetry—or indeed of prose—does not wish to correct the press for himself: he likes to have it corrected. Elsewhere our eye is caught by "the Norwegian mariner Ohthern," "Ososius," "Honsdon," "Dundas" (for Dunbar). In the second edition of this very valuable volume, which surely will soon be wanted, we trust these *errata* will be assiduously removed. It would be absurd to say that such flies make the apothecary's ointment malodorous, but they certainly make it less attractive.

A Record of the Buddhist Religion as practised in India and the Malay Archipelago (A.D. *671–695*). By I-tsing. Translated by J. Takakusu, B.A., Ph.D. With a Letter from Prof. F. Max Müller. (Oxford, Clarendon Press.)

ALL students of Indian history are aware of our indebtedness to Chinese sources of information for supplementing those fragmentary notices, pieced together from the evidence of coins and inscriptions, which, in the almost entire absence of trustworthy written records, form our chief authorities for the mediæval history of India. The most important of these sources are the records left of their travels by those Chinese pilgrims who visited India in the interests of Buddhism. The narrative of Hiuen Tsang has thrown much light on the period of Indian history of which he wrote, while adding some important details to our knowledge of those countries which he visited. Scarcely less valuable is the information supplied by I-tsing, another Buddhist pilgrim whom we find visiting India, in his 'Record of the Buddhist Religion as practised in India and the Malay Archipelago,' now made accessible to English readers through the labours of Mr. J. Takakusu.

It was at the age of eighteen that I-tsing formed the plan of visiting India, but he was thirty-seven before he was able to carry it out. The intervening years had been devoted to diligent study of the Buddhist Scriptures, five years being exclusively given to the Vinaya, that portion relating to monastic life and discipline. These studies probably fostered his wish to visit India, for we find him starting thither with the definite intention of studying the Vinaya doctrines in the land of their birth in order to combat the errors which had crept into the Chinese practice of them.

Leaving China in the year 671, I-tsing broke his journey at Bhoja, which has been identified with Palembang in Sumatra. Here he stayed six months, studying Sanskrit, after which he sailed northward, and landing at Tāmralipti, on the Hugli, went from there to Nālanda, where he lived ten years, gathering no doubt, both through study and personal experience, the materials for his future work.

Prof. Max Müller was the first to point out the importance of I-tsing's work for the history of Indian literature. To him we owe the publication as far back as the year 1880 of some of the more important chronological data yielded by I-tsing's record; and in a prefatory letter to the translator he again discusses at length the extent of I-tsing's contribution towards the settlement of Indian literary dates.

With regard to earlier authors mentioned by the pilgrim, we can expect, as the Professor remarks, but little aid. The dates of Pāṇini and Paṭañjali as fixed by the latest research receive, therefore, no confirmation from his incidental notices of them. The case is the same with those various names occurring in his work which belong to the earlier period of Indian literary history. As to Dharmakīrti, Mr. Takakusu shows that the interpretation of the passage referring to him which represents him as a contemporary of I-tsing is somewhat misleading. For the rendering of the French translator "parmi nos contemporains," he would substitute "of late years"—a reading which would meet Prof. Vasiliev's view that all the pilgrim wished to intimate was that Dharmakīrti and the group of authors named along with him were nearest to I-tsing in time. This interpretation of the passage, it may be noted, would not preclude the possibility of that theory being correct which places Dharmakīrti before Subandhu, on the strength of the quotations made from his writings in the latter's 'Vāsavadattā' (see *Jour. Bom. Br. R. As. Soc.*, xviii. 88, 147).

I-tsing gives us, however, fixed dates for two famous literary names of the seventh century. These are Bhartṛihari, author of a commentary on Paṭañjali's 'Mahābhāshya,' who died, according to I-tsing's account, in A.D. 651 or 652, and Jayāditya, joint author with Vāmana of the 'Kāś'ikā Vṛitti,' whose death took place in A.D. 661 or 662. To have set at rest a question so disputed as the date of the 'Kāś'ikā' is a matter of no small importance, since its author Vāmana has been referred conjecturally to almost every century in the Christian era save the one to which he is now proved to have belonged.

For the student of Buddhism the value of I-tsing's narrative lies in the comprehensive and detailed description which it gives of the Buddhist monastic discipline prevalent in India during the seventh century A.D. The record is divided into a series of chapters dealing with the rules of conduct to be observed in the daily life of the *śramana*. These rules touch nearly every possible sphere of his activity, and determine to the minutest degree his behaviour under given circumstances. The bulk of them are sanitary in their nature, and have as their object the fostering of habits of cleanliness among the monks. Of such are the elaborate rules laid down for the care of the teeth, the cleansing of the mouth and hands, the directions as to food, and the vessels in which it is served; while the strict injunctions as to straining and filtering water, though ostensibly framed for the protection of insect life, are not without their sanitary significance in a country like India. I-tsing's graphic account of the variations between the Upavasatha ceremonies as practised in India and those in vogue in the islands of the Southern Sea is instructive as exemplifying that tendency to depart from the simplicity and purity of its earlier teaching which a system undergoes when introduced among a less civilized race. Even in India we see traces of deterioration in the worship paid to the Buddha, in the importance attached to meritorious actions as securing a satisfactory future life, and in the prevalence of more luxurious habits than characterized the early Buddhist community.

Of the growth of ritual and the development of the priestly power I-tsing's pages give ample testimony. According to his theory, the obligations of the laity towards the priesthood did not stop at the mere feeding and clothing of them, but extended to self-sacrifice of the extremest type. While repudiating self-mortification on the part of the *śramana*, he naïvely suggests that such passages in the Sūtras as inculcate it were meant for the laity, in whom it was meritorious if practised in the interests of the monks.

I-tsing's work, if carefully studied, will be found to yield some data for the student of the history and folk-lore of the time, being as valuable for the side-lights it throws on these as for the direct contributions it makes to them. Especially interesting are the chapters on the treatment of illness, revealing as they do the primitive physiological ideas of the age and the knowledge then current of the plants and herbs useful as remedies. Here and there are traces of methods of cure suggesting survivals from an earlier stage of culture—as, for instance, the mention of animal excrement used for medical purposes. In these chapters, as throughout the book, we catch glimpses of that system of popular belief, derived from a prehistoric age, which forms so large a part of all religious creeds, and, though modified by the developments of a later age, but rarely yields entirely to them. The belief in demoniacal possession, in the efficacy of spells and charms, the practice of offering the leavings of food to the spirits of the departed, are a few instances among others that will occur to the reader.

In the explanatory remarks, observations, and criticisms interspersed through the record we get a pleasant glimpse of the narrator himself. He seems to have been a man endowed with a fair share of shrewd common sense, exemplified in the wholesome advice he gives as to the use of judgment and reason in the carrying out of the various rules laid down by the Vinaya canon, and in his ability to distinguish between the letter and the spirit of a law—a power often lacking in the religious mind. His practical remarks on illness and its cure are full of sound sense; while his frankly expressed belief in over-eating as the most frequent cause of disorder, and his advocacy of fasting as a remedy for most diseases, might be taken to heart by a good many people of the present day with good results to themselves, though possibly not to the pockets of their doctors. There is a special charm about I-tsing's account of his teachers, to the eulogy of whom he devotes the last chapters of his work. These are full of exquisite little touches revealing the sensitive spirit of the narrator, and his keen appreciation of the character of the men who had so deeply influenced his life. Could anything be more natural or touching than the description he gives of his teacher striving in the stillness of the evening to comfort his lonely little pupil, finding sermons on a fleeting existence in the quickly fading autumn leaves, that he might divert the boy from his intense longing for his mother?

In a notice like the present it is impossible to do more than touch upon the most salient features of such a book; but perhaps enough has been said to show its value for the history of Indian Buddhism and Indian literature. That it is of no less importance for its bearings on the study of Chinese Buddhism the translator himself points out. The reader has reason to be grateful to Mr. Takakusu for the careful way in which he has done his work, for the valuable notes he has given in elucidation of doubtful passages or allusions, as well as for the map exhibiting so clearly the route by which I-tsing reached India. It may be well to draw attention to one slight slip which has come under notice. In a footnote on p. xxviii of his general introduction Mr. Takakusu, quoting from a review of Dr. Edkins's 'Chinese Buddhism' (*Athen.* July 3rd, 1880), speaks of Śīlāditya, *i.e.*, Harshavardhana of Kananj, as receiving the Syrian Christians, Alopen and his companions, in A.D. 639, and argues from this that Alopen after visiting China must have returned to India. Mr. Takakusu seems, however, to have misread the passage quoted by the reviewer from Dr. Edkins's work, in which the reference is most distinctly to the Emperor of China, no allusion being made to Harshavardhana at all.

The Tudor Translations.—The History of Don Quixote of the Mancha. Translated by Thomas Shelton. With Introductions by J. Fitzmaurice-Kelly. 4 vols. (Nutt.)

MR. HENLEY has done a service to literature by including in the handsome series of "Tudor Translations" Shelton's version of 'Don Quixote'; for, in spite of its inaccuracies, it affords a better idea of the spirit of the original than any of its successors, and it is superior to the translations published on the Continent in the seventeenth century, except Franciosini's. Mr. Fitzmaurice-Kelly, too, has deserved well of students of Cervantes by reprinting the first part from the rare quarto of 1612, which differs in some respects from that of 1620. A comparison of the two is decidedly interesting. Several passages in the opening chapters have been altered in the second edition, generally for the worse, and some of them for the better; but after a little the reviser, whoever he was, appears to have grown weary, and the edition of 1620 becomes a mere reprint of that of 1612. Occasional slips are to be found in the issue of 1620 which the original printer had avoided; for instance, "horses" for *houses* in the famous encomium on the Golden Age that Don Quixote addressed to the goatherds—a mistake repeated in the folio of 1652.

Mr. Fitzmaurice-Kelly's introductions are exceedingly interesting. He possesses wide knowledge of his subject, a strong interest

in it, plenty of vivacity, and a shrewd judgment. In all important points he has made a great advance since he wrote his 'Life of Cervantes.' Unluckily, however, he has at the same time acquired an off-hand way of pronouncing his opinion that is apt to provoke dissent. For instance, when he refers to "the Madrid text of 1608, an edition thought by some (for reasons hitherto unrevealed) to have been corrected by Cervantes himself," readers who have paid attention to the matter will feel inclined, in sheer resentment at such a misrepresentation, at once to side with Mr. Watts in that dubious and difficult question. But these are, after all, little more than faults of manner. In most instances Mr. Fitzmaurice-Kelly shows himself a judicious and thoughtful critic; as, for example, when he points out, as M. Morel Fatio did in the excellent lecture he delivered at Oxford, that it is a serious mistake to attribute to Cervantes ideas and opinions at variance with those of his country and generation. This delusion has been particularly common among English writers. It led so able a man as Landor to see in 'Don Quixote' "the most dexterous attack ever made against the worship of the Virgin"; and Rawdon Brown to find in it an elaborate satire on the policy of the Duke of Lerma.

"To attribute to him qualities to which he never pretended—qualities which he not only had not, but which he could not have had and been the author of 'Don Quixote'—is to do him heinous wrong. Cervantes never rises above the average thought of his time: as, indeed, why should he? He shares the petty hopes and fears, the trivial joys and pains of common humanity; and the sympathy which makes him kin to all the world forms a great part of his universal force. The average Spaniard of the seventeenth century with the temperament of genius: such precisely Cervantes was, and such he approves himself in every line of his masterpiece."

Mr. Fitzmaurice-Kelly is equally happy in what he says about Cervantes's opinion on the expulsion of the Moors, which has been a stumbling-block to many of his admirers in this country, who try to believe that Cervantes took the nineteenth century's view of the matter, and seem to forget that he had been a captive at Algiers:—

"It is in perfect keeping with his character and his view of life that he should hate the Moors, and should applaud their expulsion. That is Cervantes the citizen, as we know him, and should wish him to be. His appreciation of their picturesque value is always present to Cervantes the writer, the observer of whim, custom, and social ritual."

We are glad to see, too, that Mr. Fitzmaurice-Kelly gives no credence to the theory that would identify Avellaneda with Lope de Vega. His arguments are cogent, and he is also effective in marshalling the proofs he adduces of Cervantes's attacks upon Lope, for although it is not quite clear that in all the passages cited Cervantes is alluding to Lope, there are enough cases in which there is no doubt of his meaning. On the other hand, Mr. Fitzmaurice-Kelly appears to minimize too much the gravity of Avellaneda's offence. If we look at it from Cervantes's point of view (and that is the fair point of view to adopt), it must be pronounced a shameful outrage which deserved all the strong expressions Cervantes employed against the criminal.

There is only one important point on which these introductions are open to complaint, and that is the writer's silence regarding the sources of his statements. For example, it was Duffield who showed that Shelton translated from the Brussels edition, and as Duffield's translation is at present unduly despised, it is only fair that this service of his should be credited to him. Again, it was first proved in a correspondence in July and August, 1879, in these columns that the *editio princeps* of Shelton's version of the first part was dated 1612; and Mr. Fitzmaurice-Kelly's suggestion that the entry at Stationers' Hall of a translation of the second part referred to a version of Avellaneda's work was made in the same correspondence. Furthermore, Mr. Fitzmaurice-Kelly refers to an entry on Mr. Rawdon Brown's copy of 'Don Quixote' in the British Museum for his identifications of the characters in 'Don Quixote'; but surely he must be aware that Mr. Brown's exposition of his theory appeared in this journal in a series of communications published in 1873 and 1874.

It is a little disappointing that Mr. Fitzmaurice-Kelly can throw no light on the question, Who was Shelton? and yet it was not to be expected that he could. Shelton had most likely acquired his knowledge of Spanish colloquially, and he guesses at the meaning of the words he does not know instead of turning up his dictionary. Probably he was one of the many English who went to trade in Spain after the peace of 1604. Nor can we share Mr. Fitzmaurice-Kelly's willingness to approve of the attempt to connect Shakspeare with Cervantes by attributing to the former the play of 'The History of Cardenio.' It is natural enough for Englishmen to desire to find some link between the two greatest writers of their age; but the idea that Shakspeare had any hand in the drama of which we know only the name has little solid basis to rest on, and Mr. Fitzmaurice-Kelly does not better matters by talking of "Shakespeare, who read everything." There is no certainty about the matter, but we are inclined to think that Shakspeare was probably no great reader.

This is all the fault we have to find, and we may conclude with once more thanking Mr. Fitzmaurice-Kelly for reprinting Shelton, and for the zeal, ability, and knowledge he has shown in his prefaces. Messrs. Constable have, as usual, done themselves credit by the excellence of their typography, the blackness of their ink, the clearness and boldness of their fount of type, and an appropriate breadth of margin. The volumes, too, like the former issues of "The Tudor Translations," are as pleasant to hold as they are pleasant to read.

A History of Rome to the Death of Cæsar. By W. W. How and H. D. Leigh. (Longmans & Co.)

THIS solid volume of 570 closely printed pages is, on the whole, the best school history of Rome at present forthcoming. In spite of the obvious faults to which we shall have to call attention, it can be recommended to the intelligent schoolmaster in preference to any of the larger manuals.

Following Mommsen's example, the authors do not carry their chronicle down to Actium, the obvious landmark for a history of the Republic. Other writers before them have stayed their pens at Cæsar's death, and apparently the present generation of scholars hesitate to continue their story when Mommsen fails them as a guide; yet there is little excuse for omitting the tale of the senatorial reaction of 44–43, and for leaving the fate of Cicero and Brutus untold. A history of the Republic should at least reach down to Philippi, even if it stops before Actium.

There is much to commend in the book. The two authors have contrived to dovetail their work so neatly together that it is impossible to make out where one ends and the other takes up the story. Their views are broad, consistent, and sensible. Though they have written at considerable length on constitutional points, they are not dominated by the prevailing delusion that the interest of Roman history is purely constitutional. This is a great merit in days when so sound and able a scholar as Prof. Pelham can in an "Educational" history dismiss Cannæ in one line and the Cimbri and Teutones in two. The experiments of Rome as a military power and her administrative dealings with her empire are far more important than the endless tinkering of her statesmen with the machine, cumbrous from the first and unworkable at the last, which historians have agreed to call the Roman Constitution. We welcome, therefore, the bright and vigorous narratives of the great campaigns of the later republic, from the second Punic war to Thapsus and Munda. In the earlier wars, down to the days of Pyrrhus, the authors have to be perpetually warning us that only the general outlines of Livy's story can be trusted. They do their best to disentangle fact and fiction, bearing always in mind that

"in these times the Roman annals tell us of many splendid triumphs, but as we hear of no permanent fruits of victory, we may safely ascribe their glory to the imagination of patriotic orators and chroniclers. Each of the great houses had its own fabled exploits extolled in the orations delivered at the funerals of its chief members, and afterwards incorporated in the family chronicles, from which Fabius Pictor and the later annalists drew those stirring adventures and graphic portraits of individuals which are preserved for us by Livy and Plutarch."

The constant exercise of criticism when the Volscian and Samnite wars are being discussed makes the narrative somewhat hazy and uncertain; but this is unavoidable, and we do not blame the authors for one moment when they keep holding up to us perpetual danger signals as to the credibility of incidents which they find it their duty to relate; these early legends must be given because of their very real influence on later Roman history. In a similar way the modern historian is obliged to mention the False Decretals or the Laws of Edward the Confessor, not because he believes in them, but because of their great importance in the development of subsequent ideas. Many of the modes of Roman political thought in the first century B.C. would be unintelligible without the legends of Brutus and Ahala, the Decemvirs or the Gauls at the Allia. There is a good deal to be said for the

device of relating these stories in archaic diction, a method employed by Messrs. How and Leigh, as by other writers before them, to mark the fact that they are not speaking in their own person when they retail these ancient fictions.

We find much to praise in the well-turned character sketches of Roman statesmen and generals which abound throughout the book. The two Scipios are made decidedly more comprehensible than usual; Sulla is not a mere paradox; Caius Gracchus is not the demigod of Plutarch nor the would-be tyrant of Mommsen. As a fair specimen of the style of our authors we give their verdict on that very capable but reckless politician:—

"Caius Gracchus had no idea of a constitutional revolution: we have no real evidence that he meant to introduce a tyranny based on plebiscites. He abolished nothing and introduced nothing. An energetic administrator with an insatiable appetite for work, he found fresh spheres of activity constantly opening out before him, and, like the emperors later, concentrated many offices in one person. Administrative reform, Italian franchise, foreign emigration, possibly the Romanization of the provinces, were Gracchan ideas. But his work was largely frustrated by his own vehemence and his passion for revenge. If his end was patriotic his means were dangerous, and indeed concealed a latent revolution. His Corn Law debauched the masses and ruined the farmer. He plundered Asia to buy a party. In raising up the Equites against the Senate he drove out Satan by Beelzebub. An idealist in a hurry, he failed to see facts as they were, and succeeded in weakening the only possible government. The time was not ripe for monarchy: to a republican the idea of it was impossible. The net result of his work was to demonstrate the impossibility of any genuine democracy in Rome."

Occasionally, as is but natural, we find ourselves disagreeing in small matters of fact or opinion with Messrs. How and Leigh. It is difficult to think that the implication of Crassus in the Catilinarian conspiracy can be dismissed with the epigram that "the Rothschild of Rome is not likely, for all his crooked policy, to have proposed to cancel his own debts and burn his own houses." Surely it is quite conceivable that Cicero spun a mighty tale of *cædes* and *incendium* out of a small basis of fact, and that the "plot" was an ordinary democratic intrigue, not an anarchist rising. If so, Crassus, who loved to fish in troubled water, may well have been pursuing his sport in this particularly turbid pool. The old belief in Carthaginian trade to Cornwall for tin (p. 143) is now, we believe, generally discredited. The Cassiterides are not to be looked for further north than Spain. Hasdrubal's line of march from the Upper Guadalquivir to the Rhone can hardly be called with accuracy "Wellington's route along the north coast and through the Western Passes into Gaul" (p. 217). Wellington, as a matter of fact, did not proceed along the north coast, but marched up the Douro; and he did not force the Western Passes (Maya and Roncesvalles), but forded the Bidassoa at its mouth by Fuentarabia. A casual reading of the second paragraph on p. 482 would certainly lead the student to imagine that Pompey annexed the kingdom of Pontus, and formed it into a province—not that he took over its capital Sinope, but left nine-tenths of the territory of the state to native princes. Croton had not "ceased to be a Greek city" when the Romans conquered South Italy (p. 18). Its civic existence, though often troublous and unhappy, did not end till it was taken by the Bruttians in the second Punic war.

All these are very minor points; yet we have two considerable grievances against Messrs. How and Leigh. The first is that their racy and vigorous diction not unfrequently degenerates into over-colloquial phrases, and sometimes into mere slang. We do not like to read that an Asiatic army "bolted outright," or even that a Greek army "scuttled." The statement that "to Sulla life was a supreme ironic game in which 'Fors Fortuna' held trumps" (p. 415) combines two styles of writing in the most unhappy manner. Reading in the middle of a paragraph on p. 283, otherwise blameless and stately enough, that "Diæus was a fish out of water who raised a storm of patriotism to cover a dirty job," the reader is almost reminded of the oratorical flights of Punch's correspondent Mr. Jabberjee. The statement, on p. 311, that in managing the rotation of provinces "the sacred lot itself could be cooked with a little ingenuity," falls under the same condemnation.

But worse, from the schoolmaster's point of view, than a tendency to colloquialism are the not unfrequent lapses of Messrs. How and Leigh into the "sin of allusion." We mean that they make references to facts which they do not relate, in such a way that the schoolboy can only be puzzled or harassed by them. Take, for example, the instance on p. 227 that "Massinissa, by the reduction of Cirta, gained only to lose the loved and lovely Sophonisba." Such a sentence is a mere riddle to any one who does not know the story of the unfortunate queen and her death. Again, we must protest against the following sentence on p. 212:—

"For some years after 212 the flying squadrons of Muttines, a brilliant officer of Hannibal's school, carried on a successful guerilla warfare in Sicily, till the folly and jealousy of Hanno led to his own emphatic defeat by Marcellus at the Himera, and the delivery of Agrigentum by the superseded and indignant half-breed to Lævinus."

When the authors have omitted to tell the reader that Muttines was the son of a Carthaginian and a Libyan, it is wholly inadmissible for them to begin talking of "the half-breed." How is the schoolboy to know that Muttines is the person alluded to rather than any other of the characters who appear in the surrounding paragraph? The phrase is a mere riddle when the materials to construct the answer are not given.

We recommend a careful revision of the book, to get rid of these two classes of faults, and then it will be quite worthy to hold the position of the authorized history of Rome for educational purposes for the next ten or twelve years.

NEW NOVELS.

Le Selve. By Ouida. (Fisher Unwin.)

THE theme which Ouida has devised for her last story offers possibilities enough to have furnished more than this slight volume. A young Russian of good birth, a follower of Tolstoi, and a fugitive from his own country on account of his political notions, is placed by an Italian friend in the post of steward or manager of a large estate situated among forests somewhere (for Ouida's indications of locality are, as usual, precise, but inconsistent with each other) to the north of Rome. The peasants are such as Ouida loves to depict the people among whom she lives—bestial barbarians, possessing no human quality but malice, steeped in superstition and immorality:—

"They did not want to learn thrift, or cleanliness, or common sense. They only wanted to be filthy, and lazy, and corrupt, and thievish, in the immemorial way transmitted from their forefathers."

We had an idea that Ouida looked back to the past—some three or four centuries ago—as the time when everybody was, at least outwardly, dignified and beautiful; but it does not much matter. However that may be, the peasants and the young Slav, with his enthusiasm for humanity and belief in the possibility of making silk purses out of sows' ears, do not exactly hit it off; and they try to burn him in his house. For the events leading up to this benevolent attempt, and for the result of it, readers must be referred to the book. In spite of a good many of the absurdities of thought and expression which long experience has taught us to expect from Ouida, we have read worse stories in the past year. As has been hinted, we only regret that she did not work out her picture on a larger canvas. She might then, too, have explained a mysterious allusion to a time, a hundred years before the date of the story, when "Murat's cavalry encamped beneath the trees" of her forest. As the only date in the last century when French cavalry came that way is not yet a hundred years ago, the story must be of the nature of prophecy.

A Golden Autumn. By Mrs. Alexander. (White & Co.)

THE weakest link in the long chain of narrative by which Mrs. Alexander connects the matrimonial fortunes of Derek and Celia Rivers with their relations to many of their kin and acquaintance on both sides is the weakness and impatience, to give it no harsher name, of Capt. Derek Rivers himself. In many respects the gallant officer is no bad type of the conventional man of society, self-engrossed, limited, fairly good-tempered, and observant of the ordinary shibboleths and canons of the time; but after marrying a pretty young Philistine of the trading class for the sake of her "tocher," to leave her on the second occasion on which his taste is outraged by her unwise allusion to the fortune she has brought him is absurd even in one so fastidious and susceptible in the matter of his dignity. The many trifling ways in which Celia comes short of his fashionable ideas of "form" are not sufficient, in combination, to outweigh in the mind of a man of moderate common sense her sterling simplicity and her ardent, if rather exigent affection. Yet in the characters of Celia and Lady Mary, the cousin who wisely declines to be Derek's coadjutor in improving his wife's middle-class defects, the author shows a good deal of intuition and subtlety. The frankly vulgar Aunt Sarah, "the sort of hag that no fellow

could possibly stand," is also in her way a well-drawn figure. Celia's loyalty to her old relation is quite clear-sighted, and as much to her credit as the affection which she retains for her unsatisfactory husband.

Kitty the Rag. By Rita. (Hutchinson & Co.)

"Human natur's a grand thing, and 'tis the same wid us all whin it's dinner time," says one of Rita's most lively Irish characters. But in spite of this common ground, the infinite variety and disparity of its exponents are rather to be deduced from the writer's studies in that complex subject; for characterization reaches a higher point here than in any of her previous works. Kitty herself is a compound of the selfishness and thoughtless cruelty of a child with an instinctive ambition which is unlikely from its extreme precocity. At eight years old, allowing for heredity if we like, it is early for so marked and reasoned a determination to declare itself; yet there is a wild energy about the irregular scion of the Marsdens of Knockrea which in the end compels every one to do her bidding. Hermia, Lady Ellingsworth, is in every respect a contrast to the child she has borne to her peasant lover in days when, motherless and neglected, she found her resources in truant sports by hill and river. She is cold, proud, and melancholy, the wife of a commonplace nobleman she has been forced to marry and does not love, disillusioned with society, and sceptical as to the future. When she returns to Ireland after long absence, every sight and incident reminds her of the tragedy of her youth. The front that she shows to disasters that tax her heart to the utmost forms the real pith and marrow of the tale; and she is about the highest achievement her author has accomplished. Hardly less interesting is Eugene the priest, who nearly, in spite of the barrier of crime that reinforces that of religion, falls in with the notion of reunion that Hermia for a time considers possible.

Two Cousins and a Castle. By Mrs. Lovett Cameron. (White & Co.)

The tragedy of poor Tom Spinks's suicide is in contrast too abrupt with the general farcical comedy of the castle at Portalloc. The reader is getting interested in the prospects of Tom's gentle cousin Mab, having ascertained that it is the young French attaché she will marry, and being amused at the rather obvious strategy by which the beautiful minx Dorothy Duke is making play with Tom's father, the Birmingham millionaire, when the suicide of the son comes as a most unlikely shock. Certainly poor Tom had not much brains, and was therefore the more likely to experiment upon them with a pistol; but some third course might have been found for him, especially as it is clear his survival could not have seriously embarrassed his cousin. His dogged devotion to an unworthy woman is not his least natural trait. Indeed, all the actors are fairly lifelike, the only outrageously exaggerated part being that of the too fascinating Dorothy. The old squire at Portalloc is picturesque, like his mansion. Trifling, but well told, must, we think, be the verdict on 'Two Cousins.'

A Doubtful Loss. By Norman R. Byers. (Digby, Long & Co.)

The publishers have saved us the trouble of expressing any opinion upon this work. "The story of the heroine keeps the reader," they tell us,

"on the stretch as it is unfolded, and while every page is instinct with life, the interest ever intensifies to the close. Rarely has a novelist succeeded so well in completely baffling all attempts to anticipate the end of what is a charming tale of contemporary life."

The statement made in the first sentence had not occurred to us. The second is true enough; but that is mainly because most novelists make the ends of their stories follow more or less "inevitably," as the modern term is, from the incidents of them. Mr. Byers introduces a good deal of irrelevant business of mysterious objection on a gentleman's part to the marriage of his daughter, followed by intestacy and sudden death. His heroine overhears a conversation from which she gathers that her lover is at the same time her uncle; she makes a needless mystery of it to him; and by the time she discovers that he is not her uncle he is married to another girl, with whom, so far as the reader knows, his relations have hitherto been of the very slightest. A well wrapped-up plot is one thing, a purely arbitrary *dénoûment* like this is another.

BOOKS OF TRAVEL.

Any work on Armenia by a recent traveller will necessarily attract attention. Mr. Brayley Hodgetts's qualifications for writing *Round about Armenia: the Record of a Journey across the Balkans, through Turkey, the Caucasus, and Persia, in 1895* (Sampson Low & Co.), were that he was special correspondent of the *Daily Graphic*, that he has been a good deal in Russia and knows the language, and that he has been "as far west as New York," though he was never in the East, as to which last, indeed, he shows some untravelled *naïveté*, rare in these days, and pleasant, if hardly reassuring in a public instructor. However, he converses with all sorts of people and records their views, which, as a rule, he seems tacitly to accept; and he generalizes rapidly, as where he describes the entire Circassian race from a group he passed in the train to Tiflis. His opinion of the Turks he must have taken out ready made from England, unless he formed it during an untimely detention at Trebizond, for a newspaper writer is not a popular personage at present on either side of the Russo-Turkish frontier. At all events, on landing at Batoum,

"I could see no trace [on the Russian faces] of that fierce and cruel fanaticism and that animal stupidity which cloud the countenances of the officials of the Sultan.....The police officer who came on board to examine our passports was a courteous European gentleman, who wore a look of calm dignity, which was very different from the low cunning insolence of the Turks.....I breathed more freely. The very air seemed to be different.....I was in another world."

Nevertheless, in this other and presumably better world, he soon discovered that the Russians were "egging on the Turks" to massacre the Armenians, while "Russia was, in her way, and by more civilized methods, doing just as much to exterminate the Armenian race as Turkey." The more educated Russian Armenians are accordingly, he says, trying to establish an autonomous Armenia outside of Russia. But it would not at all suit Russia to have such a barrier established between her and the decaying empires of Turkey and Persia—those ripe pears for whose fall she is watching and preparing. Among the many casual acquaintances with whom he discussed the great question were Russian soldiers and civilians, Armenian monks and merchants, and an interesting group of refugees, whose account of their own fighting powers, even allowing for exaggeration, impressed him much. Their contempt for the Kurds as opponents in war, unless when backed up by Turkish regulars, is, if real, and not assumed, contrary to the usual impression on the subject. In the Caucasus, if we are to believe our author, brigandage is rampant, and law and order generally disregarded; but it is not always easy to know how far he accepts or endorses the opinions he quotes. Upon the extreme views he propounds of the duty of England to coerce the Turk single-handed we need not enter. At Baku, on the Caspian, he visited the oil wells, and tells some good stories of official corruption. Few travellers would now think of describing a camel, and we are apt to forget what a quaintly picturesque object it is:—

"The camels are generally preceded by the queen camel, who wears a curious kind of bonnet or cap, quaintly decked out with ribbons, tassels, and bells. The dignity with which she carries these gaudy trappings, the daintiness with which she steps out on her gawky legs, and the ugly grace of her long neck, her protruding under-lip and her teeth, which remind one of the French caricatures of the English Mees of a bygone generation, makes one understand all the satire of the French name of *chameau* for an old maid."

The following is "absolutely trustworthy":—

"'Do you know what these are made of?' Mr. Wood asked me, as he handed me an ash-tray of papier-mâché. 'They look like papier-mâché,' I replied. 'So they are,' he said; 'but they are made of British Bibles. You have no idea what a boon these Bibles are to the village industries of Persia.'"

The incidents of the journey are well described, but the main purpose of the book is to discuss the prospects and circumstances and character of the Armenian race, and to show that they are intellectually and morally superior not only to the Turks, but to the Russians. Mr. Hodgetts has a word also about the Persian Armenians, who, he says, are better off as to government than the other two sections, for Armenia (as he rashly hazards the old quotation) "omnia divisa in tres partes." Such expressions as "*incrustated* with superstition" and "*speedied* my departure" are hardly English.

Travels in Unknown Austria. By Princess Mary of Thurn and Taxis. With Illustrations by the Author. (Macmillan & Co.)—The days have rather gone by for books of travel of the old gossiping kind, for the histories of troubles with porters and the exactions of the landlord. Princess Mary of Thurn and Taxis so far appreciates these facts that she overlays her descriptions of scenery in the South Austrian provinces ("This is Illyria, lady," for the greater part of the volume) with rather dreary humour of the Jerome K. Jerome order. In the Castle of Duino "it is a nice sad sort of feeling that comes over you: you think of your debts, of the friends of your youth that are dead and gone, of your elderly relation from whom you have expectations and who will *not* die, and other melancholy things of a like nature; but all your troubles seem far away, and are quite pleasant, 'grateful, and comforting.'" The man at the beginning who says, "I always stick to my principles: the summer in Cairo, the winter in bed," is a trifle better. On the title-page the illustrations are said to be "by the author." But here and there we have a hint of two authors, who criticize each other, after the example of two of those in 'Norway' or 'Three Men in a Boat.' The lady duly quotes Virgil *à propos* of the Timavo,

Antenor potuit.....
Fontem superare Timavi,

and so forth. And then a little later on she tells us that near the mouth thereof the Romans built the temple to "Speranza Augusta"! In truth, the writing of the book is not much, and the illustrations are on a level with the letter-

press. They would serve to remind one of familiar views, but have no artistic value.

In the preface to *Italian Highways* (Bentley & Son) Mrs. R. M. King admits that she feels "a strong sense of presumption in adding myself to the number" of writers who have been to the same places before her, but considers that she is justified by the fact that "any traveller who records his own personal impressions will put things more or less in a new light," and adds, "I regard facts something in the light of beef and mutton, as so much raw material for the cook to exert his skill on." No doubt; and if the "cook" be a Heine or a Stevenson the result will probably be a sufficiently pleasing combination of old and new. But some things that are new are not of necessity worth recording, and in this category we fear that Mrs. King's impressions of travel must be placed, even if they are new, which we can hardly think that they are, if "new" means that no one else has had a similar impression before her. As for her facts, they are most of them to be found in the accredited guide-books. Into these, indeed, she does manage to introduce a little novelty. It is not generally known that Frankfort shared with Aachen, Milan, and Rome the honour of being the coronation-place of the emperors. Some of the later Cæsars may have gone through the rite there, but they never claimed on the strength of it to be more than "erwählte Römische Kaiser." In science also Mrs. King has some new observations, as that when the sunlight falls on the pavement of San Petronio it "moves in minute, but visible pulse-like jerks." Does the earth then revolve on cog-wheels? Also, if the people of Bologna set their watches, as they would appear to do, by the meridian passage of the sun, the time in that city must be rather erratic. Or were the people who "stood watch in hand" merely ascertaining the error of their respective timepieces by the aid of the *Nautical Almanac?* And what are the "certain geological strata" which "positively bristle with extinct craters"? We had vaguely supposed that every geological age had had its volcanoes. But indeed, as Mrs. King says, "the depths of travelled ignorance are .....profound." Was it in order to leave something for future explorers to discover that, in the course of some dozen pages or so devoted to Padua, she omitted all mention of the Arena Chapel? There is, however, one good story in the book—that of the field-cricket, Grillo, who was bought in a little cage at Florence on Ascension Day, was called a "netter Kerl" by the cloak-room attendant at Cologne, and survived till September in England. But though "one grasshopper can make a spring," one cricket can hardly make a book.

In South Africa. By H. Lincoln Tangye. (Horace Cox.)—Mr. Tangye writes fluently and shrewdly of what he has seen and experienced, but the kind of travelling described and the ground gone over by him have already furnished material for a large issue of personal narratives, and it will henceforth need an observer of more than common insight, and a pen gifted with exceptional power of presentation, to invest "travels in Rhodesia," unmarked by extraordinary incidents or vicissitudes, with any special attraction or value. If this be true of Matabeleland, there is, surely, still less necessity for the production of another volume giving literary form to impressions formed by a passing stranger and sojourner regarding the Dutch colonies in Africa and about Natal, with which the first part of this book is mainly occupied. Doubtless there are wayfarers who bring so distinct and fascinating a personality to bear upon all they meet with at home or abroad that they have always something to tell about the most bewritten roads or people, which only they could have seen or told. They handle a worn theme so deftly that we never consider how often the thing done after this manner has been done before. A new interest is inspired, and that is enough. But travellers and scribes of this stamp are rare, and if Mr. Tangye had been one of them his South African reminiscences would have been fused and cast into a shape quite different from the respectable specimen of the bookmaker's art now before us. The second portion of the work, dealing with the country now styled "Rhodesia," is naturally the most interesting. It contains accounts of the coach journey from Pretoria to Buluwayo, a tramp from Buluwayo to Gwelo, and an excursion to the ruins of Zimbabwe, which are spirited reading, not without a spice of humour on occasion, and commendably free from the flippancy too often splashed over the pages of the "manifest destiny" school of tourists to which this writer belongs. Yet the only appreciable addition to the previously existing stock of easily accessible information—descriptive and otherwise—relating to the same regions consists in the placing on permanent record of the author's own individual opinions on controversial questions of the day. These are freely and somewhat redundantly expressed, insomuch that the volume will be found overweighted with matter of this kind by readers who are unable to endorse Mr. Tangye's admiration of the "rare instinct" with which

"the conqueror has built himself a house where the King's own hut stood, so that all recalcitrant or unbelieving Matabele may know it as a sign that Lobengula is swept away by the new power, and that where the old King reigned now rules the great white chief."

The sketch map is poor, but the process-block illustrations from photographs are helpful, and less unpleasant than such pictures sometimes are.

The Mystic Flowery Land: a Personal Narrative, by Charles J. H. Halcombe, with notes by the author and numerous illustrations (Luzac & Co.), is too shadowy to be of real interest. The author, in a series of disjointed chapters, takes us with him up and down the China coast, across to Formosa, and even to the distant island of Hainan. He tells us that he held an office in the China Customs service, but does not admit us into his private history sufficiently to make a connected story of his various flittings. He speaks with great respect of Sir Robert Hart, whom, curiously enough, he describes as "Lord Hart." As Sir Robert has not yet been admitted to the peerage, it is difficult to understand why the author makes so strange a mistake in the rank of his chief. The various ports which he visited furnish topics on which he enlarges with more or less accuracy and knowledge, and supply *pieds de terre* for a number of exciting incidents. When at Shanghai he made the acquaintance of Miss Wang Sêou Jâe, a Chinese lady, who "was not only young, but a beauty of the most rare type," for whom he developed a decided attachment. The lady was not only lovely, but was possessed of a fortune of fifteen thousand dollars, which was held by a wicked aunt in trust for her. As this lady was avaricious enough to desire to possess herself of her niece's fortune, she threw decidedly cold water on Mr. Halcombe's courtship, and finally carried off her niece, presumably to convert her charms into money. Being anxious, if possible, to recover the young lady, Mr. Halcombe applied to the French inspector on the spot for help. This was refused, and he was advised to engage a certain clever Chinese detective to assist in his search. Then followed an inquiry and a pursuit which reads like a chapter from Sherlock Holmes. On the assumption that he had discovered the house to which the lady had been carried, the detective, at the dead of night, led Mr. Halcombe over roofs, down skylights, through sliding panels, to the innermost recesses of an opium den, where "lay a beautiful young Soochow lady, reclining on a rough couch in a state of insensibility." But it was not Wang Sêou Jâe, who, as a hasty note subsequently revealed, had been carried off by her abductors to Soochow. Another exciting incident was the ingenious discovery by the author of a smugglers' den on the coast of Shantung, for which exploit he leads us to believe he received promotion. The book is well and largely illustrated, and the portraits of the author and his Chinese wife—not Wang Sêou Jâe—which form the frontispiece, are eminently lifelike.

Cairo Fifty Years Ago. By E. W. Lane. Edited by Stanley Lane-Poole. (Murray.)—For some years past the return of winter has brought with it a crop of books written expressly for those fortunate mortals who are able to flee from the fogs and cold of London to the sunshine and light of Egypt. Each year the crop grows larger, and most of the writers of the various books seem to be possessed with the idea of making every traveller either an expert Egyptologist or Arabist. There are, however, many visitors to that delightful country who care more for the Egypt of this nineteenth century than for the Egypt of the Pharaohs, or of the Ptolemies and Romans, or of the Arabs, and to no class of readers will this excellent little book of Lane's appeal more strongly than to these. Whenever Edward Lane's name is mentioned it recalls to the reading man his now classical work the 'Modern Egyptians,' and the man who would know what the Egyptian of one or two generations ago thought and said always turns to Lane, and rarely turns in vain. He knew Egypt as few Western folk have known it, and in some quarters of Old Cairo the old folk still have a tradition of the "Frangi" who rode about the town on a grey donkey, talked the native dialect better than their forefathers, and knew the old street cries and the "swear words" as no other European did. It would seem that the great Arabist conceived a plan for publishing an account of Cairo in a 'Description of Egypt' which he wrote as far back as 1828, but for some reason the plan was abandoned, and it is certain that he had reduced his account to writing, for in 1847 the late Mr. R. S. Poole made a copy of it from his uncle's manuscript. This copy was given by the maker to Mr. Stanley Lane-Poole a few years ago, and it was a happy thought of his to edit it, with notes, for publication. In the ten chapters which form the book Lane traces the history of the city from the year 641 A.D. to his own time, and he fortifies his narrative with frequent extracts from Mas'ûdî and other trustworthy historians. The situation and size of the older capitals of Egypt are accurately described, and Lane's account of the streets and quarters, of the bazaars and citadel, of the mosques both inside and outside the city, and of Old Cairo, &c., could probably not be bettered. Mr. Stanley Lane-Poole has added references to the Arabic works cited, together with short notes and an index. It would be interesting to hear Lane's comments if he could revisit Cairo now and see the roads netted over with electric tramway wires and hear the deafening crash of the car bells, which the drivers work with their feet! The appearance of this posthumous publication is opportune, and the reader who goes to Egypt to learn something of the country and its capital will thank the editor for his care.

This Goodly Frame the Earth: Stray Impressions of Scenes, Incidents, and Persons in a Journey touching Japan, China, Egypt, Palestine, and Greece. By Francis Tiffany. (Gay & Bird.)—Mr. Tiffany has used his visits to the countries named on the title as pegs on which to hang long disquisitions which have the opinions of Kant, Browning, and others as their texts. He tells us little or nothing of the countries which he visited, but writes in rather a wearisome fashion on the subjects of his thoughts and opinions. For example, when travelling in Japan and fresh from the sight of the well-

known colossal figure of Buddha, he introduces four or five pages of cogitations in this way: —

"But your philosopher on his perch is no fool of sense and time and space. He will both eat his cake and have it. By degrees his outer eye begins to close and his inner eye to waken. Then inevitably looms up again before him the Nirvana-lapsed Buddha of the morning, and he begins to ruminate on the nature of the century-long influence the mighty dreamer has exerted on the children of this mobile race about one on every hand. So here for his speculations."

When he does venture to give an opinion of the people by whom he is surrounded he is not always fortunate in his remarks. For example, he considers that the Chinese are entirely purged of the failings of vanity and conceit. A more inapt estimate it is impossible to imagine. His description of Japanese women is much truer:—

"They are such dainty, miniature creatures, and wear such a guise of having just flitted down from the pretty pattern on a paper umbrella, that it is impossible to take them seriously as responsible beings.....a halo of perpetual child grace surrounds them."

The book is not satisfying, and is somewhat tiresome.

A travers la Bosnie et l'Herzégovine, by Dr. G. Capus (Hachette), is an interesting volume of travels admirably illustrated, and accompanied by a capital map. Messrs. Hachette sell this handsome volume for five-and-twenty francs; an English publisher would ask two guineas for such a work. At the outset the writer gives an account of the railways established by the Austrians, which attain already a length of 500 miles, mostly of a narrow gauge, and supplies a conscientious and valuable account of the resources of the annexed provinces, which the Government is trying hard to develope, and of the administration of Baron Kallay. More amusing to the frivolous reader will be such passages as that in chap. iii. upon hawking in Bosnia. Under the Austrian rule it seems to be dying out, but until the occupation the Begs of the Kraïna and the Posavina seem to have kept up the sport with some zest. The Bosniac habit of reckoning distance by the time it takes to smoke a pipe is another national trait recorded by M. Capus, according to whom coffee and tobacco are the dominant factors in Bosniac life. The accounts of native superstitions, of the music and dancing of the peasantry, are also worth reading.

Mr. Bryce has added to the fourth edition of his well-known volume *Transcaucasia and Ararat* (Macmillan & Co.) a supplementary chapter, "Twenty Years of the Armenian Question," a clear and forcible narrative.

OUR LIBRARY TABLE.

Messrs. Macmillan & Co. publish *The Yoke of Empire*, by Mr. Reginald Brett, who, as the son of Lord Esher, the former private secretary of the present Duke of Devonshire when a Secretary of State, and the intimate friend of Lord Rosebery, has had much opportunity of watching the inner political life of three of the Queen's Prime Ministers, and who, as the son-in-law of Van de Weyer, has probably had access to much confidential record of the political lives of the Queen and the Prince Consort, so far as concerns their relations with Palmerston and Peel. The book contains a brilliant series of essays on the relations of Melbourne, Peel, the Prince Consort, Palmerston, and Disraeli with the Crown, but five out of the six have appeared in a magazine, and, of those named, only the least good, that on "Lord Beaconsfield," is new. The last chapter, "Mr. Gladstone," which is also new, is still less good. All who have not already read the first four chapters should buy the volume. Mr. Brett is master of a pretty style, as witness this about some "Ministers": "The Queen has suffered much at the hands of prolix political enthusiasts, who have treated her as though she were.....a public meeting"; but we fancy that Disraeli was, in private, the author of the last part of the phrase, and that he even used to suggest to his hearers that Her Majesty had used it to him of a rival thus: "He talked to me as if I were a Public Meeting." It was, perhaps, in reality said to one of Mr. Gladstone's colleagues.

What is a Hibernian? We confess ourselves in doubt, but Miss F. A. Gerard's pleasant gossip, entitled *Some Fair Hibernians: a Supplementary Volume to 'Some Celebrated Irish Beauties of the Last Century'* (Ward & Downey), sets our mind at rest as to one supposition: it is not essential that a fair Hibernian should be a fair Irishwoman, for Lola Montez, one of these beauties, is Creole on the mother's side and Anglo-Irish on the father's; Dorothea Jordan sprang from a Welsh mother and a Yorkshire father; Melesina Chenevix Trench "can hardly be accounted as belonging to the category of Irish beauties" as her parentage was French. The remaining Hibernians, however, are Irish or Anglo-Irish girls, and if they were not, their nationality would not distress us, for Miss Gerard tells the adventures of her beauties so pleasantly that our one regret is that there are not more of them to read about. And in one or two cases the telling is a delicate task: the adventures of Lola Montez, of Mrs. Jordan, and of Lady Blessington make heavy demands on the tact of their biographer, but Miss Gerard is equal to the task she has set herself, and skims lightly over the doubtful passages without ignoring them. Yet we find more amusement with heroines who promise less. We remember the 'Irish Beauties' as a book full of what may be called a light degree of interest and of entertainment. It is seldom that the sequel to such a volume is successful, but the 'Fair Hibernians' is an exception, and is inferior to its precursor in the title only. Despite the less than doubtful character of some of its heroines, it is a book that can be given to young girls, and it is both amusing and instructive, affording as it does bright and vivid glimpses of the manners of the past.

Messrs. Methuen & Co. publish an able little volume entitled *The Fall and Resurrection of Turkey*, by Mr. H. Anthony Salmoné, which is a manifesto of Young Turkey, but will be found of interest even by those who do not take sides in the present position of the Eastern Question.

A Year in the Fields: Selections from the Writings of John Burroughs, although bearing the name of Messrs. Smith & Elder on the title-page, is made in America. The book is pleasant reading, for Mr. Burroughs is a true lover of nature; the brief preface by Mr. Clifton Johnson is commendable; but it is difficult to feel much interest in many of Mr. Johnson's photographs, which number twenty.

Dr. Gordon Stables describes *The Rose of Allandale* (Digby, Long & Co.) quite accurately as "a sensational story of love and crime." There is little to add to his words except the remark that it would be difficult to think of any of the usual violent or romantic incidents of melodrama which are not to be found in these eventful pages. They contain moreover adventures by sea and land in profusion, mutiny, murder, marooning, South Sea islands, sharks, natives, and many other properties. The result is a little bewildering and not very happy. The book is awkwardly put together, and can hardly be called a literary work. A little less lavishness in the matter of improbable episodes, and a little more care in the arrangement of them, might have made it more readable.

Messrs. Ward & Downey publish *My Village*, by Mr. E. Boyd Smith, a prettily got-up and illustrated volume of sketches of life in a commune of Picardy. They are harmless and meritorious rather than exciting.

Messrs. Chatto & Windus publish a somewhat too literal translation, by Mrs. Carey, of the amusing *Narrative of Captain Coignet, Soldier of the Empire*, professedly "edited" by Lorédan Larchey, and beautifully illustrated. The translator twice states that Moscow was set fire to by "galley slaves," which is a good example of the over-literalness which we have mentioned. Of course, the more accurate rendering would be "convicts," as it would be hard, indeed, to have discovered a galley in the centre of the Russian Empire. The term came into use at Toulon and Brest in the later Middle Ages, and is retained in the French language after its applicability has become eccentric. The book may be recommended for boys as a story of adventure, in spite of its inaccuracies.

Capt. Horace Hayes, the best of writers upon horses, has issued through Messrs. Thacker & Co. a second edition—considerably altered and enlarged, and magnificently illustrated—of his admirable work upon the *Points of the Horse*, which is, in fact, a complete work on horses, their races and peculiarities.

We lately reviewed an excellent French book on the Jameson Raid, written by "Mermeix," and published by M. Ollendorff, under the title of 'La Révolution de Johannesburg et les Mines d'Or.' An enlarged edition, which lumps together this work and two lectures, one on the gold mines and one on Matabeleland, now appears through the same publisher, under the title *Le Transvaal et La Chartered*. It contains a map of South Africa which is not above reproach, but it may, like the original work, be commended for its fairness.

Dod's Parliamentary Companion for 1897, published by Messrs. Whittaker & Co., is as indispensable as ever, although some of the figures of numbers of electors in the list of constituencies are for 1895. It is not easy to obtain them for 1897 in time for publication, but those for 1896 ought certainly to be stated. There is an annual return. The letters "H.R.," meaning in favour of Home Rule for Ireland, are not the best general description for the Liberal party. For example, they fit very badly such a case as that of Mr. McEwan, who was unopposed at the last general election, and whose speeches show him to be in favour of a very different form of Home Rule from that usually known by the name. It is, we think, better for a work of reference to give parties the names they give themselves, and any other course is certain to lead to absurdities of classification in individual instances. There are a few things in the biographies of members of the House of Commons which show that they are not quite sufficiently revised each year to be, all of them, kept thoroughly up to the latest state of information; for instance, in one passage (not about Mr. Asquith) Mr. Asquith is incidentally described as being "the Home Secretary."

Debrett's House of Commons and the Judicial Bench is also a most useful volume, and the issue for 1897 (published by Messrs. Dean & Son) is now before us. How far the heraldic bearings of honourable members would, in all cases, stand the criticism of the "X" who writes for a contemporary we do not know, but we imagine that they would not all of them pass muster. The editor very frankly says that he is not responsible for them, and that all they represent are "arms in use," prepared from book-plates or from seals supplied by members. He can do no more, and if "X" should ever make a serious raid upon the House of Commons he must fall foul of the members themselves and not of the editor of 'Debrett's House of Commons.' "X" did begin upon the list both of the judges and of the House of Commons, but he did not carry his investigations in this case far. The statistics of the number of electors are later than those of Dod, and the year for which they are given is appended, which is a useful hint towards caution.

MR. LAIRD CLOWES earned the gratitude of all naval officers for *The Naval Pocket-Book* last year. The second issue is now published (1897) by Neville Beeman, Limited, carefully revised up to December last, and even more accurate and complete than the volume of last year. The general public will turn to the classifications and table of comparative strengths, and they will find that Mr. Laird Clowes, who is competent, has a classification of his own, which brings out clearly our startling inferiority to a not improbable combination of three powers. The tables of docks show that we could not fight in the Mediterranean without an Italian alliance, which, in the event of a combination of three powers, we could not obtain.—We have also received the new issue of *Lean's Royal Navy List* (Witherby & Co.), an excellent compilation.

WE have on our table *The Lambs: their Lives, their Friends, and their Correspondence*, by W. Carew Hazlitt (Elkin Mathews),—*Incidents in India and Memories of the Mutiny*, edited by F. W. Pitt (Kegan Paul),—*Selections from Lhomond's Urbis Romæ Viri Illustres*, edited by G. M. Whicher (New York, Leach, Shewell & Sanborn),—*Madame Lambelle*, by G. Toudouze, edited by J. Boïelle (Whittaker & Co.),—*Popular Fallacies regarding Bimetallism*, by Sir Robert P. Edgcumbe (Macmillan),—*Specimen Lessons on 'The Bible and Temperance,'* by J. J. Baker (C.E.T.S.),—*A General Freight and Passenger Post*, by J. L. Cowles (Putnam),—*The Westralian Goldfields*, by B. S. James (Hitchcock),—*Industries and Wealth of Nations*, by M. G. Mulhall (Longmans),—*A Man amongst Men*, by F. Holmes (Digby & Long),—*The Lifeguardsman*, adapted from Schimmel's 'De Kaptan van de Lijfgarde' (Black),—*Those Children*, by Curtis Yorke (F. V. White),—*Pioneer Work in the Great City*, by John Hunt (Partridge),—*Glimpses of Sunny Lands*, by R. W. W. Cryan (Kegan Paul),—*The Great White Queen*, by W. Le Queux (F. V. White),—*Verses*, by Lisa Wilson (Bliss, Sands & Co.),—*Poems, and Kerdos the Miser*, by Paul John, Vol. I. (Mowbray),—*Chronologie des Mittelalters und der Neuzeit*, by F. Rühl (Berlin, Reuther & Reichard),—and *Marcelle, Suite de Lettres et Aventure en Voyage*, by Ch. de Berkeley (Paris, Colin). Among New Editions we have *The Wonderful Mission of Earl Lavender*, by John Davidson (Ward & Downey),—*Fors Clavigera*, by John Ruskin, Vols. III. and IV. (George Allen),—*The Life of Percy Bysshe Shelley* (Kegan Paul),—and *A Text-Book of Bacteriology and Infective Diseases*, by Edgar M. Crookshank (Lewis).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Book of Judges in Greek, ed. A. E. Brooke and N. McLean, 2/6
Buxton's (Rev. H. J. Wilmot) Bought with a Price, Nine Sermons, cr. 8vo. 2/6 cl.
Farrar (F. W.) and Others' Prophets of the Christian Faith, cr. 8vo. 5/ cl.
Glazebrook's (Rev. M. G.) Lessons from the Old Testament, Senior Course, Vol. 1, 4/ net; Notes on ditto, 2/6 net.
Harris's (S.) God the Creator and Lord of All, 2 vols. 16/ cl.
King's (W. B.) The Daily Song, Thoughts on the Offices for Morning and Evening Prayer, 2/ cl.
Moulton's (R. G.) The Chronicles, 16mo. 2/6 cl. (Modern Reader's Bible History Series)
Moulton's (W. F.) Old World and the New Faith, 12mo. 2/6
Ommanney's (G. D. W.) A Critical Dissertation on the Athanasian Creed, 8vo. 16/ cl.
Outlines for Meditations upon the King's Highway of the Holy Cross, cr. 8vo. 3/ cl.
Rainsford's (M.) The Tabernacle in the Wilderness, 4/6 cl.
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THE THACKERAYS IN INDIA.

Kingsland, Shrewsbury, Jan. 23, 1897.

THE publication of Sir William Hunter's delightful book reminds me that about ten years ago, being then resident in Calcutta, I made a vigorous effort to discover the house which had been honoured by the birth of the greatest writer who has shed lustre on the Anglo-Indian body, in view to a commemorative tablet being placed upon the building by public subscription. In this effort I was warmly seconded by the late Mr. Robert Knight, the editor of the *Statesman*, who in the issue of that paper for September 2nd, 1887, devoted a leader to the subject, and by several other friends. Notwithstanding our exertions we failed to discover the house in question, the records neither of the Secretariat nor of the Municipality affording any clue. I ascertained that the assessment papers of the house tax did not extend further back than 1836, whilst the first Calcutta daily, the *Calcutta Journal*, was not established by J. Silk Buckingham till four years after Richmond Thackeray's death. My researches, however, enabled me to collect some interesting information in connexion with the novelist and his father, and amongst my notes I find an exact record of the dates on which Richmond Thackeray entered on his various public employments. This paper, with which I was favoured by the Secretary to the Board of Revenue, it may be interesting to quote: October 9th, 1797, date of rank as Writer; March 9th, 1798, execution of covenant; October 27th, 1798, arrived in India; December 17th, 1798, Assistant to the Collector of Midnapore; March 11th, 1802, Assistant to the Collector of Dacca; August 17th, 1802, Assistant to the Secretary and to the Persian and Bengallee Translator of the Board of Revenue; April 9th, 1803, Officiating Collector of Beerbhoom; August 1st, 1804, Sub-Secretary to the Board of Revenue; same date, Acting Collector of Beerbhoom; December 30th, 1805, Officiating Collector of Tipperah; August 1st, 1806, Officiating Collector of Beerbhoom; September 20th, 1806, Officiating Judge and Magistrate of Ramghur; January 1st, 1807, Secretary to the Board of Revenue; February 20th, 1808, Acting Judge and Magistrate of Midnapore; December 24th, 1811, Collector of the twenty-four Pergunnahs; died September 13th, 1815.

Thackeray was christened in St. John's Church, the Old Cathedral, and I give below a copy of the baptismal register, which has not, I think, hitherto appeared in print:—

Date of Baptisms.—1812 January 3d.
Name and Age of the Baptized. N.B. S. Son, D. Daughter.—William Makepeace, born 18th July, 1811. S.
Name and Situation of Parents.—Richmond Thackeray, Esqr., of the Civil Service, and Anne his wife.
By whom and where Baptized.—The Revd. J. Ward, D.D.

Seeing that Richmond Thackeray apparently held the appointment of Judge of Midnapore at the date of his son's birth, and that a period of nearly six months elapsed between that date and the baptism, we are almost led to the conclusion that the boy was born not at Calcutta, but at Midnapore, and that his baptism was deferred until his father received his Alipore appointment. Tradition has, however, so persistently declared that the birth took place in Calcutta, that I do not feel venturesome enough to dispute it. It is quite possible that the records do not give the date on which the father's deputation to Midnapore ended.

Sir William Hunter's book, with its record of strenuous endeavour and of resolute deed, is well calculated to excite a spirit of emulation in the breasts of those who are about to join the noble service which he himself so long adorned. One sentence may perhaps need modifying in a second issue. A son of Lord Sandwich and of the celebrated Miss Ray could hardly have accompanied William Makepeace Thackeray, the elder, to India in February, 1766. Martha Ray was shot by Hackman in Covent Garden Piazza on April 7th, 1779. Her age was stated on her coffin-plate to have been thirty-four, and the date of her birth would, therefore, have been 1745. She may have been a few years older, but could not possibly have been the mother of a son who must have been born about 1750. Her second and best-known son, Basil Montagu, was born on April 24th, 1770. W. F. PRIDEAUX.

PROF. MASPERO'S 'STRUGGLE OF THE NATIONS.'

MR. MCCLURE'S letter is an extraordinary one; but the public will hardly, I think, be of opinion that it improves his case.

1. I respectfully submit that I have nothing to apologize for. I merely stated certain facts, the

accuracy of which is not denied, and I said that *in a translation* such changes, even though made with the author's assent, were not justifiable unless the reader were informed of the fact. I adhere to that opinion. Mr. McClure confuses the issue by introducing various irrelevant considerations. I said nothing about "finality," and with such questions as what Prof. Maspero may have said in his previous work (which I alluded to simply for the purpose of showing that he had never made any secret of his critical views), whether he may have modified his opinions since that work was published, or whether there are particular views of other critics which he does not accept, I am wholly unconcerned. I confine myself entirely to the volume now before me. This volume, in virtue of the title-page and the note on p. ix, professes to be a translation of 'Les Premières Mêlées des Peuples,' a work which was written not "ten or twenty years ago," but last year (the title-page is even dated 1897), and in which, not to dispute about details, the author adopts, quite unambiguously, a very considerable number of important critical conclusions. Where, however, he has done this his text has been systematically altered, so that the "translation" does not in these cases represent the real opinions of the author. Prof. Maspero's assent to these changes does not alter the case in the least. In a work *professing to be a translation* the reader, it is clear (*pace* Mr. McClure), if changes were introduced, ought to have been apprised, clearly and truthfully, of their nature and extent. That there was some motive for the omission is obvious, though it does not interest me to speculate as to what it may have been. The introduction of alterations incorporating fresh discoveries, &c., stands upon a totally different footing, and is not in the least degree parallel to the altered presentation of an entire history.

2. Mr. McClure has misread my first letter. The passages which he has reprinted were *not* cited by me to show that in Prof. Maspero's opinion the narratives of Genesis were composed under the monarchy. To show that, I referred to two other passages (p. 65, note 2, and p. 70), in which the patriarchal narratives were referred to "les Hébreux de l'époque royale," and where, by the substitution of "the Hebrews of later times," Prof. Maspero's view of the date of these narratives was effectually concealed. If, however, Mr. McClure is right in his contention that in the parallels which he reprints the opinions of Wellhausen and other critics are the base of the representations in "both" the original and the translation, then it looks very much as if the "venerable" Society had, against its will, been made the means of disseminating in England conclusions which it would very cordially disown.

3. I must again demur very decidedly to the description of the alterations as "few." On the contrary, they are both numerous and (even though confined to a few words) important. The suppression on p. 706 of the few words stating that the ark contained two tables on which "it was believed later" that the law was engraved conceals from the reader Prof. Maspero's entire view as to the date and character of the Pentateuch. A few expressions ingeniously altered in p. 707, last line; p. 708, lines 1, 7, 8, and note 1; and p. 709, note 1, ll. 1, 2, have the effect of completely changing the author's picture of the early life of Samuel, and of crediting him with a victory which in the French original is plainly said to be nothing but the invention of the Hebrew chroniclers. I could readily multiply illustrations, but I must have some regard for the columns of the *Athenæum*.

4. On the back of the title-page it is stated that Prof. Maspero's volume is "published under the direction of the General Literature Committee." In face of these words, the endeavour (singular in itself) to exonerate the Society from all responsibility for what has been done is manifestly futile. That Committee acts, of course, in the Society's name; and when it sanctioned the publication of the work, it either knew, or ought to have known, the author's critical position. The Committee, if it was not responsible for the alterations, *ought* to have been responsible for them: in view of the principles which the Society is known to uphold, it ought to have satisfied itself that the work was one which the Society could consistently publish, and, if it agreed to the principle of alterations being introduced, have formally authorized the translator to make them. As it is, the Society, by some means or other, has been placed in a false position. It has published the translation of a work written, indeed, by a distinguished archæologist, but by one who is also a "higher critic"; and those who have acted on its behalf in the matter have not had the openness to avow the truth, but have endeavoured in various ways to minimize, suppress, or conceal it. The public are now in possession of the facts which I desired to place before them; and I do not propose to say more on the subject. VERAX.

'THE ROMANCE OF A KING'S LIFE.'

WHILE thanking the reviewer of my little book 'The Romance of a King's Life' for several kind words spoken about it, I beg permission to offer some short remarks on a few others which are not quite so kind.

1. It is impossible to read him without believing that I spoke of a country I had never visited, and that I described it "as seen by telescope from Paris." My descriptions may be good or may be bad, but they come from one who has seen what he speaks of, has crossed Scotland from east to west and from north to south, most of it on foot, following sometimes roads and sometimes sheep tracks, and taking his rest when need was in houses such as those he describes.

2. A sentence in my book concerning the Roman walls can be twisted by an unfriendly reader into the ridiculous meaning which is jocosely attributed to it. The friendly reader will understand the meaning rightly enough. I may add that the dubious meaning is to be found only in the translation; the original has not "*in* the north of England," but "*au* nord de l'Angleterre."

3. I am sorry something else was expected than what I could give. The announcement that I would discuss again the authenticity of 'The Kingis Quair' did not originate with me; the plan of my booklet would never have allowed me to introduce in it such a lengthy discussion. My aim was to give a picture of the principal events, romantic and at the same time historically true, in James's life. I used for this motive several documents which had been neglected or ignored, and I excluded many things, *e.g.*, the anecdote concerning the intended capture of Margaret, because I doubt its authenticity. Bower gives it, but Regnault Girard is mute on the subject. I preferred to follow the latter, who superintended all the journey, and who obviously knew best. "Et eust madite dame," says Girard, "très beau temps et beau passage la Dieu mercy et arrivasmes à l'aurrizon de la Pallice près de la ville de la Rochelle le xvii^{e} jour du moys d'avril."

4. I have spoken of Major as "the most critical and best informed of the old historians of Scotland." Upon this the reviewer observes: "Certainly his being a first-rate witness against Mr. Brown is enough to merit the tribute of M. Jusserand's admiration. But with the dispassionate critic that will scarcely be enough." I praised Major because I thought he deserved praise. If my opinion in that respect were a strange opinion, personal to myself, I might be supposed to have been influenced by preconceived ideas; but that opinion is a current one. Will it be pretended that Sheriff Mackay is a "passionate critic" because he praises Major's "wonderfully sound historical instinct" (1892), or that Dr. Sprott, being gifted with prophetic foresight, had Mr. Brown in his thoughts when he wrote that Major's "was the first history of Scotland written in a critical spirit" (1886)? To such opinions the reviewer opposes the verdict (of all men!) of that dispassionate critic —George Buchanan. J. J. JUSSERAND.

*** We must ask M. Jusserand to believe that nothing in the review was meant to be unkind. We supposed that the episode in the Channel had somehow escaped notice. It does not seem at all clear that Bower's story, with its *feliciter delphinissa evasit*, is incompatible with Girard's version. Bower is in other aspects of his account so circumstantial and exact that we cannot throw him overboard so easily as M. Jusserand now does. Concerning Major he shifts the issue we raised. We did not question Major's rank as the most critical of old Scots historians. He was practically the only Schoolman on the list, and his themes, discussed in the spirit of the Middle Ages rather than of the Renaissance, included the burial entire of St. Baldred in three places at once, the causes of men having dogs' heads, the circumstances under which Kentishmen got tails, the propriety of cannon, and the divine ordination of the deep sea. On such topics his critical conclusions would have done no discredit to the twelfth century, and must be remembered as well as his wiser solutions of other problems. But our express words demurred only to "ranking John Major as the *best informed* of the old historians of Scotland." Few searchers after facts will deny that his independent substantial historical information was extremely meagre—not for a moment to be compared with that of Fordun, Wyntoun, Bower, Buchanan, or Lesley. Buchanan's estimate of him was the weightiest contemporary opinion. M. Jusserand's own "dispassionate critic," Sheriff Mackay, has with customary well-considered judgment said of Major's history that "it is not a history to read for new information."

JOHN LAMB'S 'POETICAL PIECES.'

77, Charing Cross Road, W.C.

MOST admirers of Charles Lamb are aware that his father, John Lamb, was a man of some literary cultivation, and that he was the author of a volume of verse, of which, however, all trace seemed to be lost. In W. C. Hazlitt's new book on the Lambs we find:—

"Poetry of a moral or religious cast appears to have been the bent of the father. Southey had under his eyes the volume written by him; but it has not been recovered. From Southey's slight account we collect that it was the prototype of the 'Poetry for Children.' It would be interesting to stumble upon a copy; for it must exist, if it was printed."

Mr. Hazlitt was right; it does exist, and I have been fortunate enough to obtain a copy. Quite recently a portion of the late Mr. Dykes Campbell's library was sold at Sotheby's. Among other purchases which I made at the sale was a thin quarto volume lettered "Poetical Pieces. John Lamb." This made it pretty clear that so good a judge as Mr. Campbell believed the book to be written by Charles Lamb's father, for the binding is comparatively new, and the book was doubtless bound to the late owner's order. As the book, however, is anonymous, it may be thought that this is hardly sufficient evidence on the point of its authorship; but conclusive evidence is forthcoming, as I shall show presently. But first it will be well to give some account of the work itself. It consists of a quarto volume of pp. iv and 76. Its title is as follows:—

Poetical Pieces
on Several Occasions.

Let such teach others, who themselves excel,
And *censure freely* who have written well. Pope.

London:
Printed for P. Shatwell, opposite Adelphi, Strand.

There is nothing in the book to fix its date; but I should think it must have been printed some time between the years 1760 and 1780.

The book is dedicated "To the Forty-nine Members of the Friendly Society for the Benefit of their Widows, of which I have the honour of making the Number Fifty." He dedicates his book to them, he says, because they were (in some degree) the cause of his commencing author, by their approving and printing the lines he spoke at the annual meetings of the Society at the Devil Tavern. If they approve of what he has written it must be from good-nature and partiality to one who has but small pretensions to appear in print.

Coming to the contents of the volume, I think I may confidently say that they must have a great deal of interest to all the lovers of Elia. They certainly prove that Charles Lamb's gifts of humour and quaintness were, in some degree at least, an inheritance from his father. I do not say that John Lamb's verses are in any way equal to his son's, but certainly we find in them some of the qualities which distinguish the lighter verses of "Elia."

'Poetical Pieces' contains the following poems: 'The Sparrow's Wedding' and 'The Widow Bullfinch,' two fables; a series of addresses spoken by the author before the Friendly Society already mentioned; some miscellaneous songs; a humorous piece called 'The Lady's Footman,' somewhat in the style of Swift; and 'The History of Joseph,' a versification of the Scripture story. The last-mentioned is the least interesting piece in the volume, for the author appears to have had no talent for serious verse. But, with this exception, none of the poems are without interest, however defective in form they may be. A humorous spirit, rather playful than malicious, though not without a touch of satirical tartness, is the chief characteristic of John Lamb's verses. To enlarge further upon the subject would require more space than I can fairly claim in your pages, and I will, therefore, conclude by quoting the little piece which, as I have said, proves the authorship of the volume:—

A Letter from a Child to his Grandmother.

DEAR GRANDMAM,
Pray to God to bless
Your grandson dear with happiness;
Pray that I may be a good Boy,
Be Grandmam's, Dad's, and Mother's Joy;
That as I do advance each year,
I may be taught my God to fear,
My little frame from passion free,
To man's estate, from Infancy;
From vice that leads a youth aside,
And to have wisdom for my guide,
That I may neither lie nor swear,
But in the path of virtue steer,
My actions gen'rous, fair, and just,
Be always true unto my Trust,
And then the Lord will ever bless
Your Grandson dear,
John L—b the Less.

I cannot help thinking that, in view of the fact that the copy now before me may be the only one in existence, it would be well if a limited reprint of it were issued. Such a reprint might be published at an inexpensive rate; and I shall be glad to hear from any persons willing to subscribe to such a reissue.

BERTRAM DOBELL.

P.S.—Since writing the above I have found that Talfourd, in his 'Life of Lamb,' gives a description of the 'Poetical Pieces,' and quotes from it the little poem I have given above.

Literary Gossip.

IT is understood that the Government will consent to reintroduce the London University Bill this session, but only if it may be expected to pass without serious opposition.

IT is believed that the further educational measures contemplated by the Government for introduction this session, to be proceeded with if circumstances permit, will deal with primary and secondary education respectively. There is an expectation that the former, whilst providing grants in aid of the School Board rate in poor districts, will check the irregular process under which many boards have established schools for boys beyond the elementary limits of age.

THE Secondary Bill, it is said, will provide for new local authorities under County Council schemes, and simultaneously for a non-compulsory register. There is no question that the associations of teachers will oppose any measure for the setting up of local control over secondary education unless it is accompanied by all the guarantees recommended by the Commission of 1894, including an appeal to a professional council.

MESSRS. SMITH, ELDER & Co. will publish at an early date a work by Mrs. Oliphant entitled 'The Ways of Life,' comprising two stories which will be remembered in the *Cornhill Magazine*, 'Mr. Sandford' and 'The Wonderful History of Mr. Robert Dalyell.' We understand that these stories are being revised by Mrs. Oliphant for the press, and that they will appear with a preface which should to many readers possess a singular interest.

MR. C. J. LONGMAN presided over a meeting of publishers and booksellers at Stationers' Hall on the 21st inst., when it was unanimously agreed to hold the Booksellers' Dinner this year.

PROF. AND MRS. MAX MÜLLER have left Oxford to spend the winter months at Naples.

MESSRS. EATON & MAINS, of New York, and Messrs. Curts & Jennings, of Cincinnati, are issuing a work by Mr. Rassam, entitled 'Asshur and the Land of Nimrod,' being a narrative of his discoveries on the ancient sites of Nineveh, Calah, Asshur, Babylon, Sepharvaim, Cuthah, and Birs Nimroud. It also describes his travels in Assyria, Armenia, Asia Minor, Kurdistan, and Babylonia.

THE scene of the new novel by Mr. A. E. Houghton, called 'Gilbert Murray,' which will be published on February 2nd by Messrs. Smith, Elder & Co., is laid chiefly in Dorsetshire, but in a part of that county not yet appropriated by Mr. Hardy or any other writer of fiction.

DURING February Messrs. Hurst & Blackett will issue three one-volume novels. In one of them, 'An Australian Duchess,' by Amyot Sagon, the scene is laid in the colonies, the writer being personally well acquainted with the scenery and character he describes. From Linda Gardiner will come a story, 'The Sound of a Voice,' based on a melodramatic incident. 'The Wooing of a Fairy,' by Gertrude Warden, is said to be largely "idyllic."

THE three years of litigation between St. Andrews University and the University College of Dundee have ended in the ratification by the Privy Council, in nearly all particulars, of the ordinances of the Commissioners in 1890, which now receive the royal assent. It would appear that the precise effect of this conclusion of the Privy Council will be to establish the union of the College with the University, and to provide St. Andrews with a fully equipped faculty of medicine.

A CORRESPONDENT writes:—

"At the suggestion of Sir Thomas Storey, who founded and gave to his adopted town of Lancaster the building now known as the Storey Institute, devoted to arts, science, and literature, and costing 30,000*l.*, a library is about to be established in its precincts that shall be more especially a library of historical works of the county and town of Lancaster. The Lancaster Free Library Committee will have charge of the work of collection."

DR. J. H. MORDTMANN will shortly publish a monograph on an important series of Minæan texts which were discovered by Prof. Euting and Herr E. Glaser at El-Ola, in North Arabia, and other ancient sites. The text of each inscription will be printed in type specially cut for the work, and will be accompanied by philological and other notes; twenty-two facsimiles will also be given. Dr. Mordtmann's work is entitled 'Beiträge zur Minäischen Epigraphik,' and will form the twelfth "Ergänzungsheft" of Bezold's "Semitistische Studien": the publisher is Felber of Weimar.

THE decease is announced of the veteran Sir Isaac Pitman, who probably had a greater influence on journalism than any other man of his time.—We have further to record the decease of Mrs. Hungerford, the author of 'Molly Bawn' and many other novels, none of which attained its vogue. She died at Bandon.

PROF. KOUNIK has collected some interesting materials on the relations of the Grand Duke Yaroslav the Great, of Kiev, with the foreign courts of Europe, and is about to publish them in the form of a history. The most striking passage in these relations was the marriage of Yaroslav's daughter, Anne Yaroslavna, with Henry I. of France. The Princess Anne was thus the only Russian Queen of France.

CONTINENTAL papers announce that the unveiling of the statue which Venosa (the ancient Venusia) in Apulia has erected to the memory of Horace will take place next September, on which occasion a grand popular festival will be held which is to extend over several days.—Friuli is going to commemorate the twelve hundredth anniversary of the decease of Paulus Diaconus in September, 1899. Why this date has been chosen is not explained. The date of the death of the historian of the Langobards is, if we remember rightly, unknown.

THE Parliamentary Papers of the most general interest to our readers this week are the Report of the Army Medical Department for 1895 (1*s.* 2*d.*); Report on Technical Education in Germany (3*d.*); Return of all Royal Commissions, 1887 to 1895 (3*d.*); three more Reports on the Charities of West Riding Parishes; and an Index to the Sessional Printed Papers of 1895 (1*s.* 11*d.*).

SCIENCE

The Principles of the Transformer. By Frederick Bedell, Ph.D. (New York, the Macmillan Company.)

THIS is an electric lighting treatise of an essentially theoretical order. It contains a heavy dose of mathematics and graphics—perhaps more than is suggested by the title. A book of this description we should have expected to hail from any other country rather than America. Consisting of 404 pages, fairly well indexed, the diagrammatic and other drawings in the volume before us are excellent. A large portion of the text appeared in series, under the joint authorship of Dr. C. Crehore and Dr. Bedell, in the *Electrical World* of New York in 1891–3 (vols. xxi. and xxii.). The treatment of certain of the problems is, however, distinctly new.

We have already had a large amount of literature on the electrical transformer, notwithstanding that it has so far enjoyed an existence of but eleven years. Dr. Bedell appears to have lost sight of this circumstance in his preface, though, no doubt, fully appreciating the previous work of Dr. J. A. Fleming, F.R.S., Mr. Gisbert Kapp, M.Inst.C.E., and Mr. Blakesley amongst others in the same field.

There is no striking originality apparent in the general arrangement of the subject, and the definitions do not seem to be very helpful. This remark particularly applies to the description of magnetic induction—as it does, indeed, to those proffered by several other writers.

Like most apparatus to be turned to practical account for the use of man—whether electrical or otherwise—when it comes to the point, the "ways of the beast" have to be studied eventually in a practical light based on actual experiment of a character within the scope of the engineer only. The transformer is not only no exception to this rule, but may be said to be a striking example of its truth. After this invention had for some time been brought forth to the world, various mathematicians made it a tool for the ventilation of much mathematics by way of showing what it would do, or indeed—working with a brief—to prove that it would be up to this and that duty. But such paper evidence was utterly futile, as we all know now. It is impossible by any algebraic formulæ to arrive accurately at the rate of variation of the core induction with any given variation of magnetizing force, inasmuch as the real hysterisis loop of iron induction expressed in magnetizing current has yet to be furnished. On these grounds then, though principles are essential for guiding the experimenter, they are of no use whatever in developing an invention unless followed up by practice. Thus it comes about that any book on the subject, to be of real use to those engaged in turning the said invention to account, should be more devoted to the results of practical experiments than to mathematical principles. Dr. Bedell appears to be of a different opinion, judging by the title of his book and the quantity of sine curve mathematics. Maybe, however, his work is intended for the professor rather than the young engineer.

Albeit, the author gives a fair chapter on the design and construction of the transformer, following a short section on the theory of the alternator as well as others on that of the transformer and condenser—strictly mathematical. The historical account of the development of the induction coil is, to some extent, not quite satisfactory in its brevity. The work of Callan (the real inventor) is almost unnoticed. Taking it as a whole, however, the above chapter appears to be carefully prepared. It suitably describes the discoveries, inventions, and designs of Ruhmkorff, Page, Faraday, and Henry, besides the more practical outcomes of Bright, Jablochkoff, Gaulard and Gibbs, Ferranti and Swinburne.

Finally, all we can say is that the book is got up in a manner worthy of the publishers. It does not seem to be likely to have any special sphere of usefulness for the bread-earner, though possibly it may occupy the intervals of the class-room. It is distinctly a book which treats of abstract theory rather than of practice, and it is a question whether there are not too many books of that description already. Otherwise, we can certainly recommend Dr. Bedell's work as a theoretical treatise regarding an invention whose field of operations may become more and more extended.

ASTRONOMICAL NOTES.

AN annular eclipse of the sun will occur on the 1st prox., but the line of centrality will be almost confined to the South Pacific Ocean, which it will cross in a north-easterly direction, passing from the extreme north of New Zealand to Colombia and Venezuela. Over the greater part of South America, as well as in Central America, the West Indies, and the most south-eastern part of the United States, there will be a partial eclipse, though very small in the last-named, except in Florida. The planet Mercury will be at greatest western elongation from the sun on the morning of the 16th, and will be visible in the early morning during the second and third weeks of the month, situated in the constellation Sagittarius. Venus will be at greatest eastern elongation from the sun on the evening of the 15th, and is very brilliant as an evening star, moving in an easterly direction through the constellation Pisces. Mars is now due south at 8 o'clock in the evening, and continues to decrease in brightness; he will be in conjunction with the moon (the second day after her first quarter) on the 11th prox. Jupiter will be in opposition to the sun on the 23rd, and is a brilliant object throughout the night, situated in the constellation Leo; he will be in conjunction with the moon about midnight on the 17th. Saturn is visible only in the morning, rising soon after midnight in the western part of Scorpio.

The Thirtieth Report of the Board of Visitors to the Melbourne Observatory has been issued, and relates to the period from the beginning of June, 1895, to the end of June, 1896, during the first month of which the observatory was still under the direction of Mr. Ellery (now Chairman of the Board of Visitors), whilst during the year from the end of June, 1895, it has been in the hands of Mr. Baracchi, formerly Chief Assistant. The latter post has not been filled up, and while every effort has been made to cope with the difficulties arising from that and other reductions of the staff, and to carry on with efficiency the most important work, it has been found necessary to curtail to a great extent (it is hoped not for any very long time) other operations, and in particular to abandon observations with the great telescope and other equatorials. Mr. Baracchi strongly urges the provision of means for preparing for publication a large mass of previous work, and also for the measurement of the photographic plates. The completion of the share undertaken by the Melbourne Observatory in the photographic chart of the heavens is causing him a good deal of anxiety.

The *Nautical Almanac and Ephemeris* for the year 1900 has just been published. The contents and arrangement are the same generally as those of the preceding year; and, as in recent years, Part I., containing such data as are more particularly required for navigational purposes, is published separately. The eclipses of the year will be a total one of the sun on May 28th, the central line of which, after passing over the Atlantic Ocean, will cross Spain (where the duration of totality will amount to about one and a half minutes) and Algeria; a partial one of the moon (scarcely more than penumbral) on the morning of June 3rd; and an annular eclipse of the sun on November 22nd, the central line of which will be almost confined to the Indian Ocean. The longitudes and latitudes of 139 observatories are given in this volume; and an appendix containing elements and ephemerides of the four oldest small planets, Newcomb's corrections to the places of the moon in Hansen's Tables, and a continuation of Damoiseau's Tables of Jupiter's satellites.

M. Bigourdan contributes to the number of the *Comptes Rendus* of the French Academy for the 28th ult. a further list of thirty-seven nebulæ which have been discovered with the western equatorial of the Paris Observatory. Most of these objects are exceedingly faint; of the last he remarks: "Objet qui paraît un peu nébuleux. Il faudrait un instrument plus puissant pour décider s'il l'est réellement."

MR. HORATIO HALE.

BOTH ethnologists and comparative philologists, much as they differ on many points, will agree that the two sciences in which they take a special interest have suffered a grievous loss through the death of Horatio Hale. He was an American by birth, having been born in 1817 in Newport, N.H. He graduated at Harvard in 1837, and whilst still an undergraduate he was appointed to the post of philologist in the United States exploring expedition commanded by the notorious Capt. Wilkes. The seventh volume of the report of that expedition, entitled 'Ethnography and Philology,' was entirely the work of the young student. This large quarto, though well known to specialists, has had but a small circulation. It contains extremely valuable information on Australian and other languages almost unknown before he collected them from the mouths of the natives. The whole work shows on every page the accurate spirit of the scholar combined with the comprehensive grasp of the ethnologist.

After paying a visit to Europe he returned to America and was admitted to the bar in Chicago. Soon, however, he left the United States and settled at Clinton, in Canada, where he spent the remainder of his long and active life. He did excellent service in studying the dialects of the Indian tribes in Canada, and soon became the highest authority in this branch of studies. His papers appeared chiefly in the *Transactions* of learned societies. Many of them are extremely difficult to get, and students of folk-lore have long wished that these papers might be collected and published in a separate volume. In 1883 appeared his 'Iroquois Book of Rites,' based on some curious Mohawk MSS. of the last century, giving an account of the origin, laws, and ceremonial usages of the Iroquois confederacy. What distinguishes this and all other books of Horatio Hale, such as his paper on the Tutelo tribe and language, his report on the Blackfoot tribes, &c., is his mastery of the languages of the Indian tribes, which he considered essential

for a real understanding of their customs and traditions. He is one of the few ethnologists in whose hands one feels perfectly safe when they describe and attempt to interpret the religious ideas of savages. All the work which he has done is sound and solid, and though, owing to his extraordinary modesty, his name has never become very popular, scholars have long felt the most sincere respect for him, on account of his learning and independent judgment as well as of his noble character.

SOCIETIES.

Royal.—*Jan.* 21.—Sir J. Evans, Treas. and V.P., in the chair.—The Right Hon. Sir J. E. Gorst was admitted into the Society.—The following papers were read: 'On Cheirostrobus, a New Type of Fossil Cone from the Calciferous Sandstone,' by Dr. D. H. Scott,—and '(1) Experiments in Examination of the Peripheral Distribution of the Fibres of the Posterior Roots of some Spinal Nerves, Part II.; (2) Cataleptoid Reflexes in the Monkey; (3) On Reciprocal Innervation of Antagonistic Muscles, Third Note.' by Prof. Sherrington.

Society of Antiquaries.—*Jan.* 14.—Sir A. W. Franks, President, in the chair.—This being an evening appointed for the election of Fellows, no papers were read.—Mr. C. H. Read exhibited a silver dish of North-Indian work.—Mr. H. Willett, through the President, exhibited a curious painting by Cranach, representing, apparently, Mary, the daughter of John the Constant, and her brother John Ernest. —Mr. J. O. Scott exhibited a full-sized drawing of part of the Westminster frontal.—The President referred to the statement concerning Peterborough Cathedral which had been circulated among the Fellows and others, accompanied by the specification which had been kindly prepared for the Society by the Society for the Protection of Ancient Buildings. The Council unfortunately had not been able to submit the specification to an engineer as they had proposed, owing to the blank refusal of the Dean and Chapter to allow any one to examine the front on behalf of the Society.—The following resolution was proposed by Mr. Norman, seconded by the Rev. R. B. Gardiner, and carried with only one dissentient: "That the Society thanks the President and Council for the admirable way in which they have taken action about the west front of Peterborough Cathedral." — The following gentlemen were elected Fellows: Sir S. Montagu, Rev. F. C. Hipkins, Messrs. W. A. Littledale, W. W. Watts, J. M. Mackinlay, D'Arcy Power, and G. L. Beeforth. *Jan.* 21.—Sir J. Evans in the chair.—Major B. Wilson exhibited a complete set of twelve painted wooden trenchers or roundels of the sixteenth century in their original box.—Mr. P. Stone exhibited and described a silver-gilt case of mathematical instruments, several of unique character, made by Barthelmew Newsam, clockmaker to Queen Elizabeth, who died in 1593. — Mr. A. Evans read a paper on a remarkable hoard of gold votive objects from Ireland, recently acquired by Mr. R. Day, of Cork, which were exhibited to the Society. The objects were found by a ploughman in subsoiling near the sea on the north-west coast of Ireland. The relics, which were all of gold, consisted of a small votive boat, with yards and spars, the place for the mast, benches for eighteen rowers, and miniature oars, grappling iron, and forked punting poles; a bowl intended for suspension from four rings; two chains of exquisitely fine fabric, with remarkable fastenings; two twisted neck rings or torques; and a large hollow gold collar, with bold *repoussé* work designs of Celtic character, beyond question the most magnificent object of the kind ever discovered. Examining the objects in detail, Mr. Evans maintained that, not to speak of the very satisfactory nature of the evidence as to the actual finding, there was no sufficient reason for doubting that the relics were deposited at the same place and time. There were, it was true, three classes of objects: the fine chains, perhaps imported; the gold collar and torques, made probably by an indigenous goldsmith for actual wear; and the bowl and boat of thinner and paler gold, designed for a purely votive purpose. The curious mechanism of the fastening of the collar was compared with that of some gold torques found near Carcassonne, dating from the end of the second century B.C., and perhaps part of the celebrated *aurum Tolosanum* carried off by the Romans from the temple treasure. The balance of evidence, however, inclined to the view that the Irish torque belonged to the first century of our era. The fastening of the chains closely resembled very late Ptolemaic or early Egypto-Roman examples from Alexandria. Mr. Evans scouted the idea that the boat necessarily implied a "Viking" origin. In form and details it was purely Celtic, and it seemed to be a rough model—of the votive kind—of a ship with a timber keel and ribs, but with hide-covered sides, the fabric of which had been borrowed by Cæsar himself from the ancient British shipbuilders. The vessel before them, with its yards and sails, was essentially an ocean-going type, such as had early developed itself on the Atlantic shores. In the characteristic Scandinavian craft adapted for fiords and an inland sea, oars were the important feature. The deposit of such a hoard, containing a miniature ship, in the neighbourhood of the sea, and on a rocky part of the coast, pointed to the conclusion that it was a thank-offering vowed to some marine divinity by an ancient Irish sea-king who had escaped from the perils of the waves. It might well have been dedicated to the Celtic Neptune, Nuada Necht, the British Nodens, whose temple, with illustrations of his marine attributes, had been discovered at Lydney, and whose name, in its Welsh form "Lud," still survived, as associated with the port of London, in Ludgate Hill.

Numismatic.—*Jan.* 21.—Sir J. Evans, President, in the chair.—Mr. R. Day was elected a Member.—The Rev. R. Baron von Hube exhibited two gold and one silver British coins attributed to the Remi and the Iceni, and also a two-third ryal of Mary, Queen of Scots, dated 1567, and counterstruck with a thistle.—Mr. J. E. Pritchard exhibited a Dutch (?) medalet, having on one side a bishop enthroned and the legend, "Hoc opus est Dei," and on the other the inscription, "Annuciatio [*sic*] Beatæ Virginis, 1640."—Mr. T. Ready exhibited a copper coin of Mallus, in Cilicia, having on the reverse a seated figure of the city, with river-gods at her feet; the legend was ΜΑΛ ΙΕΡ ΤΟΥ ΘΕΟΥ ΑΜΦΙΛΟΧΟΥ, and the date ΕΤ. ΑΠΟ (=281).—Mr. R. A. Hoblyn exhibited a new rupee struck for Bikanir.—Mr. F. Latchmore gave an account of four coins of Burgred recently found near Hitchin, and also described two silver sceattæ and two pennies of Offa and Alfred which had been unearthed some little time ago in the same locality.—Mr. L. A. Lawrence read a paper on a hoard of short-cross pennies of Henry II., Richard I., John, and Henry III. found in France. Though the coins presented no new varieties, except one bearing the moneyer's name, "Robert Vi," yet it was of considerable importance, as it conformed in every respect to the classification of the coins of those reigns which had been proposed in 1865 by Sir John Evans. —Mr. Grueber read a paper on the recent find of coins made at Crediton, in Devonshire. The coins, which had been found in the ceiling of a room above the vestry of Crediton Church, were 1,885 in number, and consisted of shillings and sixpences of Edward VI., Philip and Mary, and Elizabeth, half-crowns, shillings, and sixpences of James I. and Charles I., and similar coins, including some crowns of Charles II. The coins were all much worn, except quite the later pieces, and presented no new varieties from those described in Hawkins's 'Silver Coinage.' Amongst the coins of provincial mints struck during the reign of Charles I., there were some interesting pieces of Bristol, Oxford, Shrewsbury, and Weymouth. The concealment of the hoard must have taken place about 1685, as the latest piece—a shilling of Charles II.—is dated 1683, and its fine condition proved that it had been but little in circulation.

Zoological.—*Jan.* 19.—Dr. St. G. Mivart, V.P., in the chair.—The Secretary read a report on the additions made to the menagerie during December last. He exhibited a set of seven slightly enlarged photographs, illustrating the manner in which the rough-keeled snake (*Dasypeltis scabra*) swallows an egg. These had been taken from a living specimen in the Gardens by Mr. R. F. Nesbit. The specimen from which the photographs had been taken, measuring about 28 inches in length, was also exhibited. He further exhibited a specimen of the Cerastes viper (*Cerastes cornutus*) from the Zoological Gardens at Ghizeh, which had lately died in the Gardens. This was the specimen, with false horns made of hedgehog spines, which had been alluded to in the newspapers of the last few weeks. On examination it was found that one of the spines had been driven through the skull into the mouth of the snake, and this had probably caused its death. He besides exhibited a photograph of a young anteater (*Myrmecophaga jubata*) two days old, born in the zoological garden of Herr A. Nill, at Stuttgart. Mr. Sclater remarked that this was the first instance, so far as he knew, of this animal having bred in captivity.—A paper was read by Lord Walsingham, 'On a Revision of the West-Indian Microlepidoptera, with Descriptions of New Species,' which gave a complete catalogue of the species of Microlepidoptera known to occur in the West-Indian islands. This new edition of a former paper by Lord Walsingham, published in the *Proceedings* for 1891, had been rendered necessary by the acquisition of new material since that date, and by the publication of Mr. Meyrick's new system of classification, which in the main had been confirmed by the author from independent study. The species enumerated were 298 as compared with 132 in the former list, and the number of new genera characterized was 18.—Mr. F. E. Beddard read some notes on the anatomy of the manatee (*Manatus inunguis*) lately living in the Society's Gardens.—Dr. Lindsay Johnson read a paper 'On the Ophthalmoscopic Appearances of the Fundus Oculi in the Primates.' Dr. Johnson had for some considerable time past devoted himself to the careful examination of the eyes of animals, using the means commonly employed by oculists when examining the human eye. He had found that the back of the eye, when viewed with the opthalmoscope, presented different appearances in various animals. He showed that the eye of the negro only differed from that of the European in colour—that the higher apes closely resembled man in having binocular vision, and alone had the so-called *macula lutea*, or yellow spot, which is the seat of acute vision. In the lemurs and galagos the back of the eye differed entirely from that of the true monkeys, showing no *macula*. The galagos, which are night animals, had, instead of a red or brown fundus, a brilliant golden-yellow background to the eye. The paper was illustrated by a large number of coloured drawings.—Mr. Lydekker described certain deer of the *Cervus sica* group, living in the Duke of Bedford's menagerie at Woburn. Three of these he referred to *C. hortulorum*, Swinhoe, a species which had hitherto been regarded as inseparable from *C. manchuricus*. This latter appeared to be only a larger race of *C. sica*; *C. dybowskii* being also inseparable. *C. mandarinus*, Milne-Edwards, was a distinct form, as was also the Formosan *C. taëvanus*.—A communication was read from Mr. Guy A. K. Marshall on the butterflies of the genus Teracolus. The geographical distribution of the genus was described, and seventy-two species were enumerated, two of which were described as new.

Entomological.—*Jan.* 20.—*Annual Meeting.*—Prof. R. Meldola, President, in the chair.—An abstract of the Treasurer's accounts, showing a balance in the Society's favour, having been read by one of the auditors, Mr. H. Goss read the report of the Council. It was then announced that the following had been elected officers and Council for 1897: *President*, Mr. R. Trimen; *Treasurer*, Mr. R. McLachlan; *Secretaries*, Mr. W. F. H. Blandford and Mr. F. Merrifield; *Librarian*, Mr. G. C. Champion; and as *other Members of the Council*, Canon Fowler, Mr. H. Goss, Sir G. F. Hampson, Herr M. Jacoby, Prof. R. Meldola, Mr. O. Salvin, Mr. J. W. Tutt, and Mr. G. H. Verrall.—The President then delivered an address upon 'The Utility of Specific Characters from the Point of View of the Darwinian Theory.' His remarks had reference to the paper on this subject, read last June before the Linnean Society, by Dr. A. R. Wallace and the subsequent discussion. Prof. Meldola pointed out that the question of "utility," as necessitated by the theory of natural selection, had hitherto been made to depend too exclusively upon external and visibly manifest utility, a restriction which he did not believe to be warranted by facts. He argued in favour of a connexion of the nature of correlation between apparently trivial external characters and latent physiological characters of great importance to the welfare of the species. From this point of view it was contended that the diagnostic characters used for purposes of description did not truly represent the sum total of the characters which must be regarded as specific. The President concluded by referring to the losses by death during the year of several Fellows of the Society and other entomologists, special mention being made of Mr. A. S. Olliff, Mr. E. Armitage, R.A., Mr. P. Inchbald, Miss G. E. Ormerod, M. Auguste Sallé, Mr. A. Dowsett, Herr J. Flohr, Mr. J. Chappell, and Dr. Morawitz.

Chemical.—*Jan.* 21.—Mr. A. G. Vernon Harcourt, President, in the chair.—The following papers were read: 'Observations on the Properties of some Highly Purified Substances, by Mr W. A. Shenstone, —'Action of Diastase on Starch,' Part III, by Messrs A. R. Ling and J. L. Baker,—'The Solution-Density and Cupric-Reducing Power of Dextrose, Levulose, and Invert Sugar' by Mr. H. I. Brown, Dr. G. H. Morris, and Mr. J. H. Millar,—'Halogen-Substituted Acidic Thiocarbimides and their Derivatives, a Contribution to the Chemistry of the Thiohydantoïns,' by Dr. A. E. Dixon,—'The Amyl (Secbutyl-methyl) Derivatives of Glyceric, Diacetylglyceric, and Dibenzoylglyceric Acids, Active and Inactive,' by Dr. P. Frankland and Mr. T. S. Price, —'On the Wide Dissemination of some of the Rarer Elements and the Mode of their Association in Common Ores and Minerals,' by Messrs. W. N.

Hartley and H. Ramage,—and 'Derivatives of Maclurin,' Part II., by Mr. A. G. Perkin.

INSTITUTION OF CIVIL ENGINEERS.—*Jan.* 26.—Mr. J. W. Barry, President, in the chair.—The paper read was 'On the Diversion of the Periyar,' by Col. J. Pennycuick.—The paper was supplemented by an account of 'The Periyar Tunnel,' by Mr. P. R. Allen.

SOCIETY OF ARTS.—*Jan.* 25.—Mr. J. S. Neville in the chair.—Mr. W. Burton delivered the second lecture of his course of Cantor Lectures 'On Material and Design in Pottery.'

Jan. 26.—Mr. L. F. Day in the chair.—A paper 'On the Artistic Treatment of Heraldry' was read before the Applied Art Section by Mr. W. H. St. John Hope. The paper was fully illustrated by drawings, casts, and a fine series of lantern slides.—A discussion followed, in which Messrs. J. Leighton, H. Stannus, and W. Crace, and the Chairman took part.

Jan. 27.—Dr. H. Parry in the chair.—A paper 'On Voice Production' was read by Mr. W. Nicholl, and was practically and musically illustrated.

HISTORICAL.—*Jan.* 21.—Sir M. E. Grant Duff, President, in the chair.—The following gentlemen were elected Fellows: Messrs. F. Earle, J. J. Downes, J. B. Hatt, and C. J. Munich.—A paper was read by Major M. A. S. Hume 'On some Survivors of the Armada,' being a collection of narratives, from authentic Spanish sources, of the remarkable adventures and terrible sufferings of the Spanish crews shipwrecked on the Irish coasts.—A discussion followed, in which Prof. J. K. Laughton and Mr. M. Oppenheim took part.

PHYSICAL.—*Jan.* 22.—Prof. Ayrton, V.P., in the chair.—Mr. Croft gave an exhibition of an ingenious form of clip to fit on an upright retort stand.—Mr. E. C. Baly read a paper 'On the Passage of Electricity through Gases.'

MEETINGS FOR THE ENSUING WEEK.

MON. Victoria Institute, 4½.—Paper by Dr. J. D. Macdonald.
— London Institution, 5.—'John Wesley, some Aspects of the Eighteenth Century,' Mr. A. Birrell.
— Royal Institution, 5.—General Monthly
— Engineers, 7½.—'The President's Inaugural Address
— Carlyle, 7½.—'On a Social Experiment in Holland,' Mr. Jastrzebski.
— Society of Arts, 8.—'Material and Design in Pottery,' Lecture III., Mr. W. Burton. (Cantor Lecture)
— Institute of British Architects, 8.—'The Sculptor's Architecture of the Renaissance,' Mr. A. Gilbert.
TUES. Royal Institution, 3.—'Animal Electricity,' Prof. A. D. Waller.
— Society of Arts, 8.—'The Progress of the British Colonial Empire during the past Sixty Years of Her Majesty's Reign,' Sir C. W. Dilke
Biblical Archæology, 8.—'The Prophecy of the Servant, Isaiah lii., liii.,' Rev. C. J. Ball.
— Civil Engineers, 8.—Ballot for Members; Discussion on 'The Diversion of the Periyar'
— Zoological, 8½.—'General Account of his Expedition to the North Pacific,' Mr. G. E. H. Barrett-Hamilton; 'Catalogue of the Reptiles and Batrachians of Celebes, with Special Reference to the Collections made by Drs. P. and F. Sarasin in 1893–1896,' Mr. G. A. Boulenger; 'Further Contributions to the Knowledge of the Phytophagous Coleoptera of Africa, including Madagascar,' Mr. M. Jacoby
WED. Archæological Institute, 4.—'Uriconium,' Part II., Mr. G. E. Fox
— Society of Arts, 8.—'The Recommendations of the Recess Committee for the Development of Ireland's Industrial Resources,' Right Hon. R. Penrhett.
— Geological, 8.—'The Subgenera Petalograptus and Cephalograptus,' Miss G. L. Elles; 'Superficial Deposits in Cutch,' Rev. J. F. Blake; 'Coal: a New Explanation of its Formation, or the Phenomena of a New Fossil Plant considered with Reference to the Origin, Composition, and Formation of Coal Beds,' Mr. W. S. Gresley.
— Entomological, 8.—'Seasonal Dimorphism in African Butterflies,' Dr. A. G. Butler
THURS. Royal Institution, 3.—'Some Secrets of Crystals,' Prof. H. A. Miers.
— Royal, 4½.
— London Institution, 6.—'The Dwelling-House,' Prof. G. V. Poore.
— Society of Arts, 8.—'The Mechanical Production of Cold,' Lecture II., Prof. J. A. Ewing (Howard Lecture).
— Linnean, 8.—'A Revision of the Tribe Naucleæ (Nat. Ord. Rubiaceæ),' Dr. G. D. Haviland; 'A Contribution to the History of New Zealand Echinoderms,' Mr. H. Farquhar.
— Chemical, 8.—'The Oxidation of Nitrogen,' Lord Rayleigh; and several other Papers.
— Antiquaries, 8½.—'Pre-Norman Stone found at Leek, Staffs,' Mr. C. Lynam; 'Wooden Lantern (?) of the Thirteenth Century at Wells Cathedral,' Rev. Canon Church; 'On the Derivation of the Battleaxe, the Throwing-Stick, and the Boomerang from the Ribs of Cetacea,' Prof. M'Kenny Hughes.
FRI. Geologists' Association, 7½.—Annual General Meeting; President's Annual Address, 'The Evidence for the Presence of Man in the Tertiary Period.'
— Royal Institution, 9.—'The Picturesque in History,' the Bishop of London.
SAT. Royal Institution, 3.—'Neglected Italian and French Composers,' Mr. C. Armbruster.

FINE ARTS

The Castles of England. By Sir J. B. Mackenzie, Bart. 2 vols. (Heinemann.)

THE author of this work has selected a noble subject for his theme, a subject which, as Dr. Jessopp has observed in the quaint motto prefixed to these volumes, possesses an irresistible fascination. But he, very sensibly, does not allow it to betray him into gusts of rhetoric. He assumes that every intelligent reader is aware of the important part that castles have played in history, and he confines himself to taking them one by one, and giving us briefly "their story and structure."

There was not only room, there was real need, for an exhaustive account of English castles. So scattered is the work of archæologists among journals and transactions that it is a matter of great difficulty to find what has been written on a given castle, while the only really comprehensive book, Clark's 'Mediæval Military Architecture,' is itself a mere collection of papers which appeared separately, and is sadly lacking in unity. What is, above all, wanted by the student of a long-neglected subject is the means of comparing castles with one another, the most hopeful method here of increasing our knowledge. It is, therefore, peculiarly vexing for his purpose to find in a text-book like that of Mr. Clark only a limited number of castles. It is here that the author of the work before us has rendered some service by including, so far as possible, all castles extant or destroyed. To include them, however, is but the first step. It is obviously required that the author should possess a competent knowledge of history, and that he should have made some real study of ground plans and masonry—that, in short, he should have a grip of his subject. We do not know what proofs had been given by Sir James Mackenzie of a special aptitude for writing on castles; nor is it obvious in the volumes before us.

Mr. Clark's work has naturally been taken as the basis of these volumes, in which some of his valuable plans have been incorporated by permission. The author, however, who has added others, has endeavoured to learn all that is known about the structures of which he treats by wide reading among archæological books and journals, of which he supplies a useful bibliography. But even a glance reveals that it is not so complete as might be wished. A specialist article on 'English Castles' which appeared in the *Quarterly Review* (1894) would have proved useful to the author, while among local works we may mention Mr. Maxwell Lyte's 'Dunster and its Lords,' a work on Walmer, useful for its castle and those of Deal and Sandown, and 'The History and Antiquities of Colchester Castle,' as instances of books which ought to have been consulted. On the other hand, the author might have kept clear of the credulous Stukeley and his fantasies, in which case, perhaps, he would not have begun his account of Bedford Castle with the fatal words "Richard of Cirencester."

It is much to be regretted that there is not any general introduction, such as would greatly have added to the value of a work of this character. The brief preface affords little information, and its statement that, "with the exception of some stonework at Corfe, there remains probably no masonry of any castles dating prior to the Conquest," is scarcely in harmony with what is said of Dover or with the assertion that Richard's Castle "is remarkable as having been possessed and built by a Norman lord, one Richard Fitz-Scrob, of the Court of the Confessor, before the Conquest." The true beginning of Richard's Castle is a question, one may add, of some importance. Mr. Clark is responsible for certain contradictions in the account here given of the Tower of London, but surely not for the author's error in confusing the later "Baynard's Castle" with the earlier fortress of the lords of Dunmow, which stood on another site. It may be gathered from the preface that Sir James Mackenzie has grasped that essential distinction between the keep and the works surrounding it which Mr. Clark and his predecessors ignored, and for lack of which they were sometimes misled. The most striking instance of this is at Rochester, one of the most stately and most familiar of Norman strongholds. It marked an advance in the study of castles when Mr. Hartshorne proved (though, indeed, it ought to have been obvious) that its keep was not the work of Gundulf, but was erected between 1126 and 1139. This has long been recognized by archæologists, although they have perversely sought to account for a keep (*turris*) built by Gundulf when he is only said to have built a "castrum." The author repeats this strange error, although, as the Rev. Grevile Livett has shown independently in an admirable monograph, what Gundulf really built was the now surrounding wall. Sir James here suggests that "it is possible" that Gundulf (d. 1108) "should [*sic*] have furnished the plans of the mighty keep." Nay, he even tells us, under Colchester, that Gundulf was probably "the cleric architect of the Towers of London and Rochester"; while under Hedingham he asserts that both these fortresses "were built by the direct order of the Conqueror." This, it will be seen, is not an advance, but a distinct retrogression, on previous work. A good illustration of this is found in the account of Dover Castle. The author here follows Mr. Clark in the double error of assigning the remarkable attack on the castle in 1067 to 1074 (it becomes, indeed, 1174 in his pages) and of making Bishop Odo relieve the fortress, and himself introduces the fresh one of making Walchelin Maminot surrender it in 1137 "to the Empress Maud"! The worst of it is that these errors are in places the result of sheer carelessness. Thus in the case of the mighty house of Clare we read that the Earl of Hertford was "styled Earl of Herndford," that his relative the Earl of Pembroke was "Earl of Ogie," and that their ancestor Richard FitzGilbert was the Conqueror's "half-brother." So, too, with the house of Malet, eminent among the *Conquistadores*. Eye, we learn, was given to "Robert de [*sic*] Malet, son of that Robert who accompanied Duke William from Normandy." His real father, of course, was that "William Malet, the famous warrior of Duke William's army," of whom we read under Enmore, which, by the way, we are here told, "before the Conquest belonged to a Norman family named Courcelle." It was, on the contrary, this family, not the Malets, which obtained it at the Conquest. The confusion as to Hereward, under Bourne, is hopeless; while "Roger de Poictou, to whom the Conqueror gifted [*sic*] 398 English manors," is actually made, in one breath, to fight at the battle of Senlac in 1066, and to lose his lands "in the time

of Stephen," some eighty years later. It would not be necessary to criticize this work so severely, had it not already been widely advertised as unapproached by any that had preceded it in "accuracy" and "erudition." Such is modern criticism.

The number of the castles here dealt with has made it impossible to supply details of their "structure," which is made subordinate to their "story." The author follows Mr. Clark and Mr. Parker in holding that "the earliest Norman military structure is probably St. Leonard's Tower at West Malling, in Kent"; but the excellent photograph which goes with his description enables us to see that this important building differed distinctly from a normal "keep," and has much in common with "Gundulf's Tower" at Rochester Cathedral, which has been described by Mr. Hope. Mr. Livett, we believe, has made some important discoveries as to this Malling tower. It is provoking, after all that has been written on the subject, to find another very early stronghold, the vast keep of Colchester, again assigned to Eudes of Rye, to whom, we read, "the Conqueror granted all his own rights in Colchester." Those rights were granted not by the Conqueror, but by Henry I., and the keep had been built, under the Crown, before that grant was made. Under Dover we read that the second floor of its noble keep "had two tiers of windows, as at London, Rochester, and Hedingham." The same assertion will be found in Mr. Clark's description of the castle; but these two tiers, a distinctive feature at Rochester and Hedingham, are not found at the Tower. One hesitates, without seeing the keep, to question the statement as to Dover, but it is noteworthy that the large coupled windows are found at Dover at the third stage, but at the fourth in the Tower of London. One is tempted, therefore, to ask whether the third floor at Dover may not have really been two floors, of which the uppermost had only loops. The keep, as Mr. Clark observed, needs to be cleared out.

These volumes also fail at times, for the present day as for the Norman period, to be up to date. Careswell is described as belonging "now to the Duke of Cleveland," while the stately seat of Skipton Castle is said to have "continued till lately" in the possession of Sir Henry Jaques Tufton. It is still according to the peerages the seat of that gentleman (Lord Hothfield since 1881), who is here oddly styled the "descendant and representative" of the former owners. Enough has been said to show that, while this is a book for "the drawing-room table," the letterpress is devoid of all historical or archæological value. The illustrations, however, which are from photographs, will doubtless be attractive to many, though they are of somewhat unequal merit.

THE SOCIETY OF PAINTERS IN WATER COLOURS. SPECIAL EXHIBITION.

The "Old Society"—justly so called, because it is now nearly a hundred years since its first exhibition was opened—has closed its winter exhibition at an earlier date than usual, in order to put before the public, for a few weeks only, a most brilliant collection of drawings by its lately deceased members, Lord Leighton, and Mr. A. W. Hunt, Mr. G. A. Fripp, Mr. A. D. Fripp, Mr. E. K. Johnson, Mr. R. Beavis, and Mr. G. Du Maurier. It is so fine an exhibition that the reputation of the Society will undoubtedly be enhanced by this the first display of the kind that has occurred in this gallery. Owing, doubtless, to there being already two collections of Leighton's works open to the public, the Society's field of choice was extremely restricted; nevertheless, we hoped to find more here. There are but two drawings of importance: *A Study* (No. 270), a gift from Mr. Huish, of the Fine-Art Society, which really adorns Screen 1, and *The Death of the First-Born* (98), a beautiful and learned design, which is marked by the best qualities of the late President's work. It was made for a book illustration, and, as such, it is of the first class. In frame No. 97 there are some *Sketches* by the same hand.

The attractiveness of the collection is largely due to the sixty lovely drawings by A. W. Hunt, and, there being more than double the number of his works in the same medium (none in oil) at the Burlington Club, our admiration for his powers, resources, and industry is greatly increased. The very considerable array of fine drawings by the brothers Fripp also deserves the attention of those who admire accomplished and original art. Mr. E. K. Johnson's reputation will be enhanced by the best of his works before us, for they prove that, despite too obvious mannerisms and his weakness as a designer, he could produce charming pictures; and R. Beavis will at least lose nothing by the present display, although the selection had, perhaps, better have been less numerous. The specimens in colours by Du Maurier suffice to prove that, clever as he was as a sketcher with the pen, his pictorial abilities were surprisingly limited.

It is certainly a pity that the works of each painter are not placed together, as they might quite well have been; but we shall endeavour to notice the best specimens of each artist separately and briefly. The first pictures that catch the visitor's eye when he enters the gallery are Hunt's impressive mountain study *The Miner's Path, Coniston* (1); *Cumberland Fells* (2), which illustrates what seems to us the perfection of rock drawing and the most felicitous touch, firm and forthright, combined with a complete repertory of tints and very rare greys; and *Robin Hood's Bay* (3), the first of a number of exquisite studies from the same neighbourhood. No. 3 excels most of them in the beauty and delicacy of its aërial tints, in its harmonies of tone and tint, and its wonderful grading. *Robin Hood's Bay* (10) is in most of its elements almost as good, and it is, if possible, still more subtle in its coloration and tonality. No. 11, with the same title, presents one of the finest instances of aërial spaciousness that Hunt produced. The massive breadth and consummate delicacy of No. 15, another *Robin Hood's Bay*, even surpass what we knew the artist could achieve when

Weaving the aërial fabric of the light.

In *Glen Loch* (17) there is rock drawing and painting fit to rival those of 'Cumberland Fells,' and the bronze-coloured pool is, in its way, most impressive. This picture also merits praise for its success in what used to be called "pencilling," and is among the most solid of Hunt's performances.

The seven proper colours chorded

are exquisitely shown in *Sunlit Rain, Warkworth* (22), in which the veil of mist is delineated with the purest tints. *The Abbey Lands* (87), part of the Whitby coast, is depicted as if it were a huge matrix opal. The greys are marvellously varied, and the breadth and harmoniousness of the whole work are most striking. The shadows here, as well as in No. 95, *Sonning, Early Summer*, though as soft and broad as they well can be, are so charged with light reflected from the neighbouring brighter parts of the scene that we are sure that not even Turner could have reproduced their charm more faithfully or more subtly. Our notice of Hunt's works here must conclude with calling attention to his *Sonning* (6), *Near Carnedd Dafydd* (13), *The Parthenon* in sunlight (18), *Berne* (27), *Bamborough from the South* (36), *Rokeby* (104), *Grasse* (256), and *Schloss Eltz* (300). The last is not the finest and most powerful drawing of this noble subject that Hunt produced, yet, except in firmness, solidity, and clearness, it comes very near to being so. Space will not allow us to dwell upon the beauty of a score more of his drawings.

After Hunt's, the most charming works in this gallery are those of George Fripp. It is true they are different, they are much less resplendent, nor do they possess the same variety or fascination, yet they are extremely fine and original. Fripp's firm drawing, his extraordinary skill in foreshortening, as well as the breadth and simplicity of his style made his art classical, in the best sense of a much-abused term. The early *Kidwelly Castle* (77) is quite one of his masterpieces; so solid and simple is its style, so broad and pure its colour, that, as we said of it when exhibited here some years ago, no connoisseur would hesitate to say that it might delight a painter of ancient Greece. The fresco-like purity and brilliant harmonies of Fripp's tonality and colouring are conspicuous in this most remarkable instance of the manner in which a painter can, without ceasing to be true to nature, so ennoble every element of his subject as to become almost an eclectic, and yet in no way depart from veracity. On a few inches of paper Fripp could depict the expansiveness of a vast lake or moorland, the ruggedness of a storm-beaten hillside, or the serene reach of a sunlit river. *Scuir na Gillian, Isle of Skye* (99), a group of rugged peaks, a stream of the colour of steel, and a wide moor, all seen in pearly light, is a perfect example of Fripp's power of working in this manner. Indeed, nothing could be broader or purer. *Corrie Etichan* (101); *On the Coupée, Sark* (102), a well-known and very fine example; *Burton Pool, Sussex* (103); *Castle Urquhart* (109); *Glen Coe* (110); *Windmill, Evening* (113); *A Hay-Cart* (114); *Steeple Farm* (119), which in its beautiful style and spaciousness suggests David Cox; *Cleeve Mill* (132), a tender and perfectly solid drawing; *Loch Ein* (178); and *Kilchurn Castle* (184), one of Fripp's most characteristic productions, which is notable for the drawing of the crenellated peaks of the middle distance, may be mentioned to show, not only the subjects which the artist most affected, but also his power to deal with them in his own fine, grave, and learned manner. It may be said of him that, although his scale of tints and tones was unusually limited, he was a fine colourist, a master of light and shade, and an exquisite and searching draughtsman. Yet few have been more reserved in the use he made of the resources of the palette, and his art is artistic in a very high degree.

Slight departures from his characteristic methods may be noticed in a noble fresco-like picture of *Manorbeer Castle* (188), and still more distinctly in the very fine *Lynton* (190) and *In the Vale of Nant-Francon* (192), where the shadow projected athwart the vista of the rocky pass is a fine example of Fripp's feeling for nature, while the foreshortening of the hillside shows draughtsmanship of a remarkable kind. To these capital examples should be added *Farm Buildings at Sonning* (100), *Swale Vale* (115), *Egglestone Abbey* (117), and *On the Coast of Sark* (139).

Very different from the methods and moods of his brother were those of Alfred Downing Fripp. He is quite as well represented here as we could hope, and his works, although without the classic dignity and reticence which distinguish the art of his senior, assure him by their breadth and grace, their harmony and

softness, an equal place in our regard. The earliest of his noteworthy contributions is No. 205, *The Blind Piper*, which combines, as all his works of the same epoch did, the faults, and but few of the merits, of G. Cattermole and Maclise, and hardly suggests the after career of the painter. In the serene and beautiful sentiment of *Prawn Fishers* (220), two men pulling their boat up the beach of Lulworth Cove, which Fripp warmly loved and often painted, we have some of the dignity and poetry of Samuel Palmer. *Harlech Castle* (217), though good, is not up to the mark of such fine efforts as *Old Harry, Swanage* (165). *Durdle Door* (162) is noteworthy for the lovely harmonies of those pale blue, grey, and silver tints which the artist so often and so successfully introduced. *Lobster Pots* (164), *Evening in the Campagna* (166), and *The Shrimper Boy* (168), motives which he repeated more than once, are the best instances here of Fripp's exquisite feeling for the beauty of the white calms which are a feature of the Dorsetshire coast. The unfinished *Entrance to Lulworth* (171) is a really choice landscape. With these we may class *The Pond* (174), *Boy with Dog and Game* (193), and *The Edge of the Common* (216).

A few rapid notes will do justice to the contributions of E. K. Johnson. We may begin with his *Ducklings* (30), which is pretty and cleverly drawn, although the charming girl in a white dress—without whom few of the painter's pieces would be recognizable—does not sit rightly upon the barrow behind her. The picture is, like many here, rather flat and monotonous. *A Letter* (35) is better, although more to be praised as a very crisp, bright, and laboured study of a white dress, with a tall, not too well-constructed girl inside, than as a picture in the proper sense of the word. Parts of it are, nevertheless, most carefully and completely studied. The series of Johnson's drawings suggests how beneficial close attention to Alfred Fripp's work in its feeling for breadth and harmony would have been to him. *Memories* (46) is, perhaps, the softest and richest in tone. No. 34, *The Pet Rabbit*, is flat, but in harmony with itself. *Ponies in a Snowstorm* (52) shows much good drawing and solid modelling; while *Pot-pourri* (72) is the work upon which Johnson's reputation will, fortunately for him, rest. Several of the drawings, although not the best of their class, exhibit his undeniable skill in painting flower gardens in sunlight.

MR. CHARLES PARSONS KNIGHT.

This able landscape painter, one of the modern leaders in the famous Bristol School, died at St. John's Wood, where he lived near his studio, on the evening of the 22nd inst. after long and severe suffering, brought on, it is understood, by a neglected cold acting upon a constitutional disposition to the stone. Born on February 15th, 1829, he was one of the sons of Canon Knight, of Bristol, the Rector of St. Michael's in that city, and a member of a family long and closely connected with the Church of England. Having been educated by his father, he was originally intended for the sea, and became a midshipman on board of Messrs. Green's liners; but a single voyage convinced him that the roughness of a sea life was by no means to his taste, and he quitted the service immediately on returning to England. Still this experience strengthened his love of the ocean as a subject for art, added to the knowledge of shipping and seamen he had previously obtained in Bristol and the Bristol Channel, and afforded him abundant opportunities for studying those cloud effects in depicting which Knight had but few superiors in this country, especially as regards the scientific aspects of sea and cloud surfaces. Determining to become an artist, and being then a ready if not an accomplished draughtsman, the young man pursued his studies under no regular master, but drew and painted zealously in the Life School of the Bristol Academy and elsewhere, as well as by the coasts and rivers of his native county and that of Devon. The harbour of Bristol and the devious reaches of the Avon possessed special attractions for him; and it was with paintings of them that Knight first appeared at the Bristol exhibition. In London he made his *début* at Suffolk Street in 1853 with a bright coast piece, entitled 'The Mumbles Head, Glamorganshire,' No. 581. It was followed in the same place by various pictures, all of which marked regular and considerable advance in skill and also in feeling for the true representation of light. His first contribution to the Academy was named 'Durham from the North,' No. 943 of 1857. This was succeeded by 'A Bit of Riverside,' 1858; 'Barley Harvest on the Welsh Coast,' 'A Bright Spring Day,' and other paintings of increasing value, until his position as one of the coming masters of his art was assured by the appearance in 1861 at Trafalgar Square of 'The Stone Walls of Old England, Speeton Cliffs, Yorkshire,' a brilliant and beautiful work, which attracted the attention of every visitor to the Academy. From this time till his death Knight continued to paint with unabated zeal and skill, but not, from some unexplained cause, with commensurate good fortune. Holding always an honourable place in his profession, he was much respected and liked by all who knew him; but, while artists admired his works, his popularity with the public did not equal his merits or his ambition, which aimed at a greater place than he attained. Disappointed as he was, a noble enthusiasm and sincere love of his art sustained him to the end, so that, even while failing health pressed upon him with increasing force, he ceased not to paint with persistent care and searching studies, and the large works which remain not quite finished on his easels are full of beauty and suggestion. His industry was so far remarkable that of the thirty-three works which he exhibited at the Academy—where, of late years at least, he was hardly treated—most of them were by no means small, and all were creditable to him. Including these, he exhibited in London 110 examples in all. Of these, those not at the Academy were in Suffolk Street, the New Gallery, the British Institution, and minor collections. His subjects were mostly derived from England, South Wales, and Scotland; commonly they were views of the coast, and so good were they as to justify the professional opinion that few equalled, fewer still surpassed Knight in drawing waves, in representing light reflected by water, or in delineating the rigging and hulls of ships.

Fine-Art Gossip.

Towards the end of next month the Fine-Art Society proposes to open a numerous collection embodying the best of the work of Du Maurier. About the same time the same body will submit to a public view many drawings made in Northern Italy during nearly three years by Mr. Wallace Rimington.

The Grafton Galleries, with a collection of works by Ford Madox Brown, were opened to the public on Wednesday last. About their leading contents we may have something to say in a week or two.

Many of our readers will be glad to know that Mr. G. H. Andrews, of the "Old Society" of Painters in Water Colours, who fractured his kneecap some weeks ago, is slowly recovering.

The Society of Lady Artists has appointed to-day (Saturday) for the private view of its productions in the gallery of the Society of British Artists. The public will be admitted on Monday next.

We have received from Mr. F. S. Waller a letter which is unfortunately too long for us to print entire, but from which we are glad to learn that no attempt has been made, or is to be made, to restore the reredos of the Lady Chapel of Gloucester Cathedral. It has only been covered up to keep the dust off it while part of the flooring is taken up. Mr. Waller explains that the portions of the tile floor at the west and east ends of the chapel have also been covered over. As to the remainder of the floor, Mr. Waller says:—

> "More than one-half of the original old tiled floor has ceased to exist for many years, the chapel having been made use of for interments in a manner seldom seen; not only have the bodies now lying here been buried in vaults, but burials have been made in plain wood coffins, as in churchyards, and these having decayed, the ground has been used again and again for like purposes. There are more than 50 flat stones recording deaths, some of people with their wives and children; probably as many as 150 may have found their last resting-place here, in a space not much larger than a good-sized dining-room. In such a case as this there could be no doubt as to the proper course to pursue for sanitary reasons alone, viz., to take up the monumental slabs, fill up the vaults, and then hermetically seal up the whole floor with concrete, which is now being done: a horrible and most repulsive task, as may be imagined from the description given above. One instance I must mention, that of a vault with four coffins in it, the topmost coffin just under, and touching, the memorial slab on which was the name of the deceased. When walking over this the living and the dead were therefore within six inches of each other, and open joints around the vaults were numerous. Of course all the monumental slabs will be put back again in the old positions as ordered by the Chapter."

We are much indebted to Mr. Waller for his explanations, and we are pleased to learn we were mistaken. As Mr. Pearson was said to be associated with the work, we presumed that "restoration" on an extensive scale was intended.

The press view of the Thirty-sixth Annual Exhibition of the Royal Glasgow Institute of the Fine Arts will take place on Thursday next.

Messrs. Christie, Manson & Woods sold on the 20th and 21st inst. the following etchings and engravings: After Meissonier, 'La Partie Perdue,' by F. Bracquemard, 27*l.*; another, 27*l.*; 'Le Guide,' by Achille Jacquet, 25*l.*; '1807,' Friedland, by Jules Jacquet, 79*l.*; '1806,' Jena, by Jules Jacquet, 40*l.*; 'Portrait of the Sergeant,' by Jules Jacquet, 42*l.* After Sir E. Landseer, 'The Shoeing,' by C. G. Lewis, 52*l.* A. H. Haig, 'Mont St. Michel,' 37*l.*

It is sad to hear that the Hôtel de Ville of Louvain is going to be restored. The cost, which is computed at about one million francs, will be defrayed in equal parts by the State and the town. This famous building suffered an extremely drastic "restoration" about fifty years ago.

The French papers announce the unexpected death of M. Lucien Doucet, a well-known painter whose promise was not half fulfilled. His works are chiefly portraits of great refinement and much beauty. He received a Third Class Medal in 1879, a Second Class one in 1887, Silver and Gold Medals at the Exhibition of 1889, and the Legion of Honour two years later.

The picture galleries of the Luxembourg have been closed for repairs, and will probably remain so for some time. The destruction of that part of the Palais de l'Industrie, Paris, which will for the last time be occupied by the Salon of 1897, has been begun. The Louvre has acquired from the Château de Chantelle, near Moulins, three statues of great interest, which, says the *Chronique des Arts*, had been, since the château was occupied as a convent, almost forgotten. They represent SS. Anne, Peter, and Susanna, are supposed to have been executed by the sculptor Clément Mauclerc for Anne de Beaujeu, wife of Pierre de Bourbon, and serve to fill a gap in the historical illustration of French sculpture.

MUSIC

THE WEEK.

Garrick Theatre.—Carl Rosa Opera: 'Faust,' 'Die Meistersinger,' 'Mignon,' 'Cavalleria Rusticana' and 'Pagliacci,' and 'Carmen.'
Albert Hall.—Royal Choral Society: Schubert's 'Song of Miriam' and 'Israel in Egypt.'
Highbury Athenæum.—Highbury Philharmonic Society.
Queen's Hall.—Mr. Gompertz's Quartet Concerts.

The performances of the Carl Rosa Company at the Garrick Theatre are continuing, on the whole, very satisfactorily. Only a few words of record are needed concerning 'Faust' on Thursday last week, with Mr. Brozel, Miss Alice Esty, Mr. Alec Marsh, and Mr. William Paull in the principal parts.

The most interesting night of the week was Friday, when Wagner's humorous masterpiece 'Die Meistersinger' was given in London for the first time in English. The most Shakspearean in humour of all operas is now a familiar item in the repertory of the company, and the principal members of the cast play together with commendable zeal and intelligence. Mr. Hedmondt, if not vocally perfect, was refined and gentlemanly in manner as Walther, and Miss Alice Esty was sufficiently arch and pleasant as Eva. Mr. Homer Lind's Beckmesser had many good points, but, like other artists who take this part, he seemed occasionally to forget that, although narrow and pedantic to the last degree, he is the town clerk of Nuremberg, and not a pantaloon. As Hans Sachs, Mr. Ludwig was admirable alike in voice and general bearing. Mr. Frank Wood's David was appropriately light and youthful; Mr. C. Tilbury as Pogner, Mr. William Paull as Kothner, and Miss Kirkby Lunn as Magdalena were all satisfactory; and Herr Eckhold had his orchestra and chorus well in hand. The performance of the most exhilarating of modern operas was very creditable to the company.

'Mignon,' on Saturday evening, was in the main pleasantly given. It was, of course, unfortunate that Miss Zélie de Lussan was unable, owing to illness, to undertake the principal part, but the indefatigable Miss Alice Esty filled her place charmingly in all respects. The part of Wilhelm is not powerful in an acting sense, and Mr. Robert Cunningham was quite equal to its vocal requirements. Such music as Thomas has written for Filina is more difficult than it was thirty years ago, when operatic sopranos had constantly to indulge in trills and florid passages; but Miss Bessie Macdonald sang it with fluency and grace. The other characters were competently represented.

On Monday the programme was filled by 'Cavalleria Rusticana' and 'Pagliacci.' These two familiar works were, of course, efficiently interpreted, for they have both been for a considerable period in the repertory of the Carl Rosa Company. The impersonations of Mr. Hedmondt, Madame Marie Duma, Miss Bessie Macdonald, and Mr. Brozel may be specially commended.

'Carmen' was performed on Tuesday with a fairly good cast. That clever artist Mlle. Pauline Joran, who can play the violin as well as she can sing and act, was the representative of the fickle gipsy, and Miss Bessie Macdonald was a charming Michaela. Mr. Hedmondt was appropriately dramatic as Don José, and the other parts were adequately interpreted. 'Lohengrin' was announced for Thursday evening, too late for notice this week; and a successful, but too brief season will close next Saturday.

We are now in the midst of the Schubert centenary celebrations, though up to the time of writing nothing of an important nature has been done. On Thursday last week at the Albert Hall the Royal Choral Society's performance of 'Israel in Egypt' was preceded by the Viennese master's 'Song of Miriam,' composed in the last year of his life, and written originally for soprano solo, chorus, and pianoforte accompaniment. The motet, which, curiously enough, reflects in a very slight degree Schubert's mature style, was orchestrated by his devoted admirer F. Lachner, and it has since been touched up by another hand. The solo part on this occasion was brilliantly rendered by Miss Esther Palliser. The performance of Handel's oratorio was chiefly remarkable for the more moderate *tempi* than those to which we were accustomed under Sir Joseph Barnby, particularly in the "Hailstone Chorus," and also for the restoration of the duet "The Lord is a man of war" to its original form for two voices, the artists, Messrs. Andrew Black and Watkin Mills, giving supreme satisfaction.

The second concert this season of the Highbury Philharmonic Society on Tuesday evening was in a double sense interesting. The first performance was given of a cantata, 'The Oak of Geismar,' by Mr. Erskine Allon, a well-read composer, of whom we have frequently spoken, though not in terms of unqualified praise, because his music seemed to proceed more from the head than the heart. Such a remark, however, would be unjust if applied to his new cantata, for it is written throughout in a pleasant, genial style, with orchestration perhaps more suggestive of the French than the German school. The subject is the familiar one of the conflict between heathenism and Christianity, the latter, of course, prevailing in the end; and after several interesting and melodious numbers the work concludes with a delightful Christmas carol. The principal characters are but three in number—Asulf, a young prince; Hunrad, a priest of Thor; and Wilfred, a Christian priest—and these were excellently interpreted by Miss Evangeline Florence, Mr. Ben Davies, and Mr. Bantock Pierpoint. The words, it should be said, are adapted by Miss Florence Perugini-Campbell from the story by Mr. Henry van Dyke of New York. Subsequently in the programme was presented for the first time in the north of London Prof. Villiers Stanford's Irish ballad 'Phaudrig Crohoore,' for chorus and orchestra, first produced at the Norwich Festival in October last. This piquant little work was rendered with much spirit, and, indeed, throughout the orchestra and chorus gave all possible satisfaction, the tone produced by the choir being not unworthy to compare with that of a contingent from Yorkshire. Mr. Gilbert H. Betjemann may be congratulated upon the increasing excellence of the forces under his control.

Mr. Richard Gompertz introduced Dvořák's String Quartet in A flat, Op. 105, for the first time in London at his fourth concert in the Queen's Small Hall on Wednesday evening. The work, which presumably, though not certainly, is a recent composition by the Bohemian composer, will add nothing to his reputation, but it will not detract therefrom. It is sufficiently Slavonic in phraseology, and the second movement, *molto vivace*, is decidedly charming. Beethoven's Quartet in A minor, Op. 132, concluded the programme, the *ensemble* in both works being little short of perfect. Mr. Gompertz was assisted, as at previous concerts, by Messrs. Haydn Inwards, Emil Kreuz, and Charles Ould. Brahms's beautiful Vocal Quartets, Op. 92, were well rendered by Mrs. Hutchinson, Madame Hope Glenn, Mr. Walter Ford, and Mr. Herbert Thorndike.

Musical Gossip.

Tschaïkowsky's early Quartet in D, Op. 11, was repeated at last Saturday's Popular Concert, and if it scarcely grows upon us on acquaintance, it is certainly not unworthy of the Russian composer, whose utterances seem to be more esteemed now that he is dead than when he was alive and at work. Beethoven's Sonata in D for pianoforte and violoncello, Op. 102, No. 2, was the only other concerted work, the executants being Miss Fanny Davies and Signor Piatti. Pianoforte trifles by Rubinstein were beautifully rendered by Miss Davies; and of course Lady Halle was unexceptionable in Prof. Stanford's three violin pieces, 'Hush Song,' 'A Lament,' and 'Reel.' Mr. Byard, a promising young baritone, who has studied abroad, was the vocalist.

No more than formal notice is required concerning Monday's programme, which commenced with Mozart's Quartet in B flat, known as No. 9, though really it is the last but one left by the master, and closed with Schumann's Sonata in A minor for pianoforte and violin, Op. 105, played by M. Slivinski and Lady Halle. Madame Bertha Moore was the vocalist.

The violin recital by Signora Teresina Tua (the Comtesse de Franchi-Verney) at St. James's Hall on Monday afternoon was an artistic success, for the young artist has greatly improved since she last appeared in London. She played Mendelssohn's Concerto with all needful vigour, and, what is even better, purity of intonation, and took part with Miss Fanny Davies in a perfect performance of Brahms's Sonata in A for pianoforte and violin, Op. 100.

Mr. Frederic Lamond, at his second pianoforte recital on Tuesday afternoon in St. James's Hall, gave an extremely intelligent performance of Beethoven's great Sonata in B flat, Op. 106, a work that has not been heard for some time. The programme likewise contained Schumann's 'Études Symphoniques,' and minor items by Chopin, Field, Henselt, and Liszt.

Much regret has doubtless already been felt at the announcement of the death of Madame Edith Wynne, who, although she had dropped out of notice during the last few years, was still held in cordial remembrance by amateurs. Madame Wynne was a welcome figure on the concert platform as a ballad, oratorio, or festival singer during the sixties and the early seventies, for, though not a powerful singer, her method and artistic perception generally were all that could be desired. She was married at the Chapel Royal, Savoy, in 1875, to Mr. A. Agabeg, barrister-at-law, and it is noteworthy that on this occasion some of the bridal music from 'Lohengrin,' which is now considered almost indispensable, was played for the first time at a wedding. The last occasion

on which Madame Edith Wynne appeared in public was at Aberystwith in the summer of last year; but she was present at the performance of 'La Vivandière' at the Garrick Theatre so recently as Wednesday in last week.

THE Bohemian String Quartet will give two concerts, under the direction of Mr. Ernest Cavour, at the Queen's Small Hall, on February 19th and 23rd.

A THIRD performance of Saint-Saëns's 'Samson et Dalila' will be given at the Queen's Hall on Saturday afternoon, March 6th, with Miss Marie Brema, Mr. Edward Lloyd, and Mr. Andrew Black as the principal vocalists.

MR. LOUIS H. HILLIER, the Belgian composer and violinist, announces his third annual concert, taking place under the direction of Mr. Ernest Cavour at St. James's Hall, on March 12th. Besides the Hillier Belgian String Quartet, which will perform for the first time quartets of the new Russian School, Mlle. Berthe Balthasar (twelve years old), pianist; Miss Marie Cabrera, mezzo-soprano; and Miss Constance Bolton, contralto, will make their first appearance. Mlle. Irma Sethe will play three novelties by the concert-giver.

PERFORMANCES NEXT WEEK.

SUN.	Orchestral Concert, 3.30, Queen's Hall.
—	Schubert Concert, 7, South Place Ethical Society, Finsbury.
—	National Sunday League, Verdi's 'Requiem,' &c., 7, Queen's Hall.
—	Queen's Hall String Quartet Concert, 7.30.
MON.	Carl Rosa Opera, 'Carmen,' 2; 'Tannhäuser,' 8, Garrick Theatre.
—	Popular Concert, 8, St. James's Hall.
TUES.	Mr. F. Lamond's Pianoforte Recital, 3, St. James's Hall.
—	Carl Rosa Opera, 'Faust,' 8, Garrick Theatre.
—	Miss H. V. Sloman's Chamber Concert, 8, West Norwood Public Hall.
—	Miss A. Borton's Concert, 8, Queen's Hall.
WED.	Ballad Concert, 3, St. James's Hall.
—	Royal College of Music Concert, 7.45.
—	Carl Rosa Opera, 'Die Walkyrie,' 8, Garrick Theatre.
—	London Ballad Concert, 8, Queen's Hall.
—	Mr. S. D. Grinson's Concert, 8, Queen's Hall.
THURS.	Carl Rosa Opera, 'Tannhäuser,' 2; 'Die Meistersinger,' 7.45, Garrick Theatre.
—	Herr T. Werner's Violin Recital, 3, St. James's Hall.
—	Mr. Henschel's Symphony Concert, 8, St. James's Hall.
—	Queen's Hall Choral Society, 'The Golden Legend,' 8.
—	Miss Story's Concert, 8, Queen's Hall.
FRI.	Messrs. Leonard Borwick and Plunket Greene's Recital, 3, St. James's Hall.
—	Carl Rosa Opera, 'The Bohemian Girl,' 8, Garrick Theatre.
—	Mr. Dolmetsch's Concert on Old Instruments, 9, No. 6, Keppel Street, Bloomsbury.
SAT.	Carl Rosa Opera, 'Faust,' 2; 'Carmen,' 8, Garrick Theatre.
—	Queen's Hall Symphony Concert, 3.
—	Popular Concert, 3, St. James's Hall.
—	Orchestral Concert, 8, St. James's Hall.
—	Promenade Concert, 8, Queen's Hall.

DRAMA

RECENT PLAYS.

The Charm, and other Drawing-Room Plays. By Walter Besant and Walter Pollock. (Chatto & Windus.)—It is difficult in the case of this new Beaumont and Fletcher to assign to the dramatists their respective shares in the work which is their joint production. We are disposed to regard Mr. Pollock, though his name comes second, as the master spirit. There is at least in the volume little that reminds us of the firm grip noticeable in works such as 'Ready-Money Mortiboy' or 'The Golden Butterfly,' and much that recalls the lighter style of Mr. Pollock in his *levers de rideau*, imitated often, but not always, from those of the Comédie Française. Of the eight plays now presented to meet the large and ever-augmenting demand for drawing-room entertainments one only—'The Spy,' which presents a supposed episode of the Vendéan rising—is serious and melodramatic. Most of the pieces are domestic interiors not less pleasing than edifying to contemplate, and wholly suited to their purpose. A certain amount of fantasy attaches to 'The Charm,' the first and the most ambitious of the works. In this (the moral of which is that though "youth and crabbed age cannot live together," "crabbed age" has delights of its own, and gets on well and pleasantly with itself) the scene is a Parisian *salon* in the latter half of the eighteenth century. By the agency of a species of Cagliostro, the Princess and the Marchioness, two ladies of venerable age, have their youth restored to them. They refuse to rejuvenate, however, their no less venerable lovers, and devote themselves to the cult of new and youthful loves. The experiment is thus in a sense disastrous, and by another magical touch the mesmerist or miracle-monger restores them to their pristine condition. A similar vein of gentle cynicism runs through 'The Voice of Love.' Nothing but the informing touch of love is wanting to render a youthful *débutante* an ideal Juliet. Love comes, but mistakes his mission, and, to the despair of a kind-hearted old Michonnet of a tutor, takes away from the stage for conjugal delight and pursuits the half-fledged or unfledged artist. 'Peer and Heiress' shows some scenes of pretty wooing between Englishmen and American maidens, in which happy nuptials are deferred because one lady erroneously believes her suitor to be a peer, while he no less gratuitously credits her with being an heiress. 'The Shrinking Shoe' is an amusing and ingenious modernization of 'Othello.' 'The Glove' tells a pleasant story, the action of which immediately precedes the Restoration, which brings with it a happy *dénoûment* and uses effectively the song:—

> Then look for no peace, for the war shall never cease,
> Till the king shall come to his own again.

'The Wife's Confession,' with which the volume concludes, shows a generous husband realizing the truth and worth of his wife, and saving her from a humiliating revelation thrust malignantly upon her. The volume, which serves its purpose well, is agreeably illustrated.

Fairy Plays and how to Act Them. By Mrs. Hugh Bell. (Longmans & Co.)—A dozen or more fairy stories—many of which have served for pantomimes, while others, such as 'The Emperor's New Clothes,' have formed the basis of comedies—have been dramatized for children by Mrs. Hugh Bell, who has had much practice of the sort. Superfluous pains have been taken to modernize the language and to remove all trace of fantasy. In other respects the arrangement is to be commended. What is of most value in the volume consists of the opening directions how to play the pieces and provide the appointments. These are very sensible and practical, and include directions for dances by Mrs. Marshall-Burch, of Queen's College, Harley Street. Music to the various songs is supplied. The volume is profusely illustrated by Mr. Lancelot Speed, and, apart from its claim upon the attention of juvenile amateurs, constitutes an eminently attractive and a readable gift-book.

Short Plays and Charades. By Mrs. Irwine Whitty. (Skeffington & Son.)—These plays, intended for drawing-room and parish entertainments, are simple in story and treatment, are principally rhymed, and deal with domestic subjects. They are fitted for their purpose, and may be acted almost without scenery or preparation.

Dramatic Gossip.

Now that it has passed into the hands of Mr. Arthur Collins, the management of Drury Lane Theatre will be, so far as is possible, controlled by the traditions of Sir Augustus Harris, whose counsellor and, in some respects, right-hand man Mr. Collins has been during some years.

DADDY HARDACRE, in the Olympic version of 'La Fille de l'Avare,' is so closely associated with the fame of Robson that one hears with interest as well as surprise that the part will shortly be taken by Mr. Charles Cartwright, who is best known, up to now, in melodrama.

MR. AND MRS. ARTHUR BOURCHIER, Miss Violet Vanbrugh, Miss Irene Vanbrugh, Mr. Blakeley, and other members of the company recently playing at the Royalty, have arrived from America, the tour having broken down in consequence of the illness of Mrs. Bourchier.

IN the revival on Saturday night at the Lyceum of 'Cymbeline,' Miss Terry reappeared as Imogen. Mr. Cooper Cliffe replaced Sir Henry Irving as Iachimo. The only other noteworthy change in the cast consisted in the substitution of Mr. Martin Harvey for Mr. Gordon Craig as Arviragus.

'SLEEPING DOGS,' a farcical comedy by Mr. Mark Melford, has been produced at the New Theatre, Cambridge.

ON Monday afternoon at the Prince of Wales's Miss "Kitty" Loftus replaced Madame Germaine Ety as Louisette in 'A Pierrot's Life.'

MR. ROBERT BUCHANAN and his customary associate, "Charles Marlowe," have written a drama on the subject of Nelson to be called 'The Mariners of England.' It includes a spectacular presentation of the battle of Trafalgar. Its speedy performance in London is anticipated.

THE revival on Friday afternoon last week at the Criterion of Robertson's 'Society' proves the value of that piece to have been marvellously overrated. It is a poor, eminently artificial, and not wholly sympathetic play, the success of which on its first production seems no longer easy of explanation. Miss Rose Leclercq's Lady Ptarmigant was good. Mr. Righton was Lord Ptarmigant, Mr. Kemble the elder Chodd, and Miss Laura Graves the heroine. Messrs. Brookfield, Farquhar, and others played with spirit the members of the Owls' Roost, but the general performance had little to commend it.

THE promised performance at the Globe of 'An Irish Gentleman' has been postponed, and the first novelty at that house will, according to recent arrangements, consist of 'Bonny Boy Blue,' a comedy by Mr. T. G. Warren, which has already been seen at an afternoon performance.

MISS EVELYN MILLARD has written to contradict the report that she had taken the Royalty Theatre for the purpose of producing Mr. Louis Parker's new play, 'The Mayflower.'

MISS PHYLLIS BROUGHTON now plays the part of Josephine (originally taken by Miss Florence Lloyd) in 'Round a Tree,' the opening piece at the Vaudeville.

THE Court Theatre will, as at present arranged, reopen in a week or so under Mr. Arthur Chudleigh with 'Sweet Nancy,' in which Miss Annie Hughes will reappear as the heroine. The cast will differ little from that with which the piece was revived recently for a solitary occasion at the Criterion. A one-act play by Mrs. Oscar Beringer, entitled 'A Bit of Old Chelsea,' will be the opening piece. In this Miss Annie Hughes and Mr. Edmund Maurice will play the principal parts.

WE hear with regret of the death of Mrs. James Carden, professionally known as Miss Marston Leigh, the youngest daughter of the late J. A. Heraud, and the sister of Miss Edith Heraud. A well-known member of Miss Marriott's company at Sadler's Wells, she played *ingénue* parts, and was specially excellent as Ophelia. She was subsequently seen at Drury Lane and the Adelphi. At the latter house she played Geraldine in 'Green Bushes.' In her twenty-second year she married J. L. Warner, a son of the celebrated Mrs. Warner, and on his death espoused Mr. James Carden, with whom she went to America. She died in Philadelphia on the 6th inst.

HAMLET'S assertion "They do but jest, poison in jest," does not hold always good. An audience at the theatre at Arad in Hungary had a novel and painful experience. An actor named Balla, personating a character who commits suicide with a pistol, played the part in earnest, and, having summoned his friends to witness him act his best, killed himself on the stage in the manner indicated.

TO CORRESPONDENTS.—J. F. K.—G. B. P.—T. M. C.—E. P.—A. H. K.—received.

No notice can be taken of anonymous communications.

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Travels in West Africa: Congo Français, Corisco, and Cameroons. By Mary H. Kingsley. (Macmillan & Co.)

Lady travellers and explorers are by no means rare nowadays, but few have done such good work or written so interesting and attractive an account of it, coupled with so much solid scientific matter, new to a great extent, as Miss Kingsley. She is undoubtedly the first of her sex who has dared to face the manifold dangers of the pestilential regions of the French Congo and other parts of barbarous Western Equatorial Africa; for missionary women and the wives of officials and traders seldom go far from their comfortable homes or run any unnecessary or abnormal risks, and certainly never went canoeing for pleasure or in the interests of science. Indeed, scarcely any other lady would be capable of doing what Miss Kingsley has accomplished and relates in so jaunty a style.

Yet Miss Kingsley—humorous and even comical as her method often is—must undoubtedly be taken seriously, for she displayed keen powers of observation, far keener than those of most men who visit the coast, even the special correspondents of enterprising journals, who have between them written a good deal of nonsense and made many misleading statements, even so recently as during the last Ashanti expedition; on the other hand, we rarely catch Miss Kingsley tripping. Moreover, she has the courage of her opinions, and spares neither Government officials nor missionaries when she thinks they merit censure, whilst she does not hesitate to bestow a due meed of praise on the often abused trader. In fact, she only does justice to this last class when she speaks of their hospitality, kindliness, and trustworthiness.

Miss Kingsley is practically, but not entirely right in terming the West Coast of Africa a "Belle Dame sans merci." A considerable number of Europeans have braved and weathered the really detestable climate for many years, and this proves that it is not quite so fatal as it is said to be; and much of its deadliness is attributable to negligence, imprudence, fear, indolence, or want of sufficient employment for body or mind, for, as she most truly says, "Inactivity in Africa is death." We do not include intemperance as one of the chief causes of mortality, because its prevalence is exaggerated. It is not to be denied that it was far more prevalent sixty or seventy years ago than it is now; but the stimulants then available were of very inferior quality, and many of the residents of those days who imbibed them were men of altogether a lower type than the officials or traders of the present day; as for missionaries, there were very few of them half a century ago.

The extreme unhealthiness of the Gold Coast is in a great measure due to the bad water supply; this is especially the case at Accra, where the thousands of pounds expended in the construction of a cathedral, which might have been postponed for two or three years, would have been far more usefully employed in providing a good and sufficient supply of water, by which the colony would have been an immediate gainer. On the other hand, the bad character given by Miss Kingsley to Fernando Po water can apply to some only of the brooks and streams, as water of excellent quality is obtainable from a spring on the beach at Clarence Cove below high-water mark, where ships fill their tanks and casks. The beauty of Fernando Po is indisputable, and it was justly called Ilha Hermosa by its Portuguese discoverers.

Writing of the dangers of the West Coast, Miss Kingsley correctly remarks:—

"I should like here to speak of West Coast dangers, because I fear you may think that I am careless of, or do not believe in them, neither of which is the case. The more you know of the West Coast of Africa, the more you realise its dangers. For example, on your first voyage out you hardly believe the stories of fever told by the old Coasters. That is because you do not then understand the type of man who is telling them, a man who goes to his death with a joke in his teeth. But a short experience of your own, particularly if you happen on a place having one of its periodic epidemics, soon demonstrates that the underlying horror of the thing is there, a rotting corpse which the old Coaster has dusted over with jokes to cover it, so that it hardly shows at a distance, but which, when you come yourself to live alongside, you soon become cognisant of. Many men, when they have got ashore and settled, realise this, and let the horror get a grip on them; a state briefly and locally described as funk; and a state that generally ends fatally, and you can hardly blame them."

She tells a terrible tale of a young man, new to the coast, who on landing met none but naked savages, as he deemed them, who could not understand him and whom he could not understand; and who, on walking up to the factory, found the agent under whom he came to serve dead and half eaten by rats! This is not an every-day occurrence, it is true, but it is one which might easily happen at some of the more isolated and out-of-the-way spots where trade is carried on by one house only.

When Miss Kingsley speaks of Sierra Leone we presume she means the city of Freetown as distinguished from the adjacent villages. We are quite at one with her in thinking that the Mohammedans "are the gentlemen of the Sierra Leone native population," in which latter class we do not include educated lawyers, doctors, merchants, or subordinate officials; and we do not agree with Bishop Ingham's remark, quoted at p. 18, that "he is disposed to believe that the words of the Koran are only a fetish and a charm to the rank and file" of native Mohammedans, for Miss Kingsley is right in remarking "that it is difficult to understand how the bishop can see a difference between the use of the Koran and the Bible by the negro of Sierra Leone," and that, "judged by every-day conduct, the Mohammedan is in nine cases out of ten the best man in Africa."

There is very much that is both amusing and interesting in the description of Freetown and its inhabitants, but we must pass on to other parts of the coast, merely endorsing the writer's remarks as to the prevalence of poisoning; but we must add that it is quite as frequent on the Gold Coast, especially in the larger towns, such as Accra, Cape Coast, &c. The evil practice is not so frequent further eastward, although by no means non-existent; it prevails, if not alarmingly, yet to a certain extent, in the Congo Français, especially among the Fjât tribes, and it is said to be common at San Paolo de Loanda and in Angola generally.

Miss Kingsley's strictures on missionary work, which are to be read in many parts of the book, are well founded. Until recently technical instruction was completely ignored and neglected in all but the Roman Catholic and Bâle missions, and even now the technical education at some of the mission stations is not what it should be:—

"In some of these technical schools the sort of instruction given is, to my way of thinking, ill-advised; arts of no immediate and great use in the present culture-condition of West Africa—such as printing, book-binding, and tailoring—being taught. But this is not the case under the Wesleyans, who also teach smiths' work, brick-laying, waggon-building, &c. Alas! none of the missions save the Roman Catholic teach the thing that it is most important the natives should learn, in the face of the conditions that European government of the Coast has induced, namely, improved methods of agriculture, and plantation work."

Elsewhere Miss Kingsley has expressed her opinion that to teach native girls dressmaking is "rather previous," seeing that, when married, neither they nor their husbands wear any clothes to speak of; but even the use of the needle is an advance on the system pursued until quite recently by English and American missionaries, which consisted in teaching the three R's (very imperfectly) and the singing of hymns—excellent things in themselves, but not calculated to be of much practical assistance to the pupils in the way of earning daily bread. For many years, on the other hand, the French fathers at the Gaboon and elsewhere have taught gardening, carpentering, bricklaying, &c., to which they have since added instruction in the cultivation of coffee, cocoa, &c. Twenty-five years ago Père Duprat, the treasurer at the Gaboon mission, found time to organize a very good band of some twenty performers, selected from amongst the school children.

There is much reason in what Miss Kingsley says:—

"Nothing strikes me so much, in studying the degeneration of these native tribes, as the direct effect that civilisation and reformation has in hastening it. The worst enemy to the African tribe is the one who comes to it and says: 'Now you must civilise and come to school, and leave off all those awful goings on of yours, and settle down quietly.' The tribe does so; the African is teachable and tractable; and then the ladies and some of the young men are happy and content with the excitement of European clothes and frequent Church services; but the older men and some of the bolder young men soon get bored with these things and the, to them, irksome restraints, and they go in for too much rum, or mope themselves to death, or return to their native customs. The African treats his religion much as other men do; when he gets slightly educated, a little scientific, one might say, he removes from his religion all the disagreeable parts. He promptly eliminates its equivalent Hell, represented in Fetishism by immediate and not future retribution. Then goes his rigid Sabbath-keeping and food-restriction equivalent, and he has nothing left but the agreeable portions: dances, polygamy, and so on; and it 's a very bad thing for him. I only state these things so as to urge upon people at home the importance of combining technical instruction in their mission teaching; which by instilling into the African mind ideas of discipline, and providing him with manual occupation, will save him from these relapses, which are now the reproach of missionary effort, and the curse and degradation of the African."

Miss Kingsley more than once insists that Africans "have never made a single fourteenth-rate piece of cloth, pottery, a tool or machine, house," &c.; but she is wrong—good cloths are made in the hinterland of Sierra Leone and Liberia, also in the Gold Coast, Ashanti, Dahomey, Lagos, &c.; the Ashantis work silk fairly well; moreover, in Appendix V., Miss Kingsley herself tells the story of the invention of the cloth loom, which is found in many parts of Africa, and is, undoubtedly, an independent invention by Africans. Some of the tools are not to be despised, and many of their weapons are excellently made; the cross-bow of the Ba-Fanh is ingenious; their pottery certainly leaves something to be desired, but it varies in quality in different localities.

The Bubis are peculiar in many of their habits and customs; that they came from Mpongweland is extremely doubtful, and King Passall of Malimba, an intelligent man, states that the Bubis came from the hinterland of Malimba. Their grand headcovering, adorned with the tail feathers of chanticleer, which Miss Kingsley describes, is known as the "kokoroko" hat. By the way, Miss Kingsley seems to be in error in saying that the Bubis, like the Fans, occasionally pull out their eyebrows — surely she means eyelashes. This is, or used to be, a very common practice, not only among the Fans (Ba-Fanh), but also among other tribes.

The Mpongwe, an interesting, but rapidly diminishing tribe inhabiting the shores of the estuary of the Gaboon, are only usurpers of that name, and probably have not been in their present abode much more than a hundred years. They are, and have been for the last fifty years, a timid, not to say cowardly race, whereas their predecessors, the real Mpongwe nation mentioned by Barbot and other old writers, who called them Pongos, were powerful and warlike, and went in their canoes as far as the Cameroon river to chastise the people then living there, who had in some way given them offence.

In chap. vi. Miss Kingsley describes Libreville (the Freetown of the Gaboon) and Glass, and tells us "why she went to Congo Français," and here she introduces her readers to the Ogowé, "the greatest truly equatorial river in the world," which the British public, there is no manner of doubt, first heard of from Du Chaillu, although rumours of its existence reached Bowdich early in the present century. Miss Kingsley errs, however, in stating that the Ogowé has been in the possession of France nearly forty years, as the first cession of territory near the confluence of the Okanda and Ngunié was made by the Inlenga chiefs to Lieut. Aymès in the Pionnier in May, 1867. The Lower Fernan Vaz and the Kama country were ceded to the same officer in 1868, and also some portion of the Lower Ogowé, near Ngumbi; whilst the treaty in virtue of which France acquired the entire Igalwa territory was made between Admiral du Quilio and the chief Nkombé in August, 1873.

The estuary of the Gaboon was acquired by France in 1843, and about the same time it was ascertained by Consul Beecroft, who ascended the Nkâmâ, its principal affluent, in the steamer Éthiope, that it was of no value as a highway into the interior. The attention of the French Government was first called to the Gaboon, as Miss Kingsley states, through the visit of the Prince de Joinville in the Belle Poule, and Capt. Monléon was shortly afterwards dispatched with a small squadron to secure it for France; but for many years his countrymen troubled themselves very little about it, treating it simply as an annexe of their settlement on the Côte d'Or. It remained practically unexplored and undeveloped until 1875, and more than once before that date the Gaboon, together with Grand Bassam, Dabou, and Assini, was offered to England in exchange for the Gambia, and in that case England might have acquired, had she wished, not only what is now the Congo Français, but also the Ivory Coast, the Côte d'Or, Whydah and Dahomey, as the French Government were willing to undertake to make no acquisitions of territory south of the river Casamance.

The discovery of Ogolole (Ogâlolé) is by no means recent, as Miss Kingsley supposes; it has long been known and utilized by the natives, and also by Europeans since the establishment of factories for legitimate trade in the Fernan Vaz, and many years before that by Spanish and Portuguese slave-traders, whose headquarters were at Sengatanga (Osenga-w'atanga). Miss Kingsley is also mistaken in stating that the American missionaries have been in Gaboon for only thirty years, as they really settled at Glass in 1842, coming from Cape Palmas, where they had been established for some few years previously.

The most thrilling portions of Miss Kingsley's personal narrative are undoubtedly her accounts of her ascent of "The Rapids of the Ogowé," and of her march from Lake Ncovi (? Nkove) to Esoon (Esun), and from Esoon to Agonjo. It is in these chapters that she shows her indifference to danger, hardships, and privations, and her enjoyment of what she terms "athletic sports"—jumps, falls, tumbles, and unpremeditated baths. She does not exactly say how far she went up these rapids, but as she saw Kondo-Kondo (Okândâ-Kândâ) and the Alemba, she could form a fair idea of what the Ogowé rapids are like. We fear that her desire to see the river on her next visit in the rainy season will not be gratified so far as the rapids are concerned, for no canoe could possibly struggle against them at that period of the year.

A peculiarity of the Ogowé is not only its very intricate delta, but also the large number of small lakes or lagoons which communicate with it along the greater part of its course below Adéké Island and the rapids, many of which were known to the Portuguese and other early travellers, and have been rediscovered during the last thirty years. The seasons are not precisely as stated by Miss Kingsley. The long wet season commences about mid-September, but there is a break, called the middle dries, in December and January, sometimes running into February; the rains recommence in the latter month, and continue till mid-May, when the long dry season begins.

Our author excels in description of forest and river scenery, both in their diurnal and nocturnal aspects. Her midnight bath in the lake is told in her most amusing, not to say comical style, but we do not envy her her supper on the flesh of the horned cerastes, probably the most deadly snake in West Africa. We may quote her account of the discovery of human flesh in the room where she was trying to sleep:—

"Waking up again, I noticed that the smell in the room was violent, from being shut up, I suppose, and it had an undoubted organic origin. Knocking the ash off the smouldering bush-light that lay burning on the floor, I investigated and tracked it to those bags, so I took down the biggest one, and carefully noted how the tie-tie had been put round its mouth, for these things are important and often mean a lot. I then shook the contents into my hat, for fear of losing anything of value. They were a human hand, three big toes, four eyes, two ears, and other portions of the human frame. The hand was fresh, the others only so so, and shrivelled. Replacing them, I tied the bag up, and hung it up again. I subsequently learnt that although the Fans will eat their fellow friendly tribesfolk, yet they like to keep a little something belonging to them as a memento. This touching trait in their character I learnt from Wiki; and though it 's to their credit under the circumstances, still it 's an unpleasant practice when they hang the remains in the bedroom you occupy, particularly if the bereavement in your host's family has been recent."

Among the relics of departed kindred and ancestors mentioned at the foot of p. 444 as being preserved by natives are skulls, and especially the lower jaws, which seem to have an especial value in the estimation of Negro and Bantu tribes alike. They are used both in Ashanti and Dahomey as ornaments for war-drums; they are also preserved in the entire collection of ancestral relics held by the head of the family among the Nkâmi tribes, which is known as *elâmbâ z'abambo*. Du Chaillu, in his 'Journey to Ashangoland,' speaks of *alumbi* as a custom; but the word only signifies relics, some of the tribes calling the small hut in which these are kept *nago-abambo*, others *nago-alumbi*. What special virtue resides

in the lower jaw it is hard to say, but having collected a large number of African skulls, we found it often very difficult to procure complete ones in this respect.

The natives of West Africa generally believe that power is acquired over others by possession of their hair, nails, &c., and there is an abominable practice in some parts of mixing certain things in the food of a person over whom it is desired to obtain influence; some of these preparations are in the nature of love philtres, others are employed to secure the favour of a white man in the way of trade, &c. Ombwiri (pl. Imbwiri) is a name given to spirits of various kinds, who are supposed to inhabit all sorts of strange places, especially abnormally formed rocks, small islands, peculiar trees, &c.; and every natural phenomenon, such as an echo, a whirlpool, a cave, &c., is supposed to be the work of an ombwiri; sometimes there are two, male and female.

The voyage down the Rembwe to Glass was not altogether an unmixed pleasure nor devoid of excitement, especially the chase of Obanji's (or Capt. Johnson's) canoe by the Ba-Fanh. Obanji is a type, and is exceedingly well portrayed by the author, whilst her encounter with the polished and polite "Prince" Makaga is entertaining; but we have a suspicion that Makaga must have given himself brevet rank, for, unless we are mistaken, some twenty-five years ago he was a cook. Princes, however, are plentiful in West Africa, and *soi-disant* creations are not altogether unknown in London and Liverpool.

Miss Kingsley's remarks on the Congo Français are well justified. She says: "My reason for going into these geographical details at all is that I think no region in Africa of equal importance is so little known in England." This is absolutely true; but she falls into some errors, which is not surprising, seeing that the records of Ogowé exploration are exceedingly incomplete, those that exist being scattered among many reports, and difficult of access; and it is astonishing that Miss Kingsley should have gleaned so much information about the district. The printers have helped to bewilder the reader, and have made a sad mess of native names in the foot-notes.

Miss Kingsley is mistaken in believing that what Du Chaillu calls a tomahawk, and others a throwing-knife, is a sacrificial knife. The sacrificial or beheading knife of the Ba-Fanh, which it is now impossible to procure, is heavy at what should be the pointed end, where it is 5 in. or 6 in. broad or even more, the entire weapon being quite 2 ft. long, broadening out from the haft; in the hands of an expert and powerful man it would easily cut through a human neck at a single blow. Specimens can probably be seen at the United Service Museum, and in the collection of General Pitt-Rivers, which was exhibited at Bethnal Green.

Death by witchcraft is almost universally believed in by Negro and Bantu tribes. Death from natural causes is not supposed to be possible. Even death in fight or by accident is considered to be caused by the malevolent influence of some personal enemy aided by a spirit or spirits. Miss Kingsley thus explains the native ideas as to death and as to procuring it by the aid of malignant spirits:—

"From this method of viewing nature I feel sure that the general idea arose, which you find in all early cultures, that death was always the consequence of the action of some malignant spirit, and that there is no accidental or natural death, as we call it; and death is, after all, the most important attribute of life. If a man were knocked on the head with a club or shot with an arrow, the cause of death is clearly the malignancy of the person using those weapons; and so it is easy to think that a man killed by a fallen tree, or by the upsetting of a canoe in the surf or in an eddy in the river, is also the victim of some being using them as weapons. A man having thus gained a belief that there are more than human actors in life's tragedy, the idea that disease is also a manifestation of some invisible being's wrath and power seems to me natural and easy; and he knows you can get another man for a consideration to kill or harm a third party, and so he thinks that, for a consideration, you can also get one of those superhuman beings, which we call gods or devils, but which the African regards in another light, to do so."

The belief in reincarnation is held in many parts; in some it is imagined that a person will return to this world in human form; in others, in the shape of some animal; while it is by no means an uncommon idea among the natives on the Ogowé that the souls of the dead enter certain large butterflies. Post-mortem examinations in cases of suspected witchcraft are not unusual, so that it frequently happens that the symptoms of some internal disease are considered satisfactory proof that the subject is possessed by a "witch," and it is often said of a person who is too clever or too prosperous, "Are nyemba," "He has a witch."

Among the Fjort (Fjât) tribes at Loango, Kabinda, &c., the corpses of relatives are kept for months before burial, being wrapped in cloth (not clothes) provided by sons, brothers, fathers, &c., as the case may be, until they attain an enormous size; the bigger the bundle, the greater the piety and affection of the survivors. If one remarks on the shabbiness of a man's attire, it is common to be told in reply, "I never bury my father yet," meaning that all the cloth he earns is devoted to the envelopment of his father's corpse.

Among the Mpongwe widows must shave their heads, and are only allowed to wear a single fathom of black or dark blue cloth. They are appropriated by the near surviving relatives, according to circumstances. The lot of widows for some weeks after their husbands' death, "taking one consideration with another, is not a happy one." They are flogged and maltreated in every way, and are always the first to be accused of causing their husbands' death by witchcraft or poison.

Whilst adultery is severely punished among many tribes, by others it is deemed quite a venial offence, and is easily condoned, especially if the injured husband makes a good profit by it. Among the Mpongwe-speaking tribes it is often used as a means of levying blackmail. The husband and wife perfectly understand each other, and the former is kept acquainted with all intrigues, and at the right moment surprises his wife and her paramour, and exacts heavy damages from the latter.

We cannot enter fully into the subject of secret societies, but must content ourselves with a few brief remarks. "Yasi" is not a society, but the oath of the Igalwa Isyoga, which has only recently been introduced at Gaboon; the sign is drawing the open right hand down the left arm from shoulder to wrist. This sign is also that of the secret society of the Apinji, Okanda, and other tribes. In the Gaboon there is a society for men called Indâ, and one for women called Njembé, which among other tribes is changed to Nyembé. There is also another association styled Mwetye, which is the most secret of all, and concerns itself with the sacrifices to the manes of dead men, and the execution of what may be called secret death-warrants, to which we nearly fell a victim in 1869. Ventriloquism is employed by some of the members of these societies.

We by no means share Miss Kingsley's opinion of the unhealthiness of the Gaboon, but a distinction must be made between Libreville and Glass, quite independent of climatic considerations. The English and German traders at Glass, as well as the American missionaries, enjoy fairly good health, the mortality amongst them never being abnormally heavy. This is because the mode of life adopted by the English and Germans is different from that of French residents, and more conducive to the preservation of health; while one of the chief causes of mortality among the French is that the extensive coal depôt is situated on the beach directly to windward of the Plateau, the residence of the officials.

Miss Kingsley has been well advised in relegating to appendices such subjects as "Trade and Labour" and "Disease in West Africa," as well as Dr. Günther's "Report on Reptiles and Fishes" and Mr. Kirby's "List of Orthoptera," as they would interfere with the narrative, and are not of interest to the general reader. Of the excellence of the first two, and of the insight gained by Miss Kingsley into the subject of both, it is impossible to speak too highly; although they are neither complete nor exhaustive, they prove that the author has devoted much time to gaining information, and is a keen and accurate observer. She believes that there is no prospect of immediate dividends from railways, and censures the apathy of the English compared with the energy displayed by our French and German rivals; and she complains of the great difficulty of obtaining trade statistics, and of the carelessness and dilatoriness of English officials in preparing them. "I confess," she remarks,

"I am not an enthusiast in civilising the African. My idea is that the French method of dealing with Africa is the best at present. Get as much of the continent as possible down in the map as yours, make your flag wherever you go a sacred thing to the native—a thing he dare not attack. Then, when you have done this, you may abandon the French plan and gradually develope the trade in an English manner, but not in the English manner *à la* Sierra Leone. But do your pioneer work first. There is a very excellent substratum for English pioneer work on our coasts in the trading community, for trade is the great key to the African's heart, and everywhere the English trader and his goods stand high in West African esteem."

The Labour question is a difficult one and so is the Drink question, and neither of

them, especially the latter, is understood in England. They are far too intricate to be dealt with fully and properly here. The Drink question is not so great an evil as many missionaries represent. That the traffic needs regulating is indisputable, but so far the attempts to regulate it have not been successful because the question is not understood by officials either at home or on the spot.

The illustrations are good, but we must express our regret that there is no map. For all who know West Equatorial Africa Miss Kingsley's book will possess an absorbing interest, whilst those who have not yet visited that country will gain a vast amount of varied and useful information on many subjects. Long as this notice is, it is not so exhaustive as we could wish, but it is pleasant to find so much in this admirable book to praise and commend and so little to disagree with.

Memoir of John Veitch, LL.D., Professor of Logic and Rhetoric, University of Glasgow. By Mary R. L. Bryce. (Blackwood & Sons.)

Border Essays. By John Veitch. (Same publishers.)

John Veitch evidently inherited his Border spirit and love of nature. His father, Sergeant James Veitch, of Peebles, an old soldier full of tales of service under Wellington and proud of his Peninsular medal, was an angler so keen as to have earned the name of "Veitch the Fisher." The son, born in 1829, a studious boy, with an affinity for the romantic and superstitious, seeking pastime only with his fishing-rod, left the grammar school of Peebles in 1845 for Edinburgh University, designed for the Free Church, then in the first flush of its foundation. Falling under the spell of Sir William Hamilton, Veitch felt so drawn to philosophy that theology sank, to use his own figure, "44° below zero." He thought there was some rubbish requiring a clearance in Calvinism. He came out as gold medalist in moral philosophy. In 1850 he lapsed into a brief enthusiasm for Shelley, although in the midst of translating Descartes, a task which lasted until 1853. By that time he had thrown overboard all idea of the Church as his future, albeit his reaction against Calvin had never carried him far into scepticism. After some service as a professorial and editorial assistant he was chosen Professor of Logic at St. Andrews in 1860. Two years later he was transferred to a corresponding position in Glasgow, during his occupancy of which his best-known works in literary history, philosophy, and poetry appeared.

Whether these facts validly called for a biography may well be questioned. All that the professor had to say had been said in his books and essays. His biographer prints no fragment of autobiography nor letter of the smallest moment. The contrast with his erewhile rival, Prof. Nichol, is not more marked in their fortunes after death than during life. Veitch did not sketch his life with a premature eye to posterity as Nichol did. Seemingly, he let posterity shift for itself; we hear of no diary, and one suspects that his biographer, unlike Nichol's, was short of really good material. His few acquaintanceships with men of mark can scarcely ever have reached intimacy. At least, his letter-box to all seeming preserved practically nothing of the familiar wit and wisdom of his friends. The biography could not scintillate with his own epigrams, for he made none: even a bright phrase is rare. Under these circumstances the biographer had largely to depend on herself. Nothing but an intelligent presentment of the man as a whole — measuring him, despite his own canon, less by what he became than by what he accomplished—could have justified the attempt even of an affectionate relative under a pious sense of obligation and under cover of writing for his friends. To begin with, there is something radically astray in a scheme which devotes 116 pages to the schoolboy and student, and only the remaining 81 to what are called "after-days" — that absurd designation being applied to the years from 1860 onwards and all the activities they embraced, that is to say, to the man and his life-work. And out of these 81 pages, eight go to testimonials and congratulations over the St. Andrews appointment, culminating in a dinner by the magistrates of Peebles! The world at large could have lived on without the detailed information that the professor's gift of prayer greatly impressed the class-room. It would have preferred to read some account of his philosophic evolution. What would he have thought had his vision of the future shown him his life written without an attempt to define his vital contribution to philosophy, and with a calm and as it were official admission that he had no solid constructive power? It would have been refreshing to have an equally candid valuation of his merits in literature and history, or an attempt to fix the percentage of mere rhetoric in both his prose and verse.

The volume of 'Border Essays'—in a sense a by-product, a posthumous reprint of fugitive magazine articles—hardly affords a fair criterion of Veitch's quality, historical, critical, and literary. Though composed of detached minor pieces, its note is clear even to resonance that the author was an out-of-doors man with an intense passion for natural scenery and with a descriptive touch, apt to be a little heavy at times, but spontaneous and true. Wordsworthian in every fibre, his heart leaped up to behold, not the rainbow in the sky, but the sky itself. This, as in his life and in all he wrote, is palpable in the 'Border Essays.' Historically and critically, however, the result is thin. The real personage, David Ritchie, who sat as model for Scott's 'Black Dwarf,' seems rather a petty theme for a professor, although sympathetically and interestingly handled. 'A Day's Raid into Northumberland' has little beyond guide-book learning to recommend its discussion of the legends of the Sewingshields Crags, an old spelling of which, by the way—Sywinescheles—might have helped towards a new etymology. Under the title of 'Mr. Gladstone's Ancestors,' the story of the Scottish family of Gledstanes is told with the assistance of the Burgh Records Society's 'Charters of Peebles.' Had the writer familiarly known Scottish chronicle, he might have produced a different rendering of the siege of Cocklaw by the Percies in 1403. Had he been antiquary enough to study the printed records of Scotland, he would never have missed the journey of William of Gledstanes, junior, into England, "causâ studendi et actus scolasticos exercendi in universitate Oxon' sive Cantabrig'," in 1358. A paper dealing with the Yarrow poems of Wordsworth and Scott shows him on a theme more closely allied to his bent of mind than early family history. It is a connecting narrative and exegetic commentary. It quotes extensively, and, in spite of some high-coloured gilding, is natural and direct, and may be instructive to those not already familiar with these masterpieces of the century.

Generally speaking, as historian the professor came far too easily by his facts. His dominating instincts, those of rhetorician and poet, lay in an opposite direction from the searching out and balancing of evidence. Indeed, he probably never really got near the bottom of the ultimate authorities in any of the historic questions he touched. Hence his critical and other opinions, if dependent — as they so often were — on conclusions in history, require narrow scrutiny, for there as elsewhere the superstructure rests only upon the base. When he comes to be considered on his own special ground as critic of and commentator on Border poetry, the qualification just hinted at will without doubt materially affect his final position.

We revert to the biography to say that it should have furnished a bibliography. It does not so much as contain a list of the professor's books. One can understand its reticence about the joke of a colleague on the publication of 'The Tweed, and other Poems,' that the author ought to have been prosecuted under the Pollution of Rivers Act! But it may be regretted that there is no general critical estimate of his achievement in philosophy and place in literature. It is thus unfortunate that a life of note should have been made somewhat disappointing. To his fervour of "spiritual intuition," as Mr. Wenley called it, Veitch owed his eloquence and his inspiring influence over younger men. It permeated his private life also, and his niece has not failed to do justice to the entire attractiveness and worth of his personal side.

C. Suetoni Tranquilli Divus Augustus. Edited by Evelyn S. Shuckburgh, M.A. (Cambridge, University Press.)

We hail with pleasure this volume, the fruit of the first serious endeavour yet made to supply English readers with an illustrative commentary upon any portion of Suetonius. In it are set forth in a lucid and well-ordered fashion the main results of modern research concerning the mightiest political transformation which history has yet had to record. Mr. Shuckburgh has executed in a manner deserving of praise the plan announced by him in his preface "to illustrate the work of Suetonius by putting before the reader, as fully as space would permit, the materials which exist for constructing the history of the life

and times of Augustus, and which expand and explain the necessarily brief and summarized statements in the Biography itself." Many of the notes are as clear and admirable presentments of the subject-matter with which they deal as one could wish to see. Nor is the work by any means a mere compilation. At many points Mr. Shuckburgh has shown himself capable of exercising to good purpose an independent judgment. We do not wish to complain of the editor because he has not forestalled the coming German or French scholar who will treat the subject in exhaustive and overloaded volumes. Yet, considering the smallness of the demand which exists in England for editions of the minor Latin classics, and the little likelihood there is that either Mr. Shuckburgh or any other English scholar will, before any long time has elapsed, go over the ground again, we cannot help regretting that a somewhat different scheme was not adopted. Much of the information contained in the notes is now to be found in works generally accessible, to which the reader might in many cases have been referred. The space thus gained would have enabled the editor to secure for the edition greater completeness and usefulness. As it stands, it supplies much illustrative material which lies out of the ordinary student's reach, but by an extended use of the ancient sources and of the modern literature bearing upon the early Empire a good deal more might have been gleaned. The list of modern authorities given in the introduction is strikingly defective. While Beulé's popular pamphlet is included, the names of H. Schiller and V. Gardthausen (to say nothing of the writers of numerous articles and monographs) are not to be found there. Another serious defect is the absence of any critical estimate of the historical value of Dio, Appian, and other ancient writers quoted in illustration of the text of Suetonius. And although the edition has been constructed mainly with an historical purpose in view, still one must feel sorry, for the reason already mentioned, that Mr. Shuckburgh did not find it possible to deal in a more thorough fashion with matters affecting the language and text of his author. The broad question of the position which the diction of Suetonius holds in the realm of "silver Latin" is treated in the introduction, but the treatment is restricted and unsatisfactory.

Considering the great compass and intricacy of the materials which the editor had to handle, the number of errors in detail, and of omissions in circumstances where omissions are likely to mislead, is not serious, and will not appreciably detract from the value of the work for students' purposes. The need of further verification will be oftener felt in connexion with the notes on language than with those on history. In some instances where linguistic usages are marked as peculiar the missing parallels are to be found in the dictionaries. Thus Forcellini affords illustrations of the phrase *a memoria* (p. xxxv); of *speculator* used for "spy" (p. 59); and of *praediximus*, meaning "we have previously stated" (p. 158). On p. 80 two quotations from Tacitus are given to illustrate the order of the names in Cordus Cremutius. The limitation of the note may mislead unwary students with regard to a usage which is widespread in Latin, early, classical, and late. The assertion (p. 123) that Cicero would write not "emere ab aliquo," but "emere de aliquo," is incorrect; both constructions of the verb are common in his writings; and attention may be called to one grammatical point concerning which Mr. Shuckburgh repeats what is current in the grammars and dictionaries of the day. In a note on p. 80 he states that, with regard to *fungi*, "the later writers imitated the construction of the prae-Ciceronians" by putting the object in the accusative. But, among authors down to the end of the first century A.D., the only alleged examples are one in Nepos, two in Tacitus, and three in Suetonius, all in the life of Augustus (cc. 35, 36, 45). If these authors departed in these few instances from the accustomed construction of *fungi*, which they generally followed, they were guilty of a strange freak. With regard to Suetonius, the example from c. 45 is not in point, "suam vicem" being an adverbial phrase. In c. 36 the reading *quaesturam* is not certain on the evidence of the MSS., and is rendered still more uncertain by the fact that the word is preceded by two other words ending in *-am*. In the third passage (c. 35) "senatorio munere" is probably the right reading, the word *senatorio* having been accidentally assimilated in its ending to *molestia*, which goes before; this entailed the change of *munere* to *munera*. The two quotations from Tacitus are for similar reasons suspicious; and the evidence for the original text of Nepos is notoriously unsatisfactory.

A few points (out of many) connected more with subject-matter than with language may be noticed. In c. 4 the words "e pago Thurino" may well mean "belonging to one of the *pagi* in the district of Thurii." But possibly *e pago* is an error of the MSS. for *ex agro*. The *militaria dona* bestowed on the young Octavius by Caesar at his triumph in 46 can hardly have been "the dress and ornaments of a commander" (note on c. 8). They rather consisted in the 20,000 sesterces which each soldier received (Dio, 43, 21) and *torques*, *armillae*, *phalerae*, and such like trappings. The expression κοσμοῖς στρατηγικοῖς in the passage from Nicolas of Damascus adduced by Mr. Shuckburgh does not mean more than *ornamentis militaribus*. The date given on p. 28 for the surrender of Perusia, viz., March, 40, is too late; the end of January or beginning of February is more probable. In the discussion of the alleged sacrifice of prisoners by Augustus at the *arae Perusinae* reference should have been made to the testimony of Appian and Velleius. With regard to the battle of Naulochus and the surrender of the legions which had been under the command of Lepidus (c. 16), Mommsen has clearly shown (in *Hermes*, vol. xvii.) that the former event took place near the end of August, 36, and the latter on September 3rd of that year. On p. 53 there is a curiously precise statement about a very dubious matter, viz., that "since B.C. 80 a term of military service had ceased to be a condition for obtaining office." The doubts of Mommsen and others as to the possibility of maintaining the reading "priore vexillo" in c. 25 should scarcely have been passed by; and sundry similar matters have not been noticed. In speaking of the arrangements made by Tiberius for the appointment of magistrates it would have been well to refer to the separate treatment of the consulship (Tacitus, 'Annals,' i. 81). Three praetorii, not two, were charged with the administration of the *aerarium militare*, as is stated by Dio in the chapter which Mr. Shuckburgh partly quotes (note on c. 49). The explanation of *decuriae* in c. 57 as indicating "groups of ten families constituting a tribe" should scarcely have been contemplated as possible, and the comparison of *decuriatio tribulium* in Cicero is hardly relevant. The date of the foundation of the earliest temple of Apollo at Rome is 432 B.C., not 413. It was surely Catulus and not Cato who dubbed Cicero "pater patriae" or "parens patriae." In the note on c. 94 about the adoption of Capricornus by Augustus as his sign no allusion is made to a probable explanation, viz., that in casting the horoscope of a child not the time of birth, but the time of conception, was taken into account. The volume is admirably and correctly printed.

The Life of Gordon. By Demetrius C. Boulger. With Portrait. 2 vols. (Fisher Unwin.)

Many biographies of Gordon have been published—the best, we think, by Sir Henry Gordon, the elder brother of the hero; but none is final or completely satisfactory—for obvious reasons. The life cannot be written until many persons concerned are dead and till Gordon's papers, hitherto and for some time to come necessarily private, can be publicly and freely used. It is difficult, it must be confessed, to see the necessity for this latest attempt, which calls itself '*The* Life of Gordon,' and which, by means of amazingly thick paper, somewhat out of keeping with the rather mean-looking type, fills two volumes, though the two together contain but 350 pages. Mr. Boulger claims that he has presented "a complete view and final verdict," and he is confident that "nothing in the unpublished documents will affect the main conclusions" at which he has arrived concerning the Khartoum mission and its end. He states that for two years he had Gordon's private papers in his custody, but he does not mention whether he copied or made notes of them. At present these documents cannot be published, under the terms of Miss Gordon's will; and the impression of those who have the means of knowing is that they do contain important materials which would probably modify current views. However this may be, there are other persons and other documents concerned in Gordon's work and death, and it is quite certain that in their case publication is at present out of the question. On the whole, then, it seems to us that the new biography cannot be complete or final, and that any attempt at a balanced historical judgment of the facts connected with the fall of Khartoum must for some time be premature.

It would be unjust, however, to ignore many excellent qualities in Mr. Boulger's biography. It is short and to the point, a connected vigorous narrative, and free from that mawkish sentiment which has some-

times been expended upon Gordon, but which Gordon himself would have scorned. Mr. Boulger dwells especially on the old Adam in the General's character, and maintains that "to the end of his life the true Gordon was more of the soldier than the saint." Thanks to this idea, we hear more of the manliness and impetuosity of the soldier than the doings of the philanthropist or the devout musings of the pilgrim; and we are grateful. Besides taking a rational and practical view of the man, Mr. Boulger is well qualified to write upon the historical and political situation, especially in China—a subject which occupies a fourth of the book. He is able to publish a clear and, let us add, dramatic account of what happened at the murder of the Wangs, and to show that Gordon afterwards retracted his censure of Sir Halliday Macartney. Indeed, the two remained friends ever after. This is a useful rectification of a passage which has been widely misrepresented. On the other hand, we are not so sure that Mr. Boulger is right about the cause of Gordon's resignation as private secretary to Lord Ripon. He asserts that the "determining cause" was the Government's treatment of Yakub Khan; but there is high authority for believing that Gordon repented his acceptance of so utterly uncongenial a post almost as soon as he had accepted it, and that he had made up his mind to resign even before he arrived in India. His subsequent visit to China affords his biographer occasion to make the remarkable statement that the German and English ambassadors — Von Brandt and Wade—tried to induce Gordon to take command of Li Hung Chang's forces and march with Li on Peking to depose the emperor and set up a new government. Herr von Brandt and Lady Wade have both publicly denied the truth of this charge; but Mr. Boulger has not yet withdrawn it. Again, when he comes to deal with the Khartoum expedition, the biographer adopts a contentious attitude, which has naturally excited some controversy. The subject is too political for discussion in these pages, but one or two points may be touched upon. It is clear, for example, that Mr. Boulger can know little of the character of Lord Cromer when he accuses him of objecting to Gordon's mission solely on account of jealous irritation caused by an old dispute on Egyptian finances. The usual attack is made on Sir Charles Wilson for his delay at Metemmeh; but we fancy Mr. Boulger has no idea of the exhausted condition of the desert column after the engagements at Abu-Klea and Gubat, or of the way in which it was hampered by the necessary care of the wounded. Had Sir Charles Wilson even arrived in time to find Gordon alive, in a starving city, when the besiegers were on the point of the final assault, it is not easy to see what he could have effected. Sir Charles was not instructed to reinforce Gordon; he was merely to confer with him, and Mr. Boulger says the letter he carried from Lord Wolseley ordered Gordon to resign his command and immediately retire from Khartoum. One can easily imagine Gordon's reply. Another point on which Mr. Boulger dwells with some insistence is the refusal to send Zubayr to the Soudan; but is it certain that Zubayr would have gone, even if permitted? and if he had gone would he or could he have done any good?

Altogether Mr. Boulger has at least succeeded in writing an interesting, highly controversial, and far from final sketch of a most impressive career. As literature, perhaps, it has no great claim to admiration; it is the work of a journalist, and the style is often careless and never distinguished. But it has the qualities of vigour, rapidity of narrative, and personal conviction, and these count for something in the biography of a man of action.

NEW NOVELS.

The Babe, B.A. By E. F. Benson. (Putnam's Sons.)

"Distinctly lifelike and entertaining" must be the verdict on Mr. Benson's latest performance as far as it goes. Although he has wisely not attempted to write a university novel, the set of men and the colleges he deals with in the scenes he has strung together are hardly representative of Cambridge life. He has, at any rate, resisted the temptation to kill, marry, or "send down" any of his characters. Here are no lurid drunkards "giddy and crapulous," such as Dean Farrar gave us, and none of the brilliantly impossible degrees which prevail in other pages. The period seems modern, but confused, as it embraces the vogue of the 'Second Mrs. Tanqueray' and also of the Hôtel Cecil. Among the scenes portrayed, the rehearsal of a Greek play, a Rugby football match, and an idle morning of "work" are all admirable; but we miss some account of the boat-races and rowing proper. Though light in the extreme, the book has needed some application to read. The fact is that the chief Don (there are only two drawn at any length) and the chief undergraduate, the Babe, both talk "Dodo." This clever, irresponsible dialect, irradiated with ingeniously misapplied quotations and easy paradox, fills far too much of the book, and wearies on repetition. To quote the remark which every freshman is sure to hear attributed to a well-known Cambridge character, and even introduce an unkind reference to him by name, seems also quite in the style of the author of 'Dodo,' and in very bad taste. The Don as lecturer is not touched on at all, and the amount of time wasted by the characters, dons and others, in mere talk is excessive. We are much surprised to find the Babe at the end of his three years first in the second class of the History Tripos. He was a good fellow, but his form of fatuity is hardly characteristic of the Cambridge undergraduate. The local colour is undeniably good, and the illustrations give some idea of "the Backs," but the book is carelessly printed.

The Yoke of Steel. By C. J. Wills and Godfrey Burchett. (Hurst & Blackett.)

The reader of Mr. C. J. Wills's fiction is accustomed to look for good literature; and so much of 'The Yoke of Steel' as answers that description will probably be attributed to him. The problem which the writers have in view is that of illustrating a warm-hearted innocent girl's rebellion against her husband's well-meaning but austere tyranny; she becomes entangled by an indiscretion, and husband and would-be lover fight with swords. The book would be better for the absence of this melodramatic and unnecessary scene. It is probably inserted only to give the story a claim to dramatization; and it spoils what would otherwise be a clever novel. The book has most of the elements of popularity, and is well written.

The Sport of the Gods. By Esther Miller. (Innes & Co.)

Where a man is liable to be indicted for murder, and where the only witness who can condemn him, or save him by silence, is a woman, one of two things can happen. She can be called as a witness to give her evidence, or, if there is no disability or impediment, she can marry the accused. In a criminal case a wife's testimony is not admissible against her husband. On this question turns the story entitled 'The Sport of the Gods.' It is long before the heroine knows that her husband is innocent, and until then they live apart. At length it is found that there was another and a better witness, and the real murderer is revealed. Such is the story, and, as a melodramatic plot, it is very well told. The reader will regret that the literary skill of the author, which is small, is not equal to her capacity for framing a plot. Nevertheless the novel is exciting and preserves its interest to the end. We imagine that a lawyer who reads the first few chapters will ask why the leading personages, including a practising solicitor, are not indicted for conspiracy (by statute as well as at common law); but such an occurrence would unquestionably spoil an otherwise excellent story.

The Will that Wins. By Quinton Simmel. (Digby, Long & Co.)

The author of this book thinks that the events recorded in its pages, being founded on fact, should make it "more valuable and interesting to every reader." It is certainly not interesting. Of its value some opinion may be formed from the following brilliant passage:—

"We were completely out of our bias. Somehow things there seemed different from what they really were. Even among the trees there were shrill sounds of wind. Everything around appeared in a mis-maze [*sic*], and all groaned together."

'The Will that Wins' is a travesty of literature.

An English Wife. By Bertha M. M. Miniken. (Digby, Long & Co.)

Were the attractions of this novel in any way proportionate to its inordinate length, 'An English Wife' would be a work of genius. It might possibly please a schoolgirl were the book shortened by one-half. It is well intentioned, but it is not a successful effort at the composition of fiction. On p. 186 somebody's lines are described as "sonsy." This and some other phrases appear quite meaningless.

L'Orme du Mail. Par Anatole France. (Paris, Calmann Lévy.)

The new novel of M. Anatole France has neither beginning nor end, plot, story, construction, nor any of the ordinary characteristics of a novel. He has not attempted to impart them to his volume,

or apparently to finish it. At the same time the book contains an interesting study of ecclesiastical society in the France of the present day, and here and there some representative passages of the pleasant cynicism of the author. The archbishop, for example, "populaire et très attentif à se concilier l'opinion de tous, ne dédaignait pas celle des honnêtes gens." The Préfet was one of those "ayant coutume d'écouter par la bouche." As responsible to the Government of France under the Republic of the style 1895–7, his aim was

"que les ministres pussent jouir en paix de cette commune indifférence qui, gagnant leurs amis comme leurs ennemis, assurait en même temps leur force et leur repos."

The press of the chief town of the Department does not come in for praise: "La feuille socialiste, seule pure, était seule violente." The superior of the seminary, a great priest, and one of the professors of the local branch of the University, a leading atheist, are the firmest of friends:—

"Seuls dans la ville ils s'intéressaient aux idées générales. Cette sympathie les réunissait. En philosophant sous les quinconces, quand le temps était beau, ils se consolaient, l'un des tristesses du célibat, l'autre des tracas de la famille; tous deux, de leurs ennuis professionnels et de leur égale impopularité."

Another priest falls out with the Préfet (who wants to make a bishop of him) over a modern miracle, which the Préfet will not tolerate, while the great preacher does not want to be called upon to pronounce for one side or the other; but the Préfet insists that his candidate for episcopal honours shall cause a newspaper, over which he has indirect influence, to "cesser la campagne qu'ils mènent pour le succès d'un miracle inconstitutionnel et anticoncordataire." One observation that M. France makes about the Republic is of real political value and important:—

"En considérant les chances d'une guerre, les autres gouvernements n'ont à redouter que la défaite. Le nôtre craint également, avec juste raison, la victoire et la défaite. Cette crainte salutaire nous assure la paix, qui est le plus grand des biens."

SPORTING LITERATURE.

The second volume of the "Sportsman's Library," edited by Sir Herbert Maxwell, is a reprint of *A Sporting Tour through the Northern Parts of England and Great Part of the Highlands of Scotland*, by Col. T. Thornton (Arnold), whose book was originally published in 1804, and was unfavourably reviewed next year in the *Edinburgh* by no less a person than Sir Walter Scott. Notwithstanding it has much to interest both sportsmen and other visitors to Scotland; the former will notice many changes, some for the worse, since the colonel's day. They can no longer travel all through the heart of the Highlands with their establishment and try for game where the cover seems likely, nor will they find salmon in scores at the Falls of Clyde. On the other hand, the journey, instead of being an expensive affair, extending over several weeks and involving risk occasionally and hardship often, is now performed daily with much ease and certainty at small cost. Col. Thornton selected his route with commendable taste, and contrived to see a great deal of the finest Scotch scenery south of Inverness. Loch Lomond, Loch Tay, the Grampians, and Strathspey were visited, and the descriptions are good. Some of his shots were incredibly long, and parts of his fishing stories seem to verge on the poetical; but to an angler a lively imagination is conceded. The book is well chosen for reproduction, which has been successful, specially, we think, in the reduction of the engravings from Garrard's pictures.

The Poetry of Sport, selected by Hedley Peek (Longmans & Co.), forms the twenty-eighth, and for the present the last, volume of the "Badminton Library." Tastes no doubt differ, but it is open to question whether a collection of verse, in which mediocrity is even more than usually prevalent, is an appropriate ending to a series generally good, and occasionally by common consent the standard authority on certain forms of sport. Probably a comprehensive and well-arranged bibliography would have been more useful, though it would have involved greater labour. Curiously enough, this has recently been supplied for shooting by Mr. Wirt Gerrare, whose work is noticed below; and perhaps in time similar information may be collected for other sports and pastimes. While the volume could scarcely support an independent existence, and for success must be indebted to an admirable series, yet much that is amusing may be found amongst its pages, not the least so being Mr. Outwood's imitations of Mr. Rudyard Kipling. See the following extract from 'Bookey':—

Yes, making mock of those you use, and for your pleasure keep,
Is cheaper far than honour—and with some that's deucèd cheap;
And betting with a Bookey, on a certain tip you've got,
Is safer far than it would be with some of your own lot.
Then it's Bookey this, and Bookey that, and "Bookey, don't come near";
But it's "Where's my good friend Dickey Jones?" when the numbers do appear;
When the numbers do appear at last, the numbers do appear;
O it's "Where's my best of Bookeys?" when the numbers do appear.

Mr. Watson, the assistant editor, in an interesting preface records the history of the series. The project first took shape some fifteen years ago, when a new edition of Blaine's 'Encyclopædia of Rural Sports' was under consideration, and gradually grew to its present dimensions. Whilst the "Badminton Library" was being written new pastimes requiring new volumes came into fashion, and most likely others will follow, so that it would be rash to say that the series was ended. The Duke of Beaufort is the editor, and Mr. Watson says his control was minute, relating in proof an incident in which his Grace is made to speak of "the Coldstreams" instead of the Coldstream Guards, a slip we should not have expected from that quarter. "The absolutely indefatigable labours of Mr. T. Norton Longman" are justly praised. It may easily be believed that the library owes more to his sound judgment, powers of conciliation, and persuasion than it does to any other person concerned, but we hereby tender to all our sincere congratulations. The idea of an encyclopædia or series of books on sports is a very old one. The 'Maison Rustique; or, the Countrie Farme,' printed in London for Bonham Norton, 1600, was followed by Richard Blome's 'Gentleman's Recreation,' 1686, and that in turn by various sporting dictionaries, which held the field till early in the present century. These, with the famous *Sporting Magazine*, bring us down to Blaine's 'Encyclopædia of Rural Sports,' 1840, already mentioned as preceding the "Badminton Library." The illustrations of Mr. Peek's volume are numerous, some of the reproductions of old prints being decidedly interesting. Of the newer style Mr. Thorburn's game birds are, like most of his work, admirable in fidelity; Mr. Lucien Davis's young ladies are as usual attractive, and Mr. Brock's work also deserves praise.

"So many books have been written upon guns and shooting that no apology is needed for publishing a guide to them" is the opinion expressed by Mr. Wirt Gerrare in introducing *A Bibliography of Guns and Shooting* (Roxburghe Press). We agree with him, and have no doubt that the compilation will prove of great value to future writers on the subject, perhaps even to book collectors, for the work appears to have been carefully done. Classification of the books which date from 1459 to 1850 is mainly chronological; after 1850 the works are divided according to nationality, and subdivided into "those relating to arms generally, to particular descriptions of arms, to the technicalities of gun-making, to the proof of guns.....and, lastly, to sport with the gun at home and abroad." Modern military treatises on ordnance, war, &c., Russian sporting books (because of typographical difficulties), and foreign works of little interest are excluded; but the principle on which the selection is made is not defined. As might reasonably be expected, the class of authors has been considerably recruited from that of gunmakers, the best-known books, perhaps, in this country being those by J. D. Dougall, of Glasgow, and by the Greeners of Birmingham, whose works, specially those by W. W. Greener, have been translated into many languages and widely read. Mr. Wirt Gerrare has views of his own on shooting; he affirms that the old love of sport is extinct or so modified as to baffle recognition:

"Scotch shooting appears more as a fashion, deer-stalking a function, and grouse shooting an exhibition in which the society man, and often the society woman, is expected to share."

He further considers it probable that either for war or sport hand firearms are doomed in future to play but a subordinate part, being in the former case superseded by machine guns, whilst the sportsman is to develope into a being who enjoys closer harmony with nature. We cannot agree, though unquestionably great changes are taking place; the class of well-to-do people who willingly paid from 100*l.* to 250*l.* for shootings are being rapidly driven out of the field by the competition of rich men, and in war, though its machinery is vastly improved, yet recent practice shows that unflinching courage and self-devotion place cold steel much more nearly on a level with villainous saltpetre than many persons imagine. Of omissions and errors we have noticed few. Under entries 1335, p. 118, and 044, p. 211, the author's name should be *Pollok*, and it may be remarked that his volumes are scarcely of sufficient authority to warrant inclusion; at entry 040, p. 210, "Bara, Bagahab," should be Bara Baghál. No mention seems to be made of an excellent little book called 'The Sporting Rifle and its Projectiles,' by Lieut. James Forsyth, 1863 (Smith, Elder & Co.), which was specially important because the great value of a flat trajectory at sporting ranges was brought to notice, and practical improvements in rifles, not yet wholly superseded, were made and recorded. The index is scarcely satisfactory; the title as well as the author's name should be included. Two names we have chanced to look for—Blome, whose work is described on p. 38, and Fosberry, the inventor, we believe, of the type of weapon sold under various names (Paradox, &c.), from which shot as well as ball may be fired—are not to be found. The type and general appearance of the volume are to be commended.

HISTORICAL ROMANCES.

The Witch-Finder. By T. Pellatt. (Smith, Elder & Co.)—The recent revival of the historical novel and the success which has attended a few essays in that line have had their natural effect; and young writers, not realizing that no form of fiction requires so much labour as that which involves a thorough saturation with the manners, speech, and general mode of thought belonging to a past age, dash with a light heart into a field where for one success there are certain to be a hundred failures. It is significant that in France—where, in spite of faults of taste, subject, invention, the "theory" of the novel is better understood than elsewhere, and where the historical novel has perhaps found its most brilliant exponent—modern writers should have fought so conspicuously shy of

taking up the mantle of Dumas. Some Germans have, it is true, sought to impart archæological learning under the garb of fiction, and their archæology was and is doubtless good enough; but then the fiction suffers till one hardly knows which is the pill and which the sugar. But both French and Germans are well aware that a good deal more is needed to make an historical novel pass muster than the occasional use of forms like "'twas" or "withdrawing-room," or of the second person singular, or even than a description of the battle of Edgehill. They would not venture upon a story dealing with the first half of the seventeenth century without ascertaining, for instance, whether an Englishman of that period could conceivably have borne such a name as "Francis Fettyplace Powis," or an English girl have been "put aside in a close house of Nuns, for to be made a woman of religion," in the felicitous diction of an imaginary document quoted in the course of the story. They would have known that the name "Puritan," to denote a particular way of thinking, was in general use long before 1638, and that it was not more usual then than now for a prisoner upon trial for murder to be cross-examined by the presiding judge. The general character of the incidents makes one suspect that the inspiration of the book is to be sought in the writings of the late Mr. W. H. Ainsworth. What satisfied Ainsworth's generation will, however, hardly pass muster now; and so far as we remember that master's works he would hardly have been guilty either of the historical laxities indicated above, or of such a sentence as:—

"He remembered.....till his dying day.....a quantity of black scarves and kid-skin gloves, which Nanny the plump serving-wench held on a tray, and whose round red face belied the expression of borrowed melancholy that she put upon it."

In geography — at least that of the district round Banbury — Mr. Pellatt is fairly well grounded; but his grammar and history would, we fear, hardly satisfy Her Majesty's inspector.

The disturbed condition of the Border at the end of Elizabeth's reign and during the first years of the union of the crowns, though it has produced some of our best ballads, as 'The Raid of the Reidswire' and 'Lord Maxwell's Good Night,' has never been so favourite a theme of prose romance as its wealth of suggestion might readily have indicated. In *The Provost-Marshal* (Blackwood & Sons) the Hon. Frederick Moncreiff has shown, as one might expect, sympathy with a picturesque if rugged chapter of Scots history, a considerable familiarity with genealogical bypaths, and a moderate and facile use of the native tongue as spoken by the gentle classes of his countrymen, and here rather indicated, for recognition by those to the manner born, than emphasized by the eccentricities of spelling which are thought necessary to enforce the modern speech upon the irresponsive Southron. Our doubt is whether the same Southron, even the educated specimen who yearly visits the Celtic part of Scotland, will not require a good many historical notes before he can appreciate the merits of this study of a corner of feudal society in the years 1599–1608. But granting him to have a perfect blank where Scotch history should have a niche in his mind, the very well-sustained dialogue through which the incidents mainly unfold themselves will, we trust, secure his attention to the fortunes of Robin Maxwell, *de jure* of Rantry; his wicked uncles, clerical and lay; and his two cousins, Katharine and Barbara, the one a hard woman of the world in which she reigns a beauty, the other the milder of mood, to whom one who has outgrown calf-love may turn in confidence for permanent consolation. Nor can the tragedy of "Johnston's" murder (the chief, if he could write, no doubt used the correcter form Johnstoun) fail, we think, to evoke some interest. The feud of Johnston and Maxwell, in which each clan lost two successive chiefs, was one of the most salient and complete of these wild dramas. We cannot think that our author counts among his gifts any epic or dramatic fire. Did he possess a spark of it, he would have worked up the circumstances of Maxwell's crime to make it stand out beyond any incident in the book. As it is, the narration is historically correct, but it lacks the *verve* which might have been caught from the ballad:—

Adieu! Drumlanrig, fause writ aye,
And Closeburn in a band,
The Laird of Lag, from my father that fled
When the Johnston cut off his hand.

Not that our author is neglectful of local colour. His incidental sketch of the Sir Wilfrid Lawson of the time is amusing; and Maxwell of Orchardstane takes his proper place. Poor King James VI. receives more posthumous insults. He is credited with hungering for the forfeiture of Lord Maxwell; and the hard treatment of the Graemes of the Debatable Land is attributed to his personal instructions to Cranstoun. "Thou shalt want ere I want" might have been, according to Mr. Moncreiff, adopted as a motto by the Crown.

Alethea: at the Parting of the Ways. By Cyril. (Burns & Oates.)—Even for an historical romance 'Alethea' is unusually dull. The story is laid at Constantinople in the reigns of Michael the Drunkard and Basil the Macedonian, in the ninth century; but Cyril has spoilt a subject which in the hands of a writer capable of constructing a plot might be shaped into an interesting tale. We suspect, however, that the motive of Cyril in composing this crude and silly book was theological rather than artistic. He is evidently a Catholic—possibly a convert to Catholicism — writing with a strong bias of animosity against the Greek Church. The learned Patriarch Photius appears in these pages as a thoroughgoing scoundrel; Pope Nicholas I. is idealized. The concluding chapter lets us see that Cyril intends his work as a sort of answer to the "holy words" which the Greek Church recently addressed to Leo XIII. Mistakes abound. We meet, for example, Anaximanes, Taraesius, Michael Rangabus, Gregory Nazianzum, Selembria, and a Metropolitan of Armoricum. The Latin Notitia of Constantinople is printed at the end of the book, one cannot imagine why.

FRENCH AND GERMAN SCHOOL-BOOKS.

Mr. Siepmann's *Public School German Primer* (Macmillan) is an excellent book. The Reader is rightly made the chief feature of the work; the Grammar is intended to explain the passages included in the Reader; and the exercises are designed to afford practice in the knowledge acquired in the Grammar. The system is not new, but it is sound, and has been carefully carried out; at the same time we do not quite understand why the vocabularies do not contain all the words to be found in the Reader. Generally speaking, the book errs in being too elaborate. Like most teachers, Mr. Siepmann overrates the capacity of boys. The section on pronunciation should have been omitted, for pronunciation should be learnt orally from the teacher, not by getting up so many pages of rules; and the classification of the irregular verbs is too complicated. It is hardly worth adding that Mr. Siepmann's patriotism leads him into inaccurate history. It is probably unwise to make an exercise out of the events of the Franco-Prussian War, but at any rate it is not true that at Mars la Tour "80,000 Germans defeated 190,000 French, and drove them into Metz."

Mrs. J. G. Frazer's *Scenes of Familiar Life, arranged progressively for Students of Colloquial French*, in Macmillan's "Primary Series," are well adapted for their purpose. The dialogues are lively and amusing, and will attract young people. The weak point is the vocabulary, which is incomplete.

Mr. Bally's manual of *German Commercial Correspondence* (Methuen & Co.) is carefully compiled and will be found of service.

Mr. Tarver's abridgment of *Vingt Ans Après* (Arnold) makes a good reading book, and will interest schoolboys. The notes are brief, but to the point, as might be expected from a teacher of Mr. Tarver's experience.

FOLK-TALES.

Maori Tales and Legends. By Kate M'Cosh Clark. (Nutt.)—If a tithe of the zeal for story collecting which now animates residents in Australia, New Zealand, and remote parts of the earth had but been shown fifty years ago, we should doubtless have had much more genuine and valuable folk-tales. Not that the reader will be ungrateful for the goodly number which Mrs. Clark has gathered together; many of them are excellent, and nearly all contain fragments of folk-lore. Even among the Maoris is found the old and all but universal belief that if the living who penetrate to the underworld allow themselves to be persuaded to taste food there, no return to light or life is possible. The Maori storehouses of provisions are "carefully placed north and south, so that the dead on their way westward to the spirit land should not pass over them and so injure the food." Some of the stories are all folk-lore. The best of these is 'Rangi and Papatua; or, the Heavens and the Earth,' which loved each other, "and were ever so near together and so inseparable.....that only a dull twilight reigned between them. No stately forest trees could grow or bright flowers blossom," and the children of Rangi and Papatua led a dull, discontented existence, longing for air and light, until at last Tané, the strongest son, kicked his father with such strength that he was sent up to the sky and had to stay there, after which the earth became fruitful and habitable. This Creation myth is not new, but it is really striking and well told, and would be much better if Mrs. Clark had avoided fine writing, which is quite out of place in folk-tales. A savage man's attempts to account for his own existence and that of the world in which he dwells can scarcely be related too simply.

Australian Legendary Tales. By Mrs. K. Langloh Parker. (Nutt.)—"But have the blacks any legends?" asked a friend of Mrs. Parker's when she heard that that lady was carefully taking down the folk-tales of the Noongahburrahs, or Narran tribe, in Australia, among whom she and her husband have dwelt for twenty years. We should feel thankful to Mrs. Parker if she had done nothing but record the fact that the old Noongahburrahs laugh now when they remember the coming of "Mitchellan," as they call Major Mitchell, fifty years ago; and how afraid their mothers were of the wheel tracks he made, the first they had ever seen; and how the said mothers would not let the children tread on these wheel-tracks, but carefully lifted them over lest their feet should break out in sores, as they were supposed to do if they trod on a snake's track. This is a valuable bit of folk-lore, and Mrs. Parker has also gathered together an excellent collection of folk-tales, which have manifestly been taken down just as she heard them. There is no straining after knowledge of the unseen in them; almost all are the stories of a people who, to use a North-Country expression, have had "to fend for their living," and deal, directly or indirectly, with the difficulties encountered by men who are contending with the forces of nature or their fellow men's strength and craft. Food and water and the preservation of their own tools and weapons, or the acquisition of those of their neighbours, are nearly always the objects for which they fight. Beautiful wives are cared for, but not much more than a fine fat emu with a prospect of one or two good meals off it. Every man's hand is against even his brother's. Those who discover the secret of obtaining fire jealously keep it to themselves as long as pos-

sible ; those who make rain do likewise. The words of the rain spell are

Moogaray, Moogaray, May, May,
Eehu, Eehu, Doongarah.

These were always chanted. First the rain-makers would begin very slowly and softly, gradually getting quicker and louder, until at length they almost shrieked. The words they said meant, "Come, hailstones ; come, wind ; come, rain ; come, lightning." Birds and beasts also wage a war of treachery against each other, as witness the story of Dinewan the emu and Goomblegubbon the bustard, and many others of the like kind. The book contains a short glossary, which might with advantage be longer, a very good and interesting introduction by Mr. Andrew Lang, a specimen of the tales in their native form, and some fascinating illustrations by an untaught Australian native.

Fairy Tales from Finland. From the Swedish of Z. Topelius by E. R. Christie. (Fisher Unwin.)—Both as a poet and a novelist, Zacharias Topelius is undoubtedly one of the most popular of modern Scandinavian authors. In Finland, especially, critics assign him a place not very far below that of Rüneburg himself. Abroad, too, his reputation is on the increase. Old-fashioned folks in Germany regard him as one of the most admirably edifying of writers for the young, and in America the whole cycle of his celebrated 'Fältskärns Berättelser' has been translated over and over again. Topelius is certainly a born teller of tales ; even in that difficult *genre* the historical romance he has done work of merit, though nobody would think of putting him on a level with such masters as Tolstoi, Sienkiewicz, and Jókai. His tales for children are more disappointing. They are full of tender feeling, gentle gaiety, and pretty poetical conceits, but it has always seemed to us that the moral element, which pervades them all more or less, is somewhat too obtrusive. In a word, Topelius is too serious to be quite successful with children. Compared with the Andersenian *Märchen*, the best the amiable Swede can offer us is poor indeed. The present selection, moreover, is not a good one, and a translator who could render the phrase "sin mund var på sned" (his mouth was awry) by "his mouth was on the cross" should take a few more lessons in Swedish before trying her prentice hand on a Swedish classic.

ECCLESIASTICAL HISTORY.

The Rev. F. C. Woodhouse, the author of *Monasticism, Ancient and Modern* (Gardner, Darton & Co.), is convinced that brotherhoods of a more or less monastic character should be made part of the organization of the Church of England. His exposition of his views on this question will doubtless find grateful acceptance among those who share his opinions, but the historical part of the work cannot be considered adequate even within the limits the author has assigned himself. These are explained by the sub-title : "[Monasticism] Its Principles, Origin, Development, Triumphs, Decadence, and Suppression ; with an Enquiry as to the Possibility of its Revival." Good handbooks of the monastic orders, ancient or modern, are sorely needed ; but one short volume, however perfectly arranged and skilfully executed, cannot adequately be a handbook to ancient, mediæval, and modern orders, Eastern as well as Western, and at the same time do for the Church of England the work of a St. Benedict, a St. Francis, or a Loyola. The present work aspires to achieve all these things in some sort, and to achieve them by means of extracts culled from such various works as Hare's 'Biographical Sketches,' Wilson's 'Abode of Snow,' and Mr. Crawford's 'Mr. Isaacs' ; within the first twenty pages of the book, which deal with the "Theory and Principle of Monasticism," these references occur ; elsewhere Gibbon, Mr. Lecky, and Dr. Creighton rub shoulders as authorities with Mr. Baring-Gould and Mr. B. W. Maturin. By far the larger part of the book is in inverted commas, and appears to be little more than a reprint of the author's book of extracts. With a vast subject and limited space the utmost care was required to secure good arrangement ; nevertheless the extracts and the passages that couple them are thrown together in great disorder. The little we are to know about St. Patrick is placed before us four times, in chapters entitled respectively "Origin of Monasticism," "Growth and Work of Monasticism," "Monasticism in Britain," and "Monasticism in Ireland." Nor are all the passages harmonized ; in one chapter all St. Patrick's knowledge of monasticism comes from Lerins, in another from Marmoutier. Lists of names are put together without heed to chronology, geography, legend, or authentic history. Concerning nunneries, we learn, in brief, that

"St. Werburg, St. Etheldreda, St. Hilda, St. Bega were abbesses in Britain in the seventh century. St. Gertrude, daughter of Pepin, in France, and St. Winifred, a lady of noble rank in Wales, St. Frideswide, an English princess, St. Ebba, abbess of Coldingham, the Empress Theodora,..... were all remarkable as members of Religious Orders, in different periods of Church history."

If St. Bega be Heiu (and we may well wonder who she is), then the first four ladies are put in inverted chronological order ; there is no reason to believe that Gertrude was Pepin's daughter ; Winifred and Frideswide are saints of legend rather than of history. Surely the Empress Theodora's involuntary retirement from the world gives her a strange claim to appear in this society. Among the offshoots of the Benedictine Order are numbered "the Augustine Canons" and the Order of Premontré. Elsewhere, however, we learn that the writer knows this is a mistake ; but when, on the next page, we find that the Augustine Canons of Canterbury sent their abbots to Parliament confusion is confounded. The Carthusians occur in the midst of a list of the Friars, and the same list concludes with the Order of Grandmont. A short account of Benedict Biscop divides Canute from Edward the Confessor ; and amongst other minor errors we are told that Dunstan went to Fluery (*sic*), that Archbishop Ælfric is identical with Ælfric the author, that Crowland (the false Ingulf still holds his own) had a library of 700 books in 1091, and that Wolsey dissolved Cluniac monasteries in 1525. The Brigettines of Syon are darkly alluded to as "the Austin Friars of Brentford." The author provides a list of sisterhoods belonging to the Church of England, and prints a collection of the opinions of Churchmen on the question, which he has set himself to answer. A small part of the book is his own, is written with enthusiasm and from the heart, and is not mere threadbare compilation. No detailed scheme for the creation of brotherhoods is propounded, and this study in monasticism serves rather to raise than to solve the problems which must be faced before a scheme of Protestant monasticism can be developed. The past and the present are full of warnings, but something more than warning is needed to awaken that profound spiritual longing which alone can produce a new and fruitful religious order.

A History of Auricular Confession and Indulgences in the Latin Church. By Henry Charles Lea, LL.D.—Vol. III. *Indulgences.* (Sonnenschein & Co.)—The earlier volumes of this work, dealing with the subject of confession, were noticed in these columns some time ago. The third volume, dealing with indulgences, forms a complete treatise by itself. What was formerly said of Dr. Lea's method of procedure applies to this volume also. The notes present a forest of authorities for the statements of the text, but nothing is done to enable the reader to weigh the value of the evidence thus quoted, and the book thus comes to be one which only experts in the subject can understand. The style, except that it lapses occasionally into the slipshod, is well suited to the theme. The writer is keenly interested in his subject, but he does not obtrude his own views or feelings with respect to it. A Protestant writer who feels called to set forth the system of indulgences of the Latin Church certainly does well to let the facts speak for themselves, merely arranging them so that their true significance and interdependence shall appear in a clear light. To say that Dr. Lea does this is to pay him the best compliment the case admits of. The book opens with a chapter on general theories of the subject ; here we learn at what period the system arose and what an indulgence is in point of logic. An indulgence is a payment to God out of the treasure which the Church has at her disposal from the excess of the merits of the saints, and is offered in order to shorten the period of penance a man has to suffer for his sins in this life or in purgatory. Only the Pope was considered at first to have power to draw upon the treasure, and it was the punishment and not the guilt that was supposed to be remitted, though indulgences *a culpa* afterwards came to be recognized. As we read on, we meet with one after another of the formidable difficulties which could not fail to flow from the admission of such a principle. When various indulgences were gained for different periods a man's account was apt to become complicated. Could the indulgence be gained again and again as often as the simple forms were repeated which ensured it? Did an indulgence count when a man had committed a sin in the expectation of obtaining it? Did the intention of the penitent matter, or was the indulgence effective *ex opere operato?* With regard to each of these questions the opinions of Catholic authorities are marshalled on one side and the other, and the practice of the Church shown from bulls and chronicles, no doubt with a good deal of mutation from century to century and from land to land. The main principles of the system being set forth, we are shown what use the Church made of it. In the period before the Crusades it was used sparingly, but then it met with great extension, a sum of money being accepted in lieu of the pilgrimage to purchase the needed boon. The granting of indulgences became an important source of revenue for the Holy See, and the abuses of pilgrimages to Rome and of the sale of pardons began to spring up of which so much was heard at the Reformation. Dr. Lea gives a chapter each to indulgenced objects, apocryphal indulgences, and the stations of Rome ; and many other features of the system are discussed which our space forbids us to mention. In speaking of the present position of the Church on this matter, Dr. Lea states the view that the immense multiplication of indulgences in modern times has caused the Church of Rome virtually to abandon her penitential system ; but the conviction is expressed that that Church has not lost her power of adapting herself to those she rules, and that her influence is not likely to decay in the near future. In such a work as this many a curiosity is met with. The Protestant may possibly look with envy at such an instrument as indulgences for raising money for Church purposes. The preacher will mark that indulgences have been granted as an inducement to stay to the end of the sermon ; the religious writer that they have been conceded as a reward for reading the book of a local divine. When we read of a person obtaining indulgence for the period of 30,800 years we wish for a sight of the other side of his pass-book. Dr. Lea travels little beyond his immediate theme ; he might have found curious illustrations of his subject in Rabbinical theology, where also there is a trafficking in the surplus merits of the saints, and the account of the individual with heaven might become extremely complicated. We believe this book to be one of permanent value.

In his *Religious Thought in England in the Nineteenth Century* (Gibbings & Co.) Dr. John Hunt has shown the same spirit of research and effort at impartiality which distinguish his work on 'Religious Thought in England from the Reformation till the Close of the Last Century.' He is careful not to obtrude his own opinions, which are apparently on the side of the Broad Church party, and his book consists mainly of brief analyses of the writings of various divines, so that it rather furnishes the materials for a history than is itself a history. The abstracts of a long series of Bampton Lectures form melancholy reading. In the early years of the century we find forgotten theologians maintaining, in spite of Paley's warning, that the literal truth of the first chapter of Genesis is a fundamental doctrine of Christianity; and down to quite recently the preacher too often defends as vital views now generally abandoned. Dr. Hunt devotes ample space to the opinions of Dr. Martineau and the Unitarians, but he is silent in regard to the orthodox Nonconformists, not even noticing the tendency they have exhibited of late years to abandon, or at least minimize the importance of, dogma.

Richard Cameron, in the "Famous Scots" series, by Prof. John Herkless (Edinburgh, Oliphant, Anderson & Ferrier), is a well-written little life of one who gave name to a moribund sect and to a well-known regiment. Except for the last year of his brief existence (*c.* 1648–80), familiar to readers of Mr. Crockett's 'Men of the Moss Hags,' hardly anything is known about him. "The materials for a biography," says the preface, "were so scanty that I grew alarmed, wondering how I was to make out my tale of bricks with so little straw." That Cameron matriculated at St. Andrews on March 5th, 1662, and graduated M.A. on July 22nd, 1665, is here for the first time recorded; that "he left Falkland to become chaplain to Sir *William* Scott of Harden in Selkirkshire" (Roxburghshire) is, we imagine, a conjectural emendation. Hitherto it has always been a "Sir Walter Scott," who finds no place in the Harden pedigree.

OUR LIBRARY TABLE.

Messrs. Blackwood & Sons publish *The Land of the Dollar*, by Mr. G. W. Steevens, who went to the United States for the *Daily Mail* during the Presidential campaign and election, and who sent home letters which attracted much attention, and are now republished. The author modestly says that they relate "the gradual initiation of an ignorant but unprejudiced Englishman into American institutions and character." Mr. Steevens is an extremely able journalist, and, while his letters show that he went to the United States knowing little of the country, he has managed to give a view of it which will be found highly suggestive even by those who know it best. His concluding chapter, which contains a letter dated from London after his return, and called "The American," is enough in itself to show the political student how fast the world has travelled since Tocqueville. Mr. Steevens goes so far as to say that "while often hidebound by convention, America is magnificently free from intolerance." The French political philosopher, it will be remembered, while pointing out all the best side of that "equality of condition" which for him constituted American democracy, foresaw its worst side in its future certain intolerance of all opinion, except the opinion of the majority. Perhaps the most interesting part of Mr. Steevens's book is that which is most new: his examination of the young American navy, and his opinion that the Republic will certainly soon obtain the absolute command of the sea against the whole world, and that she is animated by sentiments towards us very different from those which we entertain towards her.

Messrs. Hodder & Stoughton publish *Armenia and Europe: an Indictment*, by Dr. Lepsius, edited by Mr. Rendel Harris, and containing an account of the Armenian massacres more detailed even than the full account given in the Blue-books. A note on the more recent massacre at Constantinople states that the attack on the Ottoman Bank was "by a handful of Armenians from Russia." The "from Russia" may possibly be correct as regards some of them, but undoubtedly those among the bomb-throwers of whom we know most were Constantinople porters.

Messrs. Charles Griffin & Co. publish an admirable *Manual of Elementary Seamanship*, by Capt. Wilson-Barker of the Worcester, which seems to us perfectly designed as an elementary handbook and which excellently holds its place in "Griffin's Nautical Series." No doubt much of its teaching is in the nature of a counsel of perfection, and we fear that in all but the best ships of the best lines Part VI. ("Miscellaneous: Notes on Points of Etiquette; Keeping and Relieving Watch, &c.") will continue to be disregarded. Still it is only by the efforts of men like Capt. Wilson-Barker that young officers of the merchant navy can be trained up to become master mariners of the best type, such as that to which the author himself belongs. Although the book is intended for those who are to become officers of the merchant navy, it will be found useful by all yachtsmen.

"Griffin's Nautical Series" is edited by Capt. Blackmore, and he is responsible for one of the volumes included in it—*The British Mercantile Marine* (Griffin & Co.). This is mainly an historical account of the rise and progress of British shipping, but it is founded on a series of papers written for and read before the Shipmasters' Society in London. It brings up to date the 'History of Shipping' of that distinguished shipowner the late W. S. Lindsay, Cobden's friend; but it is written less from the shipowners' and more from the master mariners' point of view. The volume bears largely on the education and training of merchant seamen, and upon present discussions with regard to manning and the employment of aliens in our mercantile marine.

M. Hamilton, the author of 'A Self-Denying Ordinance' and 'Across an Ulster Bog,' has not belied their promise in *McLeod of the Camerons* (Heinemann). The character of McLeod, throwing himself energetically into the many interests and duties of a soldier who makes the most of his profession, but dogged by the fear that insanity, which has once overshadowed his life, must again involve him, is a painful, but not ignoble study. Christina, who becomes the friend of this reserved and conscientious man, and, unwittingly to both, thaws the coldness which he makes his defence against a passion he dares not acknowledge, is a character of more complexity. In her girlhood (she is the daughter of an aristocratic house) she makes a clandestine marriage with a naval engineer, and after three years' separation joins her husband at Malta for the first time at the commencement of the story. George Stoddart is an entirely commonplace specimen of the Manchester trading class, with a certain sailor-like swagger superinduced, a naïve aspiration to rise in society through the reflected merit of his wife, and an utter incapacity to perceive any personal inferiority on his own part, or to suspect the wrong he has done to a cultured and high-spirited girl by taking advantage of her inexperience. The shock which paralyzes Christina's best intentions when she realizes the manner of man to whom she is bound for life is not lessened by her daily experience of the petty slights and social obstacles to which life in a garrison exposes her. Her literary tastes, which at first she represses at her husband's instance, lead her to make a confidant of McLeod, who is in that, as in most respects, a kindred spirit. There is considerable vivacity in the description of life on board ship and among the Cameron Highlanders and their numerous acquaintances at Malta, and many of the men and women of the official world may have been drawn from the life. But the climax, when Christina's loyalty is so highly tried, and the catastrophe, when the man she has begun to love attempts her life and his own, are the most stirring parts of the story. Christina's self-reproach when she thinks that she has been an accomplice in his suicide, and the revulsion of feeling when she finds that her hero has realized and rejected the baseness of making her contribute to the fate he chooses for himself, are powerfully described. A narrow path is that of duty, to which the disillusioned wife returns, but it grows endurable and not entirely uncheerful, which is the highest level of happiness attained in many lives.

Miss Georgiana Stisted is quite right in thinking that there is room for a popular biography of Richard Burton. The achievements of a man of his great endowments deserve to be known to the general public; but unfortunately *The True Life of Capt. Sir Richard Burton* (Nichols) shows her to be hardly possessed of literary skill sufficient for the task, and her attack on Lady Burton is scarcely judicious. It is quite true that Burton had no sympathy with his wife's religion, and that her excessive attachment to it led her into somewhat absurd demonstrations after his death; but it is difficult to see the necessity of dwelling on the matter.

Enrico Corradini belongs to the new Italian school of which Gabriello d'Annunzio is the leader, whose motto is "Multa renascentur," and who desire to bring about that Latin neo-Renaissance aspired after by De Vogüé. If this school have no other merits, they have certainly this (and it is no trifling one), that they aim at expelling the disfiguring Gallicisms that have of late crept into Italian prose, thanks to careless and uncultured newspaper writers and popular novelists. Of D'Annunzio's followers, Enrico Corradini is one of the most eminent, and the diction of his *Santamaura* (Florence, Paggi) cannot be too highly praised. He has revived many beautiful old *trecentisti* words and forms, and has revised his style with artistic care. The matter is, perhaps, a little too uniformly sombre in colour, but none the less interesting on that account. It is a story of psychological heredity and analysis, dealing with a would-be philanthropist who falsely interprets his mission, thus working not only his own ruin, but that of all his family—a melancholy tale, devoid of one gleam of sunlight or one feature to redeem its gloom, but throughout ably told and well sustained.

Volumes V. and VI. of the superb edition of Mr. Meredith's novels which Messrs. Constable & Co. are publishing contains *Sandra Belloni*, or, to call it by the name under which it first appeared, 'Emilia in England,' which, when published in 1864, we pronounced "a charming story" which "we recommend our readers to get for themselves." We have seen no reason to change our opinion.—The perennial popularity of *Westward Ho!* is shown by the appearance of yet another edition in Messrs. Macmillan's "Illustrated Standard Novels." The illustrations, which are by Mr. Brock, are fair; but he has done better work. — The handsome reprint in quarto of Mrs. Linnæus Banks's *Manchester Man* (Manchester, Heywood) is freely and appropriately illustrated by Mr. C. Green and Mr. H. Fitton. An interesting final appendix has been added by Mrs. Banks. It contains additional historical and topographical details.

We have received *The Advertiser's A B C: T. B. Browne's Advertisement Press Directory*, a bulky volume (T. B. Browne); *The Victoria University Calendar* for 1897 (Manchester,

Cornish); and *The University College of North Wales Calendar* (same publisher).

We have on our table *Life of Her Majesty Queen Victoria*, by G. Barnett Smith (Routledge),—*To Kumassi with Scott*, by G. C. Musgrave (Wightman & Co.),—*Indian Sketches and Rambles*, by J. B. Daly (Calcutta, Patrick Press),—*Elements of Geometry*, by A. W. Phillips and I. Fisher (New York, Harper),—*The War of the Standards*, by A. W. Tourgée (Putnam),—*German Social Democracy*, by B. Russell (Longmans),—*Radicalism and its Stupidities*, by H. S. Constable ('The Liberty Review' Publishing Co.),—*Hamlet, Questions and Notes*, by S. Wood (Heywood),—*Selections from Steele's Contributions to the Tatler*, by L. E. Steele (Macmillan),—*The London University Guide, 1896-7* (Clive),—*The Saxon and the Celt*, by J. M. Robertson (University Press, Limited),—*Mothers in Council*, edited by C. M. Yonge, Vol. VI. (Wells Gardner),—*Friendly Leaves, 1896*, edited by H. I. Harden (Wells Gardner),—*Black Gull Rock*, by M. Gerard (Nelson),—*Scotland for Ever*, by Lieut.-Col. Percy Groves (Routledge),—*The Rudeness of the Hon. Mr. Leatherhead*, by G. Seymour (Dent),—*Inmates of the Mansion*, by G. Ashton (Digby & Long),—*Jock o' th' Beach*, by M. Gerard (Nelson),—*Life's Quest*, by W. Turberville (Kegan Paul),—*In the House of the Pilgrimage*, by H. C. G. Moule, D.D. (Seeley),—*New Starts in Life, Sermons*, by Rev. P. Brooks (Macmillan),—*The Gospel according to St. Luke*, with Introduction and Notes by G. Carter (Relfe Brothers),—*Novi Testamenti Græci Supplementum*, by E. Nestle (Williams & Norgate),—and *Amitié Amoureuse, Préface Fragmentée de Stendhal* (Paris, Lévy). Among New Editions we have *The Mysteries of Magic*, by A. E. Waite (Kegan Paul),—and *Prickly Pear Blossoms*, by W. H. C. Nation (Roxburghe Press).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Abbott's (E. A.) The Spirit on the Waters, the Evolution of the Divine from the Human, 8vo. 12/6 net.
Carmichael's (Rev. F. F.) The Responsibilities of God, and other Short Sermons, cr. 8vo. 3/ cl.
Cottam's (Rev. S. E.) A Lantern for Lent, cr. 8vo. 3/6 cl.
Daubeney's (Rev. G.) Comfort and Counsel for the Sick, 12mo. 2/6 net.
Ecclesiasticus, Original Hebrew of a Portion of, with English Translation, edited by A. E. Cowley, 4to. 10/6 net.
Gwynn's (J.) The Apocalypse of St. John in a Syriac Version, with Critical Notes, &c., 4to. 30/ cl.
Webb's (Rt. Rev. A. B.) The Unveiling of the Eternal Word, cr. 8vo. 3/6 cl.
Whitley's (W. T.) The Witness of History to Baptist Principles, royal 16mo. 2/ cl.

Law.

Mews's (J.) Annual Digest of all the Reported Decisions of the Superior Courts, 1896, 8vo. 15/ cl.

Fine Art.

Halford's (F. M.) Dry-Fly Entomology, Édition de Luxe, 2 vols. 105/ morocco.
Tijou's (J.) New Book of Drawings, a Facsimile by J. S. Gardner, folio, 25/ net.

Poetry and the Drama.

Burns's (R.) Poetical Works, 8vo. 3/6 buckram. (The Apollo Poets.)
Henley (W. E.) and Stevenson's (R. L.) Plays: Vol. 2, Beau Austin, cr. 8vo. 2/6 cl.
Roslyn's The Huia's Homeland, and other Verses, cr. 8vo. 5/

Bibliography.

Scott's (T.) Book Sales of the Year 1896, royal 8vo. 15/ net.

History and Biography.

Atteridge's (A. H.) Towards Khartoum, the Story of the Soudan War, 1896, 8vo. 16/ cl.
Davies's (T.) Discipline and Service, or Memorials of Arthur H. Davies, cr. 8vo. 2/ cl.
Duff's (Right Hon Sir M. Grant) Notes from a Diary, 1851-72, 2 vols. cr. 8vo 18/ cl
Gibbon Commemoration, 1794-1894, Proceedings of, 2/6 net.
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JOHN LAMB'S 'POETICAL PIECES.'

Clifton, Bristol, Feb. 1, 1897.

Mr. Bertram Dobell may be interested to learn that the copy of the above modest pamphlet, about which he writes in your last number, was given by me a few years since to my lamented friend James Dykes Campbell. It is one of two copies which came into my hands on the death of the late Mrs. Arthur Tween, of Widford in Hertfordshire.

Mrs. Tween lent me a copy many years ago, when I was editing the 'Essays of Elia,' and I then described the little volume in my notes, and quoted a few lines from 'The Lady's Footman.' Mrs. Tween was unwilling to part with either copy in her lifetime; but after her death her executors kindly allowed me to purchase them, together with some other very interesting relics of the Lamb family. I have never met with a copy elsewhere. As Mr. Dobell points out, one was evidently in the hands of Talfourd when he wrote the first volume of his 'Memorials.'

The story of my acquaintance with Mr. and Mrs. Tween of Widford I hope to tell before long, by printing (with other papers) a lecture which I have more than once given on 'Charles Lamb in Hertfordshire.' I hope to include in the volume the few noticeable verses of John Lamb the elder; for some among them, it must be confessed, are sad doggerel. A touching interest attaches to one poem, 'The Sparrow's Wedding,' which, Talfourd tells us, the writer, when old and in his second childhood, used to delight to hear read to him by his son Charles.

Alfred Ainger.

PROF. MASPERO'S 'STRUGGLE OF THE NATIONS.'

Verax retires from the field without retracting any of his imputations.

The charge made against the S.P.C.K. and the translator of "surreptitiously tampering" with Prof. Maspero's text still, therefore, holds good in his eyes, although he now knows that Prof. Maspero and the translator were in perfect agreement throughout upon the matter. His charge of "bad faith" against the Society is still maintained, although it is now proved to be perfectly baseless.

There is a further charge made by Verax which ought to be of interest to all authors who are fortunate, or unfortunate, enough to have any of their works translated into another language. Such authors, in the eyes of Verax, are not to be allowed to make any arrangement with the translators as to the rendering of statements which, being at best purely problematical, it might be more scientific to take out of a dogmatic form.

Though Prof. Maspero is not aware that he has been subjected to a process in which he has been metamorphosed from a "higher critic" into "an orthodox traditionalist," Verax has superior insight into such matters, and from a "public point of view" feels it necessary to convince Prof. Maspero against his will.

If any one cares to investigate the basis of this latter charge he will have but a light task; he has only to examine again the parallel passages cited by Verax in the *Athenæum* of January 2nd last, which resolve themselves, as Verax there contended, into the substitution of "narrative" for "tradition," and of a phrase like "some critics imagine" for a slightly less qualified statement of the views held by a certain school.

Edmund McClure.

A TRACT ATTRIBUTED TO MILTON.

33, Norham Road, Oxford.

In Prof. Masson's 'Life of Milton,' vol. iv. pp. 520-523, he discusses and gives some extracts from a pamphlet on Cromwell's dissolu-

tion of the Long Parliament, which he sees reason for assigning to Milton. It is entitled 'A Letter to a Gentleman in the Country, touching the Dissolution of the late Parliament and the Reasons thereof.' The title-page bears a motto from Seneca:—

Quæris quo jaceas post obitum loco?
Quo non nata jacent.

"The letter itself is dated 'London, May 3, 1653' and signed merely 'N. L. L.'; but in the Thomason copy of the tract in the British Museum, where 'May 6' is inscribed as the date of publication, the words 'By Mr. John Milton' are also written on the title-page."

Prof. Masson, justly observing that Thomason's note is hardly sufficient evidence of authorship, discusses the contents of the tract, and points out certain passages which might have been written by Milton, and in particular what appears to be an allusion to the poet's blindness.

The real author of this pamphlet was John Hall, of Durham, poet and pamphleteer, 1627–1656. He was the author of a number of pamphlets in defence of the Commonwealth. On May 14th, 1649, the Council of State voted that Mr. Hall should be employed at 100*l.* a year, with assurance of further care, for answering pamphlets against the Commonwealth. His authorship of this particular tract is proved by the following passages:—

"The Generall, after the Parliament was dissolved, imployed one Hall (an atheisticall lawyer of Grays Inne) to write something in vindication of it, for the world's satisfaction, which he hath done but slovenly (which he imputes to his present infirmitys) by way of letter to an absent friend; I suppose you may see it in print; On Tuesday he waited on his Excellency for his reward, the fellow being wholy mercenary; I know not how he spedd."—Newsletter, May 27th, 1653, Clarendon MSS.

In the life of Hall which his friend John Davies, of Kidwelly, prefixed to Hall's posthumously published translation of Hierocles upon the 'Golden Verses' of Pythagoras in 1657, the motto on the title-page is explained:

"The long Parliament, so called, was dissolved the twentieth of April, 1653. The suddennesse of so great a revolution in the publike affairs, was the subject of all, both minds and mouths. This gave Mr. Hall occasion to write that little piece, called, 'A Letter from a Gentleman in the Countrey concerning,' etc., tending to settle the humours of the people in that great emergencie. There was a motto before this book very conceited which gave some occasion to wrest it to the injury of the authour, as if he were not sufficiently satisfied as to the immortality of the soul. It was, out of Seneca, this

Quæris quo jaceas post obitum loco?
Quo non nata jacent.

But Mr. Hall directed it to the present occasion, intending to speak thus much by way of answer to any one should ask, What was become of that great Senate, that had a few dayes before, the reins of three potent nations in their hands, and such an army and navy at their disposall, as never any authority had in England: That it was after its sudden dissolution so lost, as to esteem and veneration, that it might be numbered among the things that were not."—P. 11.

The signature "N. L. L." is, it is evident, simply equivalent to Joh[n] Ha[ll]. He employs it also in one of his earlier pamphlets, 'A True Account and Character of the Times, historically and politically drawn by a Gentleman to give Satisfaction to a Friend in the Country.' This is not dated, but was evidently written in 1647. Neither of the tracts is assigned to Hall in the British Museum Catalogue.

C. H. Firth.

THE 'TESTAMENT OF LOVE.'

Clarendon Press, Oxford.

The author of the pseudo-Chaucerian 'Testament of Love' was certainly not a lucid writer; but I hope in this letter to prove (so far as I know, for the first time) that the bewildering obscurity of his third book is for the most part not his own fault, but is due to extensive dislocations of the text, produced by a disarrangement of the leaves in a MS. The facts on which I base this conclusion are the following. (My references are to page, column, and line of Chalmers's edition.)

1. The sentence beginning 503 a. 68 reads as follows:—

"Thou shalte (quod she) vnderstand that in Heauen is Goddes being .....in which Heauen is euerlasting presence, withouten any mouable tyme there, foole haue I not saied toforne this, as tyme hurleth, right so ayenwarde, tyme healeth and rewardeth,"

and so on, without any reference to the subject with which the sentence begins.

It is clear that the words after "any mouable tyme there" are out of place. The proper continuation will be found at 509 a. 6, ostensibly in the middle of a sentence:—

"that is nothing preterit or passed, there is nothing future ne comming, but al thinges togider in that place been present euerlasting without any meuing," &c.

These words make no sense where they are placed, the preceding words being, "al though frute faileth one yere or two, yet shall soche a season come some time or other, that shall bringe out frute."

2. The following sentence occurs at 506 b. 53:

"Now trewely lady I haue my ground wel vnderstond, but what thinge is thilke spire that into a tree shoulde wexe: expowne me that thing, that ye therof meane."

The lady's mention of the "spire" ought surely to come before this question, but we find it printed four pages later, at 510 b. 65:—

"Out of this ground moste come the spire, that by processe of tyme shall in greatnesse sprede, to haue branches and blossomes," &c.

3. At 511 b. "the lady" (*i. e.*, Love) gives a long exposition of the difference between "instrument of will" (*i. e.*, will as a faculty) and "affection of will" (*i. e.*, volition). This breaks off abruptly in the middle of a sentence, which is completed by words plainly belonging to some other context, thus:—

"This instrument maie been had, although affect [*read* effect] and vsage be left out of doynge, as ye haue sight and reason, and yet alway vse ye greatest wisedome in hem shall he be, and thei in God."

I think there is a lacuna of a few words after "yet alway vse ye," which might be filled up something like this: "nat your sighte, ne youre reason, as when ye." If this be granted, the continuation of the sentence will be found at 506 a. 44:—

"Ne ought to loke [ne] thinges with resouning to proue, and so is instrument of wil, will: and yet varieth he from effecte and vsinge both."

The following sentences continue the same subject.

4. At the conclusion of "the lady's" address, at 504 a. 13, the author adds:—

"And with that this lady all at ones starte into my herte: 'here wol I onbide' (quod she) 'for euer, and neuer woll I gone hence, and I woll kepe the from medlynge, while me liste here onbide: thyne entremetyng maners into stedfastnes shullen be chaunged.'"

After this the author begins to speak in his own person to the reader. Now that Love has become an inmate of his heart, his spiritual difficulties are at an end, and it remains for him to expound to others the truths which he has learnt from her. It is natural to expect that thenceforward there will be no more dialogues between the author and Love, but that the author will continue discoursing in his own person until the end of the book. In the text as it is printed this expectation is not fulfilled. "The lady" abruptly resumes her speech a few pages further on; it is not easy to see at what precise point, as her discourse has the appearance of being inextricably mixed up with the author's addresses to her and to the reader.

All these difficulties disappear, and a consecutive and intelligible text is obtained, when the disjointed fragments are rearranged in what I conceive to be their original order. I am sorry that there is no convenient means of exhibiting my reconstruction of the text otherwise than in the repellent form of a series of numerical references to page, column, and line of Chalmers's edition. I trust that those who are interested in the subject, and have access to the edition referred to, will not grudge the trouble of testing my results by referring to the book. My scheme of arrangement is as follows:

1. From the beginning to 503 b. 2 ('any mouable tyme there").
2. From 509 a. 6 ("that is nothing preterit") to the end of 510 b. ("euer to onbide").
3. From 506 b. 54 ("Nowe trewely lady") to 508 a. 30 ("of which ye first mened").
4. From 511 a. 1 ("Nowe lady, quod I") to 511 b. 54 ("and yet alway vse ye").
5. From 506 a. 44 ("ne oughte to loke") to 506 b. 54 ("of that knotte").
6. From 508 a. 31 ("very trouthe") to 509 a. 6 ("shal bringe out frute").
7. From 503 b. 2 ("fole haue I nat sayd") to 506 a. 44 ("god is the greatest loue").
8. From 511 b. 54 ("and the greatest wisedome") to the end.

Students of the 'Testament of Love' (if such there be) will remember that some years ago Prof. Skeat discovered that the initial letters of the sections formed an acrostic, reading "Margaret of virtw, have merci on T.S.K.N.V.I." Prof. Skeat thought that the concluding letters were an anagram on the author's name, which he supposed to be *Kitsun*. I always felt that the assumption of an anagram was extremely improbable, but was unable to make any better suggestion. When I had completed my rearrangement of the text I was naturally curious to see whether my transpositions had rendered it possible to read the acrostic straightforward; and on examination I discovered the correct order of the mysterious initials to be T.H.I.N. V.S.K. (The H is the first letter of the sentence "Here of this matere," &c., which in Chalmers is printed without break, but in the *editio princeps* is clearly marked as the beginning of a section, though Thynne's printer has omitted the ornamental initial.) I have for a long time felt all but sure, on historical grounds, that the 'Testament of Love' was the work of Thomas Usk, the "clericus familiaris" who betrayed his master, John of Northampton, and was beheaded in March, 1388. The agreement between the author's career, as he describes it, and the known career of Usk, is in itself almost decisive. I have hitherto abstained from publishing my view for various reasons, one of them being my inability to make anything of the acrostic. Now that the sentence is clear—"Margaret of virtue, have mercy on *thine Usk*"—I venture to say definitely that the 'Testament of Love' was written by Thomas Usk in the year 1387.

It is well known that the 'Testament' contains a florid compliment to Chaucer, somewhat awkwardly dragged in, and I think it is probable that the author hoped to secure the poet's intercession for him in his dire need. Very possibly Usk may have sent a copy of his work to Chaucer, and the MS., being found among Chaucer's papers, may have come down to Thynne with exceptionally good evidences of genuineness as one of the poet's own works. We may be pretty sure that Usk's praise occasioned Chaucer much more embarrassment than pleasure. Perhaps it is not too fanciful to suggest that when, two or three years after Usk's death, Gower playfully exhorted Chaucer to make *his* 'Testament of Love,' he was partly quizzing the poet about his disreputable admirer.

Henry Bradley.

SALES.

The first sale of ex-libris was held by Messrs. Puttick & Simpson on January 28th, and excited great interest among collectors. The attendance was very large, and included many members of the Ex-Libris Society. Prices ruled high, the following being a selection of the more important lots:—Thomas Penn, "First Pro-

prietor of Pennsylvania" (son of William Penn), 6*l.* William Hogarth, 1*l.* 10*s.* John Holland, engraved by Hogarth, 4*l.* George I. Gift Plates (2), 2*l.* 4*s.* Emmanuel College, Cambridge, 1*l.* 12*s.* Sir John Aubrey, 3*l.* 12*s.* 6*d.* Walpole Family (7), 3*l.* 12*s.* Rev. W. Barrow, 1*l.* Sir F. Cunliffe, by Bartolozzi, 1*l.* 6*s.* Dr. A. C(harlett), 1*l.* 18*s.* David Garrick, 1*l.* 18*s.* Sir Francis Fust, 1*l.* 10*s.* A. Lumisden, 1*l.* 10*s.* Joseph Smith, 1*l.* 10*s.* G. van Hamme, 1*l.* 4*s.* Harvard College, N.E., 1650, 3*l.* 5*s.* Sir Charles Frederick, 3*l.* 5*s.* H. Mill and C. Mill (7), 2*l.* 6*s.* Sir F. Leighton, &c. (20), 1*l.* 11*s.* Sir P. Sydenham (4), 1*l.* 7*s.* Trinity College, Dublin, Presentation Plates (35), 3*l.* 3*s.* Hon. Mistris Primerose (damaged), 15*s.* Elliker Bradshaw, 1*l.* 12*s.* C. Lennox, Duke of Richmond, 1*l.* 4*s.* Thomas Parker, 1704, 1*l.* 1*s.* Winchester College, 1*l.* 2*s.* The total realized by 295 lots, which included a few pieces of armorial china, was 246*l.*

On Friday, January 29th, and Monday, February 1st, Messrs. Puttick & Simpson sold the library of a gentleman removed from Kent and other properties, the following being some of the more important prices:—Gray's Elegy wrote in a Country Churchyard, first edition, 74*l.* 10*s.* Chertsey Worthies' Library, 14 vols., 9*l.* Horsfield's Sussex, 3*l.* History of the Wemyss Family, 17*l.* 10*s.* Discoveries at Halicarnassus, 5*l.* 10*s.* Burton's Arabian Nights, 29*l.* Walton's Angler, Pickering, 7*l.* Chronicles and Memorials, 75 vols., 8*l.* 10*s.* Salvin and Brodrick's Falconry, 6*l.* 6*s.* Hall's Poems, 1646, 3*l.* 7*s.* 6*d.* Autograph Letters: Nelson (2), 4*l.* 12*s.* 6*d.*; Tennyson, 2*l.*; Sir W. Scott, 2*l.* 2*s.*; G. Meredith, 1*l.* 10*s.*; George Eliot, 4*l.* 4*s.*; B. Franklin, 2*l.* 17*s.* 6*d.*; Mrs. Browning (2), 6*l.* 1*s.*

The first edition of Gray's Elegy, published at sixpence by R. Dodsley in 1751, is one of the most conspicuous items in the desiderata of the eighteenth century collector. The plain margin of the title in the copy sold was slightly cut. A copy was sold by Messrs. Sotheby in December, 1893. Mr. Foote's copy fetched at New York, in January, 1895, 270 dollars. It is interesting to note that the second, third, fourth, and fifth editions, all of which bear the date of the first issue, are only worth from 1*l.* 10*s.* to three guineas each.

'THE MIRROR OF JUSTICES.'

Prof. Maitland's brilliant and original criticism of the fourteenth century law-book known as 'The Mirror of Justices,' and attributed to Andrew Horn, has recently been discussed in certain learned periodicals, and exception has been taken in a most emphatic manner to the suggested view of this curious compilation as an elaborate mediæval hoax practised upon a wholly unsophisticated age by a not very intelligent forger, from an interested motive which has been clearly revealed to us in a kindred case by the learned researches of Prof. F. Liebermann.

As the above exception seems to be partly based upon the unseemliness of this irreverent proposition, it may be interesting to know that, quite independently of Prof. Maitland's arguments, even stronger language was used at the expense of the reputed author of 'The Mirror' as far back as the year 1703 by a grave English scholar, the contemporary of Madox and of the ponderously learned school of mediæval commentators, none of whom can fairly be credited with an undue sprightliness of style. This was George Hickes, the giant of the Northern school of Diplomatic, whose learned judgment has perhaps more rarely been reversed than that of any other English historical scholar. In the 'Dissertatio Epistolaris' appended to his 'Thesaurus,' Hickes alludes to the reputed author of 'The Mirror' in the following terms: "Quamobrem .....inter falsarios seculi, qui commenta sua orbi obtruserunt, ut Hornum vestrum numerandum existimem.....qui fabulam commentus est, generali nomine tutus dicit." Again, "Hornus 'Speculum' fallax suum dicitur scripsisse." Of one of his statements we read: "non potest non esse fictitium"; and, generally, "multa fabulosa et fictitia tradit." But the chief interest attaching to Hickes's criticism lies in his comparison of Horn's method with that employed by two other notable forgers, the abbots of Croyland and Bury. He treats their pretensions with ridicule—a ridicule which seems rather ponderous in its eighteenth century Latin garb, but against which no one has hitherto offered any protest.

Dealing with Ingulf, "falsarius aliquis Horno non absimilis," Hickes leaves it an open question whether he was a mere forger or a practical joker taking liberties ("more phantastico") with an unsophisticated age ("seculum indoctum"); whilst of a companion forger at Exeter he exclaims: "nescio majori an impudentiâ an imperitiâ."

As to the Bury forgeries, Hickes concludes a sarcastic comparison of *commenta* such as these and those of Horn and Ingulf with another pleasantry: "Inter historiolas illas digna omnino est quæ recenseatur fabula illa de Sancto Edmundo rege"—whose body, despite of arrows, javelins, blows, and finally decapitation, is related to have been found intact in his tomb.

Future editors of the Croyland and Bury histories should not fail to take note both of Prof. Maitland's and of Hickes's theories, which quite unconsciously support each other.

Literary Gossip.

Vol. III. of the "Centenary Burns," edited by Messrs. Henley and Henderson, will be published in the course of the next few days. We understand that the examination of old Scots MSS., black-letter broadsides, chapbooks, song-books, and the like has been much more fruitful than was expected; and that much new light has been cast on Burns's relation to popular song.

A collection of the 'Essays, Addresses, and Translations,' in three volumes, of the late Earl of Carnarvon, edited by Sir Robert Herbert, has been privately printed by the Dowager Countess of Carnarvon for distribution among her late husband's friends and relations.

Prof. Forrest, Director of the Indian Records, is bringing out a monograph on the 'Famine in India,' based on papers written by him in 1877 and sundry articles of recent date.

The Hon. W. Warren Vernon has in the press a second edition of his 'Readings on the Purgatorio,' which has been rewritten so as practically to form an entirely new work.

Under the title 'Religious Education in Secondary Schools: Suggestions for Teachers and Parents,' Messrs. Macmillan & Co. will shortly publish for the Rev. G. C. Bell, Head Master of Marlborough College, a small volume which it is hoped may help to place this important subject on a more satisfactory footing. Mr. Bell's suggestions are partly for the rearrangement of the material now used in teaching, partly for the inclusion of subjects commonly neglected, the aim being to bring into more prominence the vital elements of the Bible.

Messrs. J. Nisbet & Co. will publish this month a volume of letters from Mr. and Mrs. Rendel Harris, who have been for some months travelling through Armenia, witnessing the disturbances and distributing relief. Mr. Gladstone has contributed a short introductory note, recommending the publication of the letters.

For the "Literatures of the World" series, which Mr. Gosse is editing for Mr. Heinemann, Dr. Zoltán Beöthy, the most accomplished living historian and critic of Magyar literature, has undertaken to write the Hungarian volume.

Mr. Herbert A. Giles, late H.M. Consul at Ningpo, has finished 'A Chinese Biographical Dictionary.' It will contain about 2,500 lives of the most eminent Chinese statesmen, warriors, philosophers, poets, painters, travellers, priests, rebels, beauties, &c., from the earliest ages down to the present day. Biographical notices of the emperors will also be included.

Dr. E. Moore, as Barlow Lecturer on Dante, will deliver two lectures on 'Dante as a Religious Teacher, especially in Reference to Catholic Doctrine,' at University College, Gower Street, at 3 p.m. on Wednesday and Thursday next.

Francis, Count Lützow, of Zampach, in Bohemia, whose 'History of Bohemia' was published last year by Messrs. Chapman & Hall, is the author of a paper in the current number of the *New Review* on Bohemian poetry. The list of contents wrongly describes him as Frederick, Count Lützow.

We have to record, with regret, the death of Mr. Charles Roberts, who was for some years Secretary of the Public Record Office, but retired from the public service as long ago as the year 1866. Mr. Roberts was appointed in 1820 a clerk in the Record Office at the Tower by Mr. Petrie, then Keeper. He was a contemporary and friend of the late Sir T. D. Hardy, and was promoted to be an Assistant Keeper of Records in 1851. Mr. Roberts took an active part in the transfer of the contents of the metropolitan Record Offices to the new repository, and in 1854 he made a prolonged inspection of the records of the abolished Courts of the Principality of Wales with a view to their removal to London. In 1857 Mr. Roberts succeeded Mr. F. S. Thomas as Secretary of the Public Record Office, and he retired at the age of sixty-three in 1866, after more than forty-six years' service. It will be seen, therefore, that he was ninety-four years of age at the time of his death. Mr. Roberts was the editor of the two volumes of 'Fine Rolls,' produced under the supervision of the old Record Commission in 1835–6, and he was the author of the 'Calendarium Genealogicum,' published in 1865, a work which is still extensively used by record searchers.

The valuable foundation of Sir John Cass, which has not only been well nursed, but has also increased its income by the normal development of City properties, will hereafter provide a larger amount from its annual surplus for the needs of the Hackney Institute, which will acknowledge the benefaction by assuming the name of the original founder.

Mr. J. C. Nimmo will publish shortly a new illustrated and revised edition of the Rev. S. Baring-Gould's 'Lives of the

Saints.' Additional lives of English martyrs and Cornish and Welsh saints will be given, and the edition will contain a calendar of saints for every day in the year, and about twenty-three hundred biographies, over four hundred engravings, and a full index to the entire work. It will be issued in monthly volumes and at a popular price.

Mr. Nimmo also informs us he has acquired the copyright of all the works written by the late Miss Manning, author of 'The Household of Sir Thomas More,' 'Cherry and Violet,' &c. Miss Manning's various books numbered some fifty in all; the more interesting of these will be published uniform with the illustrated edition of 'The Household of Sir Thomas More' recently issued by Mr. Nimmo.

We are glad to see that the Newsvendors' Benevolent Institution intends to commemorate the present jubilee of the Queen's reign by placing the entire donations received during the year to the Royal Victoria Pension Fund, inaugurated by the Queen in 1887, for the benefit of the widows of newsvendors. The festival will be held soon after Easter, and Lord Crewe has kindly consented to preside.

Mr. F. Allen writes from St. Neots :—

"Some of the readers of the review in the *Athenæum* of January 23rd of Mr. Almack's book may be glad to know what was the price of the early edition. I have in my hands two copies of the 'Povrtraictvre of His Sacred Majestie in his Solitudes and Sufferings,' both dated 1648, therefore less than two months after the death of the king. One, which appears by the error in the pagination (the numbers 145 to 154 being repeated) to be the earliest issue, has on the fly-leaf 'Katherine Bowyer, her booke, March 22nd, 1649/50—cost 1*s.* 6*d.*'"

Under the title 'Letters from the Sudan,' Messrs. Macmillan & Co. will publish an account of the recent expedition to Dongola based upon the letters of the special correspondent of the *Times*, Mr. E. F. Knight, the well-known author of 'The Cruise of the Falcon.'

We regret to hear that the Committee of the Guildhall Library has declined to place a bust of the late Mr. Joseph Whitaker in its precincts.

Messrs. Longman announce a series of volumes by various hands, which will deal with matters of practical theology, under the title of "The Oxford Library of Practical Theology," and will be edited by Canon Newbolt and the Rev. F. E. Brightman, of the Pusey House, Oxford.

Messrs. Patrick Geddes, of Edinburgh, are about to reissue the several tales comprised in Miss Fiona Macleod's two volumes of Celtic tales, 'The Sin-Eater' and 'The Washer of the Ford,' entirely rearranged and organically grouped. Several stories which have not hitherto appeared are to be printed. The whole will fill three volumes, divided into 'Spiritual Tales,' 'Barbaric Tales,' and 'Tragic Romances.' Among the additions will be the long story entitled 'Morag of the Glen,' which was published some time ago in an English magazine, but, as just mentioned, most of the additional matter is new.

The Russian Imperial Academy has decided to undertake the publication of a national biographical dictionary of Russian men of letters and men of science. The ground for such a work had been prepared by the laborious efforts of M. Venguérov, and the materials he provides will practically form the work, which the Academy will bring out at its own cost. It is stated that these materials fill 400,000 pages of manuscript, and contain a biographical sketch of the selected individuals as well as references to their works. Living Russians are included, and M. Venguérov has received much assistance from them in his compilation.

On April 24th the University Court of Wales will, it is expected, decide the much vexed question—important, at any rate, to Welshmen—as to the location of the central offices of the University.

Dr. Karl Holsten, Professor of Exegetical Theology at the University of Heidelberg, died in that town on January 27th, in his seventy-first year. He was a native of Mecklenburg, and studied philology and theology at Rostock, Leipzig, and Berlin. In 1852 he became a teacher at the Gymnasium in Rostock, where he published in 1868 his treatise 'Zum Evangelium des Paulus und Petrus.' The fame of this work brought him an invitation to a professorship in the University of Berne, and in 1876 he was called to Heidelberg, and remained there until his death. His loss will be keenly felt, not only in the theological faculty, but throughout liberal ecclesiastical circles in Baden. His lectures were attended not only by his own devoted troop of students, but by hearers belonging to other classes. He published several critical works upon the Gospels, and was a contributor to the *Jahrbücher für protestantische Theologie*, but the most influential of his writings was the 'Ursprung und Wesen der Religion.'

The extraordinarily productive novelist Ernst Konrad Ziletmann, whose pseudonym was "Konrad Telmann," died a few days ago. He was born at Stettin in 1854, and studied law at Leipzig, Berlin, Heidelberg, and Greifswald, and for a few years practised in his native land. In addition to his novels and romances, of which there are about fifty volumes, he translated Goldoni, Giacosa, and other Italian writers into German, and published a few volumes of lyrical verse. In 1891 he married Hermine von Preuschen, herself an author as well as a painter of some note.

The Parliamentary Papers of the week include a List of Buildings of Architectural and Historical Interest, of which the Structure and Fabric are maintained by the Admiralty (1*d.*); Calendar and Summary of Regulations of the Science and Art Department, 1897 (1*s.* 7*d.*); and a Return of the Charities of the Parish of Badsworth, Yorkshire (2*d.*).

SCIENCE

BIOLOGICAL LITERATURE.

An Atlas of Nerve Cells, by M. Allen Starr, M.D. (Macmillan & Co.), is a companion volume to the 'Atlas of Fertilization and Karyokinesis,' reviewed in these columns some time since. The two volumes have furnished a leading scientific contemporary with the text for sermons upon the photography of histological evidence—somewhat unnecessarily, as it appears to us. Most biologists will at once admit that no process of microphotography at present practised can be compared as evidence with a drawing made by a trained observer, which is produced as the composite result of the study of numerous preparations, made perhaps by various methods, and in which is the work not only of eye and hand, but of brain also. These atlases do not profess to supplant work of this kind. The object of the one before us is "to present to students and teachers of histology a series of photographs showing the appearance of the central nervous system as seen under the microscope." Practically no students and but few teachers of histology have the time or skill to make elaborate preparations of the entire central nervous system, least of all by the complicated and somewhat uncertain methods of Golgi; but with this atlas in the teacher's hand, and with a few characteristic preparations, any student can easily follow all the main features of the anatomy of the brain and spinal cord. We cannot but regard this as clear gain. The atlas contains chapters on the histological and photographic techniques employed, by Messrs. O. C. Strong and E. Leeming respectively; these are followed by fifty-three microphotographs and thirteen figures, with an explanatory text by Prof. Starr. The photographs (or the preparations) are, naturally enough, of unequal merit, but it is unnecessary to point out particular instances. The book should become an indispensable helper in all histological laboratories and medical schools.

The Biological Problem of To-day: Preformation or Epigenesis? By Prof. Oscar Hertwig. Authorized Translation by P. Chalmers Mitchell. (Heinemann.)—An odd and rather significant phenomenon of the last few years has been the rise of what is known as Weismannism. An esoteric theory, with little or no basis of fact, on a question of no previous interest to the general public, was suddenly found to have appealed strongly to what may be termed the "Magazine mind"—that section of the public which imagines itself to be kept abreast of current work and thought by reading what A has to say on B's views touching C's polemics against D's theory. That Girton would be agitated on the question was to be anticipated, but Weismann's dogmas cropped up in such unexpected places as Church Congresses, and one almost expected to hear one's partner at a dance lisp glibly of idants and determinants. Not since the publication of the 'Origin of Species' has the calm of the biological temple been so broken by profane clamour. At present less is heard on the matter, but it is reported that the question of the inheritance of acquired characters is still disturbing remote country book-clubs. Curiously enough, it is in England, and, to a less extent, America, rather than in Germany, that Weismann has found supporters, and we welcome, therefore, an English translation of Oscar Hertwig's demolition of a fascinating, but unsupported hypothesis. No one has devoted more time than the author to laborious investigation of the facts of cell morphology and development, and he has effectively given the misericorde to the germ plasm and its attendant "ids," "determinants," and "biophores." In its place he wisely offers a "conception" rather than a theory. The translation is spirited and interesting; the translator is responsible also for a well-written introduction, and for a glossary in which accuracy has been a little sacrificed to brevity.

Text-Book of Comparative Anatomy. By Dr. A. Lang. Translated by H. M. and M. Bernard. Part II. (Macmillan & Co.)—The second part of this treatise is altogether a more serious production than the first. The difference in scope may be gauged by the following facts. In the first part Protozoa, Porifera, Cœlenterata, "Vermes," and Arthropoda together filled

only 545 pages; in this second volume 560 pages are devoted merely to Mollusca and Echinodermata, and, as the translators say, these two chapters "are in reality more like comprehensive treatises on the groups with which they deal" than items in an ordinary text-book. Prof. Lang's method is that of the severest comparative anatomy; ætiology and theoretical morphology are pleasantly neglected, and homological speculation confined within decent limits. The matter of the book is arranged by systems of organs, not by systematic groups of organisms—a defensible, but in our opinion regrettable, treatment. One thing is at least certain, that with this treatment an absolutely exhaustive index is required in order to enable the student readily to obtain a fact about any animal on which he may be at work. For example, Haliotis and the Haliotidæ are represented by five references in the index, but by seventeen important citations in the text. For the omissions, we presume, the translators are responsible, and for a large number of annoying misspellings (*e.g.*, "Zeugobranchiata," "conchyolin," "Oncidium," "porcelanous," "hectocotilised," "Schiemenez"); but it is only fair to add here that they have achieved an adequate translation. The author has done his work well; both text and illustrations (mostly new to text-books, and often original) are excellent; and the thorny questions of chiastoneury and of the homologies of echinoderm plates are discreetly handled. The same figure is, unfortunately, made to do duty for the architypal mollusc (p. 26) and the architypal gastropod (p. 150), but surely Prof. Lang does not intend to convey the idea that the "Urmollusk" was a gastropod—the student's natural inference. Lankester's Archimollusc is much less compromising and more generalized; Lang's concept further lacks the shell-sac, an essential feature of molluscan ancestry. In addition to the Mollusca and Echinodermata, this volume describes what we in England class as Hemichordata, viz., Balanoglossus, Cephalodiscus, and Rhabdopleura, the affinities of which, according to Lang (and other German writers), lie rather with the echinoderms than the Chordata; the two views are, however, not irreconcilable. Embryology, as is best in a book of this kind, is only lightly sketched in by the description of a few leading types. We can only hope that Prof. Lang, and, we may add, his present translators, will produce a second edition of the first part which shall be worthy to place beside this present volume.

SOCIETIES.

Royal.—*Jan.* 28.—The President, followed by the Treasurer, in the chair.—Mr. J. Eliot and Dr. E. C. Stirling were admitted into the Society.—The following papers were read: 'On the Capacity and Residual Charge of Dielectrics as affected by Temperature and Time,' by Dr. Hopkinson and Mr. E. Wilson,—'On the Electrical Resistivity of Electrolytic Bismuth at Low Temperatures and in Magnetic Fields,' by Profs. Dewar and Fleming,—and 'On the Selective Conductivity exhibited by certain Polarizing Substances,' by Prof. J. C. Bose.

Geological.—*Jan.* 20.—Dr. H. Hicks, President, in the chair.—Messrs. A. R. Cragg, E. A. S. Fawcett, and J. Lomas were elected Fellows.—The following communications were read: 'On Glacial Phenomena of Palæozoic Age in the Varanger Fiord,' and 'The Raised Beaches and Glacial Deposits of the Varanger Fiord,' by Mr. A. Strahan.

Society of Antiquaries.—*Jan.* 28.—Viscount Dillon, V.P., in the chair.—The Rev. W. C. Streatfeild exhibited and presented a number of seals and illuminated pedigrees and other documents.—Mr. W. Rome exhibited a small white marble bust of Jupiter Serapis, of Greek work, found in Egypt.—Mr. F. Haverfield communicated a note on a Roman lamp of terra-cotta, and probably Christian, found at Bradfield, Berks, which was also exhibited.—Mr. H. Price exhibited some beautifully worked flint weapons, with crescent-shaped heads, from Luxor; also a remarkable terra-cotta object containing an Archimedean screw, perhaps a model of similar contrivances used for irrigation purposes, and worked by the feet in the manner of a treadmill.—Mr. J. R. Mortimer communicated a paper on a number of cruciform embankments in East Yorkshire, which he supposed to be the Christian successors of the circular mounds used for the assembly of the folk-moot.—It was, however, suggested in the discussion that followed that such embankments were more probably thrown up as shelters for sheep or cattle, the summits being planted with bushes or small trees to keep off the wind.

Linnean.—*Jan.* 21.—Mr. C. B. Clarke, V.P., in the chair.—Messrs. R. Barnes and F. G. Sinclair were admitted Fellows.—Dr. J. Lowe exhibited some fossil antlers of *Cervus elaphus* from Southern Fen, Cambridge. The dimensions given were: length along outside curve, right 42·6 in., left 41 in.; circumference above burr, right 11·6 in., left 11 in.; greatest inside width 37 in., at top 32·6 in. With these were also exhibited various fragments of implements and weapons which had been discovered in proximity, showing that the animal had lived contemporaneously with man.—Dr. H. O. Forbes referred to similar antlers of great size preserved in the Liverpool Museum, which had been discovered during the cutting of the Manchester Ship Canal.—Mr. J. E. Harting showed drawings of large antlers found at Bourne End in 1894 during the construction of the new viaduct over the Thames, and by a man ploughing at Boston, Lincolnshire, in 1895. It was remarkable that while the antlers of red deer at the present day showed a marked deterioration in size and weight when compared with those obtained in a fossil state in England, this was not the case with the roe deer.—Mr. H. Monckton exhibited specimens of a common freshwater mollusc, *Limnæa peregra*, collected by him at the Howietoun Ponds, Selkirkshire, showing a variation from the normal type in being more or less banded. The banding was in every case confined to the last whorl of the shell, and often to the outer portion of the whorl, although in one or two cases it was arrested before reaching the mouth of the shell. Mr. Monckton, after describing the position and nature of the ponds referred to, was inclined to attribute the variation in question to the abundance of food supplied for the Salmonidæ reared there, and to the absence of lime from the water.—Mr. B. B. Woodward exhibited a similar variation in shells of *Limnæa stagnalis*, wherein the banding was longitudinal—a peculiarity which had been recorded by Mr. T. D. Cockerell.—Sir J. Maitland gave the results of an analysis which had been made of the water at Howietoun and Craigend, with a view to determine the bearing it might have on the growth of fish and variation in the shells of the mollusca referred to.—The Secretary read a letter from Mr. J. Y. Johnson, of Funchal, commenting upon Dr. D. Morris's exhibition (November 5th) of raphides composed of oxalate of lime in the bulbs of hyacinths, the handling of which had produced a form of eczema. Mr. Johnson mentioned a parallel case in *Richardia æthiopica*, a beautiful aroid known to gardeners as the lily of the Nile. The laundresses at Funchal had tried to utilize the starch obtainable from the corms, but complained of the irritation in the hands produced by it, which on examination was found to result from the presence of numerous needle-shaped raphides, as in the case of the hyacinth bulbs referred to.—Dr. G. E. Smith read a paper 'On the Origin of the *Corpus callosum*: a Comparative Study of the Hippocampal Region of the Cerebrum of Marsupialia and certain Cheiroptera.' The author entered into a detailed comparison of the portion of the brain named in *Perameles nasuta* and *Nyctophilus timoriensis*, and showed that the latter presents one of the lowest known terms in the Eutherian series.—The paper was criticized by Dr. Mivart, Dr. Keith, Dr. Robinson, and Prof. Howes.—On behalf of Dr. J. Gilchrist a paper was read 'On the Minute Structure of the Nervous System of the Mollusca.'

Philological.—*Jan.* 29.—Prof. Skeat, V.P., in the chair.—The paper read was 'On the MSS., Metre, and Grammar of Chaucer's "Troilus,"' by Prof. McCormick. He made three editions of the poem, α, β, γ. The best representative of α was a poor Phillipps MS., No. 8252, but having a text nearer to Boccaccio than any other. The next was H2, Harleian 3943; this goes up to IV. 196, and then shifts. The third was H. 2392, which is α from Book I. to Book III. 231. The fourth was the Cambridge Gg, from α after l. 113 of Book II. The fifth was H5, or Harl. 4912, a copy of the Cambridge Gg though with variations. The sixth was St. John's Cambridge, from II. 1161 to III. 427, and from IV. 400 to the end of IV. Ed. β (probably the first complete transcript of the poem) contains H2, or Harl. 3943, from IV. 197 to the end; H4 from IV. 232 to the end; Gg and H5 from I. to II. 112; St. John's from I. 1 to II. 163, and III. 427 to IV. 400. Rawlinson MS. is the type of β, and Caxton too (after collation with γ), and H3 from I. to II. 1033. Ed. γ contains three MSS.—Corpus, Campsall, and H1, or Harleian 2280 (the best MSS. for spelling, &c.; Digby and Selden 2 are very poor). Addit. and Durham are close transcripts of one original, with changes from β. H3, No. 2, from II. 1034 to III. 231, is from the original of the Corpus group. H3, No. 3, from III. 230 to the end has readings of all the types; from IV. 318 to end of IV. it is α consistently. Selden B24, an excellent MS., though in Scotch, from I. to II. 516, is close to γ; and then is in the main β and H3, No. 3. Thynne's MS. began with Caxton and an earlier book, and then merely follows γ. The order of α, β, γ, is settled by their nearness to the Boccaccio; but even the Phillipps fails in Book IV. Probably the copies were made before Chaucer had finished the work. Of the changes from Boccaccio and α, some are Chaucer's and deliberate, others are due to later corrections made, without fresh reference to the Italian original, either by Chaucer or some good scholar; but of those in γ none can be absolutely traced to Chaucer. Though the MSS. of α and β are very bad, Prof. McCormick has based his text on the best of them, the John's at Cambridge, correcting it by the other MSS. of α and β, and giving collations of the γ group. This text will appear in Macmillan's 'Chaucer,' of which Mr. A. W. Pollard is the general editor, and in which he has already issued the 'Canterbury Tales' from the Ellesmere MS. The prose 'Boece' and 'Astrolabe' are to be edited by Mr. M. H. Liddell.

Institution of Civil Engineers.—*Feb.* 2.—Mr. J. W. Barry, President, in the chair.—It was announced that seven Associate Members had been transferred to the class of Members, and that seventeen candidates had been admitted as Students.—The monthly ballot resulted in the election of five Members, of thirty-six Associate Members, and of Vice-Admiral Sir G. S. Nares as an Associate.

Royal Institution.—*Feb.* 1.—Sir J. Crichton-Browne, Treas and V.P., in the chair.—The following were elected Members: Mr. A. L. Cohen, Mrs. Delaforce, Sir C. A. Elliott, Mr. J. L. Johnston, Dr. A. Liebmann, Mr. T. G. Longstaff, Mr. H. Marsh, the Rev. E. G. C. Parr, Mr. C. Rose, and Mr. E. P. Thompson.

Society of Arts.—*Feb.* 1.—Mr. W. Burton delivered the third lecture of his course of Cantor Lectures 'On Material and Design in Pottery,' the subject of the lecture being mainly that of stonewares.

Feb. 2.—The Earl of Jersey in the chair.—A paper 'On the Progress of the British Colonial Empire during the Sixty Years of Her Majesty's Reign' was read before the Foreign and Colonial Section by the Right Hon. Sir C. W. Dilke, Bart., M.P.—A discussion followed.

Feb. 3.—The Right Hon. J. Bryce in the chair.—A paper 'On the Recess Committee and its Recommendations for the Development of Ireland's Agricultural and Industrial Resources' was read by the Right Hon. H. Plunkett, M.P., Chairman of the Recess Committee.—A discussion followed.

Society of Engineers.—*Feb.* 1.—Mr. S. H. Cox, late President, occupied the chair, and presented the premiums awarded for papers read during 1896.—Mr. G. M. Lawford, President, then took the chair, and delivered his inaugural address.

Society of Biblical Archæology.—*Feb.* 2.—Sir P. le Page Renouf, President, in the chair.—A paper was read by the Rev. C. J. Ball, 'The Prophecy of the Servant' (Isa. lii., liii.).

MEETINGS FOR THE ENSUING WEEK.

Mon. London Institution, 5.—'Decorative Bookbinding from Mediæval Times,' Mr. C. J. Davenport.
— Aristotelian, 8.—'Self-Realization,' Mr. H. Sturt.
— Society of Arts, 8.—'Material and Design in Pottery,' Lecture IV., Mr. W. Burton (Cantor Lecture).
— Surveyors' Institution, 8.—'Allotments and Small Holdings,' Mr. J. W. W. Bund.
— Geographical, 8½.
Tues. Royal Institution, 3.—'Animal Electricity,' Prof. A. D. Waller.
— Society of Arts, 8.—'Lithography as a Mode of Artistic Expression,' Mr. G. McCulloch.
— Civil Engineers, 8.—'Cold Storage at the London and India Docks,' Mr. H. F. Donaldson.
Wed. United Service Institution, 8.—'The Militia,' Lieut.-Col. Lord Raglan.
— Society of Arts, 8.—'The Chemistry of Tea,' Mr. D. Crole.
Thurs. Royal Institution, 3.—'The Problems of Arctic Geology,' Dr. J. W. Gregory.
— Royal, 4½.
— Society of Arts, 4½.—'The Progress of Science Teaching in India,' Prof. Jagadis Chundra Bose.
— London Institution, 6.—'Italian, French, and German Music of the Sixteenth, Seventeenth, and Eighteenth Centuries,' Mr. A. Dolmetsch.
— Society of Arts, 8.—'The Mechanical Production of Cold,' Lecture III., Prof. J. A. Ewing (Howard Lecture).
— Electrical Engineers, 8.—Discussion on 'Electric Interlocking the Block and Mechanical Signals on Railways.'
— Mathematical, 8.

Thurs. Antiquaries 8½.—'A Double Mazer mounted in Silver-Gilt,' Sir J. C. Robinson; Report as Local Secretary for Cumberland, Chancellor Ferguson; 'The Secrets of Alexis,' Prof. J. Ferguson.
Fri. Astronomical 5.—Anniversary Meeting.
— Philological 8.—'Notes on the Ulster English Dialect,' Mr. J. H. Starkie.
— Civil Engineers 8.—'Cooling Reservoirs for Condensing Engines,' Mr. H. W. Barker; 'Students' Meeting.'
— Royal Institution, 9.—Recent Advances in Seismology, Prof. J. Milne.
Sat. Royal Institution 3.—'The Growth of the Mediterranean Route to the East,' Mr. W. J. Lord.

Science Gossip.

It is proposed to endow the electrical laboratory of University College, London, as part of a scheme to perpetuate the memory of the late Sir John Pender.

Lady Prestwich is collecting materials for a memoir of the late Sir Joseph Prestwich, and will be glad of letters of his. Such will be copied speedily and returned. Lady Prestwich's address is Darent Hulme, Shoreham, near Sevenoaks, Kent.

A telegram from the Lowell Observatory, which is now placed near the city of Mexico, announces that a rift has been observed from the 7th ult. in the north polar cap of Mars, in longitude 40°. This is probably a similar phenomenon to those which were observed in the southern cap during the opposition of 1894, indicating the uncovering of the lower levels near the poles as the snow melts, whilst it still remains on the higher elevations.

A new observatory is about to be established at Rössgen, Saxony. It will be provided with a refractor of 6·8 inches aperture, with both visual and photographic objectives, and be placed under the direction of Dr. F. Krüger, formerly of the Kiel, and afterwards of the Bamberg observatory. The special plan of work is to be the formation of a photometric catalogue of coloured stars, photometric determination of stars, and the construction of star-charts, by the aid of photography, of regions of the sky containing variables.

A report presented to the Geological Section of the British Association, drawn up by Mr. Clement Reid as secretary of a committee of which Sir John Evans was chairman, is important from an anthropological point of view as relating to excavations made, for the purpose of determining the relation of palæolithic man to the glacial epoch, at Hoxne, in Norfolk, the classic ground in which Mr. John Frere found palæolithic implements as early as the year 1797. The committee arrive with clearness at the conclusion that the palæolithic implements of Hoxne are much later than the boulder clay of that district, in which Arctic conditions are indicated, and that the palæolithic deposits are, indeed, separated from it by two climatic waves, with corresponding changes of the flora. They point out that this does not affect the possibility that man may have lived in the district in earlier times, though no implements have been discovered in the earlier beds, or that palæolithic man may have been interglacial or preglacial in other districts; but in that case the identity of form of the implements would be a difficulty to be solved.

FINE ARTS

Letters, Archæological and Historical, relating to the Isle of Wight. By E. Boucher James. 2 vols. (Oxford, Clarendon Press.)

This memorial edition, as it might be termed, of the late Vicar of Carisbrooke's contributions to the *Isle of Wight County Press* is given to the world by his widow. It is to the attractive personality of their writer that they owe their chief interest. Mr. James had been connected with Queen's, Oxford, for twenty years before he was presented by that college to the living of Carisbrooke, and his life at Oxford, in the course of which he held office in the University as well as in his college, has left its stamp upon his work. In the mixed system of patronage which exists in the Church of England, college livings, if sometimes liable, like others, to abuse, justify their existence in such cases as that of Mr. James. We speak not merely of the studious habits and the ripe learning that such men bring to the Church, but of that freedom from caste feeling and ecclesiastical prejudice which is found at times in those who from the first have been engaged in parochial work. For if we were to summarize the characteristics of these two volumes we should find them, on the one hand in the fact that Mr. James wrote always as a scholar and a gentleman (to employ a phrase he might himself have used), and on the other in a broad-minded toleration which led him always to note what was most worthy of praise in those who were not of his own communion. As his brother-in-law, Mr. Justice Charles, observes in a brief prefatory sketch, "he belonged to no party in the Church." It would be difficult to find a writer more scrupulously fair.

Turning from the man to his 'Letters,' one must warn the reader at the outset that they are not of the character of original contributions, either to history or archæology. Appearing in the columns of a local newspaper, and avowedly possessing a "colloquial and informal character," their contents are derived, to a large extent, from sources as familiar as Macaulay's history, or as accessible as the Oglander memoirs. Mr. James, doubtless, never contemplated their preservation in more permanent form; and, indeed, they have had, for this edition, to be rearranged in chronological order, the best system under the circumstances, but one which, it is admitted, leads to occasional repetition. Although, as he loved to say himself, an "overer," Mr. James became keenly interested in the island and its history, so that, from its earliest inhabitants and the origin of its local names down to events in the present century, nothing came amiss to his pen. But it was naturally in Carisbrooke that his interest centred, and it must have been to him peculiarly gratifying that the excavations for the vicarage he built there brought to light a Roman villa. There was the castle also, with all its memories of the imprisonment of Charles I. and of past governors of the island; and, above all, there was the church itself, one of that "divided" type in which his friend Freeman delighted, giving scope for anxious speculation as to when its chancel had been pulled down, and by whom. In that church he had for his predecessor under the Commonwealth Alexander Ross, the Presbyterian, whose ponderous tomes were immortalized in 'Hudibras'; and, best of all, he was called upon to preach from a real "Puritan pulpit," erected in 1658, and spared, strange to say, by the vandal hand of the "restorer." One cannot wonder that Dean Stanley, preaching at the reopening of the church, alluded to this striking witness of the past, one of those which the true archæologist desires to preserve in the national Church as a part of the national history.

It is owing, perhaps, to these associations that the vicar recurred again and again to that strange period of the Puritan domination, which the clergy usually prefer to ignore, but in which he took a keen interest. Yet it curiously illustrates the difficulty that an Anglican clergyman finds in conceiving a national Church differing in its doctrines from his own, that while insisting that "the Church itself was neither disestablished nor disendowed," he could yet write in another place that "the national Church was disestablished and disendowed," and could even assert elsewhere that, from 1645 to 1660,

"the Church had no existence, except in the persons of scattered and oppressed members, who still clung to their proscribed faith and liturgy. The Church of the Puritans succeeded to the silenced Church of England,.....and for fifteen years Puritanism as the established religion of England was supreme."

The fact is that, as he admits, the nation did not break off "the ancient connexion between Church and State," but the national Church, or Church of England (as it still styled itself), became for the time Presbyterian or Puritan (whichever term is preferred), just as at the Reformation it changed, to whatever extent, its doctrines. But Anglicans, while insisting on its continuity, as the national Church, at the Reformation, are unable to grasp its similar continuity a century later. Yet even here the author's fairness is seen in his vindication of the Puritan clergy as a whole from the charge of illiteracy and low origin.

Among the curious out-of-the-way subjects on which these letters touch is the appearance among the island saints of a St. Urian, who seems traceable to the diocese of Évreux, and thence to Brittany rather than to any Celtic survival in this country. In his papers on Quarr Abbey, the most important religious house in the island, Mr. James ventured to correct Dugdale as to its connexion with Savigny; but he was mistaken. The house was not, as he imagined, really Cistercian till the "Order of Savigny" made over its English houses to Cîteaux. We may say, in conclusion, that these volumes will be indispensable to all those who are interested in the history of the island, as containing information industriously collected from scattered sources. We have no doubt that, at the time of their appearance, these letters did excellent work in quickening local interest in their subject.

Of the Decorative Illustration of Books Old and New. By Walter Crane. (Bell & Sons.)—Mr. Crane mentions that his book owes its origin to the three Cantor Lectures which he delivered before the Society of Arts in 1889; and though its development has been spread over seven years it retains traces of its source in a good deal of rhetoric, which seems a little superfluous and unbusinesslike now that it comes to be read instead of heard. The worst fault, indeed, of his book is that it conveys so little information. A few rather disconnected remarks on illuminated manuscripts, a few more on early printed books, some appreciative criticism of the book illustrators of our own day, and an abundance of pretty pictures—these are the contributions to his subject which Mr. Crane's work offers, and they are hardly satisfying. The author's good taste keeps him right in the remarks he makes about individual books, whether in print or manuscript; but he never

traces out the characteristics of a school or comes to close quarters with his subject. Even his pictures, pretty as they are, and, on the whole, very well reproduced, fail in any real sense to illustrate his book. This is, no doubt, partly due to the perversity with which, especially in the first fifty or sixty pages, they are scattered meaninglessly over a text with which they have nothing to do. But even if this were not so, the failure would remain; for the whole point of Mr. Crane's book, and the distinctive difference which separates it from Mr. Pennell's volume on 'Modern Illustrations,' also published in the "Ex-libris Series," is practically ignored. To quote Mr. Crane's own words, "purely graphic design, as such, unrelated to the type and the conditions of the page," does not come within his scope. Elsewhere, following Mr. Morris, he rightly substitutes the double page which a book presents when it is opened as the unit into which the picture has to be introduced in decorative harmony; but, unless we are mistaken, this unit is only shown complete in one of his illustrations, and there it is spoilt by the two pages not being accurately adjusted. Title-pages, of course, do not suffer so badly from this treatment; but to reproduce woodcuts divorced from the type with which they were designed to harmonize, and often reduced and inserted into a page quite different in character, is surely a violation of the very theory which Mr. Crane upholds. Nothing is more interesting in the study of early illustrated books of the best period than to mark how differences in the character of the type are almost invariably accompanied by differences in the technique of the woodcuts. Mr. Crane is by no means ignorant of all this; but he has taken no pains to illustrate it, and his work is thus rather an eclectic anthology of pretty pictures with sympathetic comments than a serious treatise.

M. Calmann Lévy publishes the *Souvenirs: L'Enfance*, of the painter Munkacsy, with what is described as a "preface" by M. Boyer d'Agen, and with a most striking and characteristic photograph of the painter. The so-called preface fills sixty-seven pages of the little volume, and is an unmeasured panegyric on the Hungarian painter. The recollections of childhood of the author himself are slight, and not of any considerable interest.

NEW PRINTS.

The artist's proof on vellum, one of a hundred and fifty (inclusive of a few on Japanese paper), which we have received from Messrs. Obach & Co., is taken from a plate, etched by Heer P. J. Arendzen, after Frank Hals's famous life-size, nearly three-quarters-length portrait of 'A Dutch Cavalier,' which is now at Hertford House. We congratulate the etcher on having achieved an extraordinary success in translating his original quite perfectly, and reproducing its firm and perfect draughtsmanship and Hals's massive and emphatic touch, which, without parting with the lucidity of oil-paint, imparts to his works the "squareness" of mosaics. Nor has he failed to render the brilliance of the picture, its breadth and simplicity, nor omitted any of the delicate embroideries and laces the cavalier adorned himself with. The original, as 'The Laughing Cavalier,' was No. 75 at the Academy in 1888. It is inscribed, "Æta. Suæ 26 A°. 1624." The date shows that the work belongs to the best period of Hals's art.

Mr. Lefèvre has sent us an artist's proof of Mr. J. C. Webb's plate in mezzotint after Mr. John Charlton's large picture 'The Lost Fox,' a hunting scene in a wood, where a party of riders ask a countryman, "Which way has he gone?" This excellent and careful print does justice to its original, especially to the horses and the charming figure of the mounted lady on our left, and is intended as a companion to 'The Poisoned Hound,' engraved after another work of Mr. Charlton.—Messrs. Frost & Reed send us an artist's proof of Mr. Scrimshire's plate 'The Ferry,' after Mr. E. M. Wimperis's picture, representing a rapid stream in a flat country, with a church, trees, and a farmhouse on one bank, a party disembarking on the other, and overhead a heavy storm impending. The print is a little sooty, but otherwise just to the picture, though the engraver's touch is heavy.

Mr. Rowland Ward has sent us an artist's proof of a mezzotint by M. E. Wehrschmidt, after the portrait by Mr. Lowes Dickinson of Mr. F. C. Selous. It was executed during Mr. Selous's visit to England in 1885, and presented to Rugby School by the late Tom Hughes. As is always the case with Mr. Dickinson's portraits, the picture is an undeniable likeness, well and solidly painted. The traveller stands in full light fronting us; he wears a brown felt hat on his head, and his right hand grasps the barrel of his rifle. Characteristically, he wears no shirt collar; the shirt is open at the neck, and the coat hangs loose on the shoulders. All Mr. Selous's admirers ought to be grateful to Mr. Dickinson for this portrait.

Rossetti, a good likeness-taker, and, when he chose to do his best, a beautiful draughtsman, engaged Browning to sit to him in 1855, when their friendship was still in its first glow after he had discovered the author of 'Pauline,' and listened to those enchantments of 'Bells and Pomegranates' which had so prodigious an influence upon him and the inner circle of his friends. The portrait which he took on this occasion is a head only in three-quarters view to our right, with the eyes in the same direction and the lips slightly set. It is bright in colour, clear and pure in its tonality on a green ground, and it measures 4 in. by nearly 5 in.; it hung in the painter's studio until his death. It is now in the possession of Mr. C. Fairfax Murray. Of this noteworthy work the Autotype Company has sent us an autogravure reproduction, of the same size, and, except that it is a little dark, a very desirable version.

From the Berlin Photographic Company we have a second instalment of those admirable reproductions from pictures at the Hermitage, St. Petersburg, the first group of which we have already noticed. As transcripts, those now before us surpass their forerunners, and we know no version of that masterpiece 'The Jewish Bride' of Rembrandt (No. 812), etched, engraved, or otherwise made, which approaches the one now before us. Indeed only the obscurity of the darker masses mars the fidelity of the rendering of the gladness of the girl's features, the modelling of her hands, the lucidity of the tones of her dress, and the wonderfully finished embroideries upon it. Almost as welcome is the portrait of Jeremias de Decker (827) in a tall Dutch hat, which casts a shadow with its broad rim upon his upper features, but leaves such wealth of light upon his cheek and nose as only Rembrandt ever painted. This transcript gives an admirable idea of Rembrandt's insight into his sitters, his searching, though recondite sense of humour, and his incomparable technique. The 'Portrait of Sobieski' (?), which is No. 811 in the Hermitage, represents to the life the truculent worthy, also in a fur coat and lofty cap, who stares defiantly at succeeding generations. Rembrandt's 'Meeting of David and Absolom' (1777)—both of them dressed in Turkish garments, with a Romanesque cathedral in the background!—barring the darkness we have mentioned, is quite a wonder in its way. When Rubens painted the 'Meeting of Perseus and Andromeda' (552) he introduced a most magnificent Pegasus, a piebald charger. The reproduction is so complete that the hatching with opaque pigments of Rubens's brush over the thin under-paint is easily seen and understood, while the modelling and the drawing leave nothing to be desired, from the sweeping touches used in delineating Pegasus's near hoof to the treatment (one of the most scientific examples of forthright handling that we know of) of the steed's expanded wings and flowing mane. Even the marks of corrected outlines are discoverable throughout, and another good point is the exact reproduction of the soft brilliance of the carnations of the somewhat obese Andromeda. Almost as good in the last-named particular is the flesh of the Child in Rubens's 'Madonna and Child' (1794). Finally, the print before us of Van Dyck's 'Susanna Fourment and her Daughter Catherine' (635) deserves high praise. This is the famous group from the Choiseul Gallery, formerly, but wrongly, supposed to represent Helena Fourment, the second wife of Rubens, a niece of Isabella Brandt, his first wife.

THE ROYAL ACADEMY.—WINTER EXHIBITION. LORD LEIGHTON'S PICTURES.

(Second Notice.)

Having criticized what we have ventured to call the tentative pictures in this exhibition, we proceed to examine the best of those which stand pretty much on one level. No. 1, *Moretta*, of which, by the way, there is a good engraving, is the bust of a brunette of a rich golden-bronze hue, such as Leighton loved to paint, in whose bronze-black (not blue-black) hair is set a dark red flower. These tints are rendered more powerful by the contrast afforded by the greyish white of the frill about her throat. The prophet-green of the background is delicately harmonized with the flesh and tresses, and the modelling of the flesh is as charming as it is broad, simple, and refined. Noteworthy, too, are the firmness and precision of the touch with which the forms of the lips and nostrils are depicted. In the half-length *Portrait of Mrs. F. P. Cockerell* (3) the flesh painting is of nearly equal value, although the lady is a pure and brilliant English blonde, with light brown hair, dressed in bright white silk with black trimmings. A dark blue flower in her bosom serves to complete the gay and homogeneous colour scheme of Leighton's devising—just as Moretta's red flower served in her portrait. Here the modelling of the flesh and the drawing (the visitor who can draw will fully appreciate the execution of Mrs. Cockerell's black trimmings) are delicate beyond praise, but the touch is broader. On the other hand, *The Vestal* (4) illustrates some of the weaknesses of Leighton's sentiment (it might almost be called sentimentality), and also of his technique, which in this case is almost feeble. Begun in the last month of the artist's life, it remains unfinished, and should be compared with the other *Vestal* (16) of 1883 (the original of a very popular print), a beautiful damsel, whose forms, however, are English rather than antique, and who wears, instead of a veil, a fine piece of white Indian embroidery. No. 16 is, in short, a very choice exercise in white, and the tones are delicate and silvery; but we care little for its sentiment.

Weaving the Wreath (6) belongs to a class of studies in colour and pure, strong, and soft rather than brilliant light, combined with really classical grace and types of physical beauty which are less eclectic than those Leighton mostly affected. The silvery lights upon her dress as well as its local colour assort finely with the bronze-like inner gold of her flesh. The dark green of the bay-leaves she is binding together is charming to those who enjoy its relationship to the pale amber of her tunic, while the deep tones of the figure and her very dark blue dress are most beautifully relieved against the warm and somewhat rosy white of the marble wall behind her. We could hardly praise No. 6 more highly than by saying that it is a work quite in Mr. Alma Tadema's vein; but it possesses greater breadth of tone and the coloration is simpler.

Browning pronounced *Hercules wrestling with Death* (7)

Worthy to set up in our Poikilé,

and perhaps Sir Bernhard Samuelson, to whom it belongs, will take the hint, and bestow the picture on the public gallery which is unfortunately being erected in the damp, smoky, and dreary region on the banks of the Thames. The design suffers signally from its association with the conventionalities of the Greek drama. In spite of the beauty of many of its elements, especially of the colour scheme, it sadly lacks spontaneity, and the art of the composition (a group of but too well-balanced members) is not artful enough to conceal itself, being, indeed, much less masterly than is usual with Leighton, who generally was an admirable composer, except when he was dealing with a scene on the stage, as in No. 62, where Count Paris visits the seemingly dead Juliet. The symmetry of the parts of No. 7, no less than the too great emphasis of its passion and the exaggeration of the expressions, is much too obvious. The colour scheme, fine as it is, is too Bolognese, to say nothing about its not harmonizing with anything Greek. The artist was, as we have said, hampered by the dramatized form of his theme.

So far, we have mostly considered Leighton as a colourist and designer, but we have said nothing of his dexterity in turning to account those resources which the felicitous imitation of nature, especially of textures and their varying brilliancy and tones, provides. Mrs. G. Holt's small whole-length of a little girl, which is rather timidly called a *Study* (8), furnishes ample proofs that he did not lack skill in methods of which Rubens is the great master. It is quite true that this is a sort of side issue, but we ought not to omit it, particularly as Leighton's position as a kind of arch-eclectic by no means implied that he ought to attempt to excel as a realist. Nevertheless, the child's rose-coloured satin is not only refined in colour, but it is among the most faithful pieces of painting *per se* that we know of. Its colour harmonizes most delightfully with the dark blue hanging behind the figure, and in that respect the picture may be classed with 'Weaving the Wreath.' The spiritual rapture which *Invocation* (9) expresses owes not a little to the singularly able manner in which the artist contrived to combine so much of realism as he cared to employ with his colour-scheme and the attitude of the tall, pale virgin who stands before us with both her arms upraised. In raising her arms on high she has lifted a part of her white robe. This being semi-transparent, and the strong daylight coming from the sky above the roofless interior of the temple, a sort of halo is formed round her head, while her features are chiefly illuminated by light reflected from the front of the picture, doubtless by the white marble wall which encloses the shrine. This reflected light imparts a singular charm to the wan and almost statuelike countenance of the virgin, and the purplish hue of her pallid lips is as true to the motive of the subject as the greyish-blueness of her eyes. Intense as the expression of her features is, their ecstasy impresses us all the more because the artist has adopted natural means to enhance the mystical aspect of the subject. In fact, eclectic as he was, Leighton seldom employed so much realism as in this case; and he never used it with more success. The fine drawing and modelling of the maiden's face, it may be added, redeem the more than questionable draughtsmanship of her arms and their by no means perfect proportions.

Mr. Aitchison's life-size bust of a dark-haired *Roman Mother* (11) is a study from the life, more than usually masculine for Leighton, and in its broad style and emphatic touch offering a sharp contrast to the subtlety of 'Invocation,' where every element at the command of the artist has been pressed into his service. "*Hit!*" (13) is a late picture, but the insight of the designer is thoroughly manifest in the attitude and features of the pupil, who, though delighted with his own success, is still surprised by it. The composition is most happy, but the figure and proportions of the man are less true than those of the youngster. The latter is a first-rate instance of the learning, sympathy, and accomplishments which the President brought to bear on painting adolescent figures.

The *Antique Juggling Girl* (15), well known by a charming print, is not felicitously named, because the beautiful nude girl who stands before us in front view is not, in the proper sense of the word, juggling. Although it may be hypercritical to demur to the drawing of her face, it is not excessive praise to say that the toning of her delicate carnations, shown as they are in a sort of half shadow, and opposed to the lighter and warmer curtain behind her, is as charming as it is subtle. Nor in the drawing and modelling of her figure is there any fault to be found, except that her right ankle seems a little thick, while her right hand is certainly too large. It hardly requires the knowledge of an artist rightly to perceive the beauty of her shoulders, her virginal bust, and the elegance of her flanks and lower limbs. Here Leighton profited by those studies of the antique which he never neglected, but which some people in our day pretend to undervalue, although, in fact, all they know about them is that they are difficult and also stringent tests of taste. Of course, one of the greatest tasks imposed upon the painter's skill was to succeed in placing the nude figure—standing in a half shadow as it is, and yet distinct in light reflected from the front and of no great strength (in this differing from the face of the devotee in 'Invocation')—so that, without positive shadows on any part, it appears solid and round, and is not "cut up" nor harshly defined against the lighter background, and yet there is no sacrifice of the golden and rosy tints of the youthful flesh.

The almost sculpturesque features and stately form of *Corinna of Tanagra* (17) show how great attention Leighton had devoted to those noble types of Greek sculpture which may be attributed to the year 480 B.C. and thereabouts, and which were more lifelike than the architectonic conventions of such buildings as the Parthenon—whether earlier or later matters not — permitted the artists of that epoch to employ. Apart from this, the look of the poetess is somewhat stern and majestic, and the grandeur of her aspect, apart from the self-control which the entire figure and, still more, the face emphasize, is quite worthy of Leighton's Greek models. In fact, this is one of his most successful exercises in style, a most precious element of art, which it has been truly said that he cultivated with greater zeal and had more knowledge of than most men in this country, or, for that matter, on the Continent either. The coloration is excellent, especially the face, and the intensely blue-black hair and the reddish amber of the robe which falls about her

> In great folds and laps of sculptor's work.

Mrs. Leathart's *David* (18), a work nearly thirty years earlier than 'Corinna,' and yet not, relatively speaking, belonging to Leighton's youth, serves to show the artist's power of dealing with real, not theatrical tragedy. The design is as complete as it is pathetic, its purpose being expressed by the simplest means: the single figure clad in the darkest, most mournful blue, not only harmonizes with, but forms a mass with, the lurid greyness and impressive gloom of the enormous clouds which, as they roll apart, reveal the splendid sunset, which gives expression to the otherwise aimless flight of the doves, and is the only brilliant element in the colour and tone schemes. Here, as we have already seen in other instances of Leighton's ability to grasp the whole of his themes, everything is made to subserve the expression of the motive of the design; there is not a superfluous feature; even the fact that David has taken off his crown and placed it at his feet helps the painter's purpose without in the least degree intruding upon the majestic mournfulness of his picture. *Sister's Kiss* (19), which, intentionally or by a happy chance, hangs next to 'David,' displays quite a different side of the President's powers. It is an idyl as delightful and blithe as it is pure, while, as before, every element is adapted to the ruling motive of the whole, from the glowing sunlight of the landscape background to the bright and rich light green of the elder girl's dress. Every one will admire the taste and skill which not only selected the colour of this dress, but adapted it so delicately to the contours of the girl's shoulders, bust, and waist, and thus at once expressed the suppleness and the grace of her figure. The vivacity and pretty imperiousness of the child who caresses her are as happily rendered as her own tender and willing submission.

The large and ambitious *Cymon and Iphigenia* (20), now belonging to Mr. Quilter, was painted more than twelve years ago, and we described it at some length as it stood on the easel in Kensington before it was sent to the Academy of 1884. It stood there alone then, and was the most important work Leighton had finished since the 'Daphnephoria' of 1876. We have now, alas! to consider it with regard to the whole of his life's labours. Always reckoning 'Daphnephoria' as his masterpiece, we are disposed to place Mr. Quilter's picture next to it, for the harmony of the subject and its treatment is more distinctly manifest than in most of the works we have already noticed. The fair huntress forms the central point of the composition. She is from head to foot flushed in rosy light, and this circumstance emphasizes the *abandon* of her attitude. Her companions, clad in darker draperies; the figure of Cymon, dressed in dark red and closely wrapped in his mantle; the dim landscape beyond, the low ridges of which catch the first rays of the just-risen moon, are all employed, not only to help the chiaroscuro of the picture, but to aid in the expression of a fine design which thus becomes homogeneous and complete. As a piece of painting *per se* the figure of Iphigenia may challenge comparison with any of Leighton's achievements of the same sort; the brush power employed on the overhanging foliage of the tree behind the sleeper is exemplary; the way in which the enormous disc of the newly rising moon emerges above the level horizon of the sea is a most impressive point, and worthy of Leighton at his best; it is, too, a capital instance of his ability to use natural phenomena to suit his purpose, and almost equal in value to those vast cloud masses, flushed by sunset, that impart so much grandeur to the picture of *Clytie* (22) which hangs close by.

Fine-Art Gossip.

On the 18th inst. there will be a meeting of members of the Old Society of Painters in Water Colours in order to elect new members and associates of the body.

Messrs. Christie, Manson & Woods sold on the 30th ult. the following pictures: Sir J. Reynolds, 'Lady Charlotte Johnstone,' 110*l.*; W. Peters, 'An Angel taking the Spirit of a Child to Heaven,' 153*l.*; Lucas van Leyden, 'The Adoration of the Magi,' 231*l.*

We are glad to learn that, despite the desire of the local authorities to widen part of Bow Road by demolishing Bow Church, it has been decided not to entertain the proposal to that effect.

The interesting collection (unique of its kind) of antiquities formed by the late Rev. Montague Taylor, exhibited at South Kensington in 1862, and more recently at the Burlington Fine-Arts

Club, will shortly be offered for sale at auction by Messrs. Christie, Manson & Woods.

A Correspondent writes :—

"There seems to be little doubt that the Dean and Chapter of Peterborough contemplate pulling down and rebuilding the central and southern gable of the west front of Peterborough Cathedral in addition to the northern gable, which has been already removed. With this end in view, the Dean and Chapter have invited the members of Council of the Royal Institute of British Architects to inspect the works in progress at the west front, although they refused to allow a deputation from the Society for the Protection of Ancient Buildings to have access to the building for the purpose of taking particulars for a specification of works necessary for the consolidation of the north gable. The Institute of Architects, as a body, look favourably on works of restoration, and as no fewer than seven members of the Council, together with the President, Mr. Geo. Aitchison, and four vice-presidents, have presented an address to Mr. Pearson, the architect to the Chapter, it is not difficult to surmise the object of the Dean and Chapter's invitation to the Institute and the probable outcome of the visit of the Council to Peterborough."

If the Dean and Chapter imagine that any value attaches to the pronouncements of the heterogeneous body that meets in Conduit Street, they most egregiously mistake. The editor of the *Builder*, no doubt having given assurance of being an advocate of destruction, has also, it seems, been "admitted to view."

A new picture by one or more of that composite group of painters we recognize under the name of Lenain has been added to the Louvre. It is the gift of M. Stéphane Bourgeois. It hangs near Poussin's 'Ravissement de St. Paul,' and represents a 'Réunion de Famille.'

At Athens the excavations of the Greek Archæological Society on the northern slopes of the Acropolis have brought to light some steps cut in the rock, leading to the Acropolis itself, through a small entrance known since 1885. This is the lower part of the staircase which was used by the Arrhephoroi for their descent from the Acropolis to the city during the Panathenaic feasts, and by which the Persians, according to Herodotus, crept up to the citadel.

The International Art Exhibition, which is to take place this year at Copenhagen, will be the first of the kind ever held in Scandinavia.

MUSIC

THE WEEK.

Queen's Hall.—The New Symphony Concerts.
St James's Hall.—Monday Popular Concerts.
Garrick Theatre.—'The Valkyrie.'

There is already but little doubt that the new series of Symphony Concerts, inaugurated by Mr. Robert Newman at the Queen's Hall last Saturday afternoon, will become a success artistically and substantially, for the room was quite full, a circumstance probably without parallel at the first of a series of orchestral performances. Opportunity was taken to introduce Alexander Glazounoff's Symphony in B flat, No. 5, Op. 55. The music of this comparatively young Russian composer, who was born at St. Petersburg in 1865, is not altogether unknown here, for two of his suites have been heard, and perhaps minor pieces. The Symphony in B flat is one of his latest efforts, for it was composed in 1895, and published last year. There is little distinctively Russian in the first three movements, but there is much Wagner, and something of Mendelssohn and Dvoràk. Far more of Glazounoff's nationality is displayed in the fiery and barbaric *finale*, with its strongly marked rhythm and strenuous orchestration. Another symphony by the same composer is to be produced at one of the forthcoming Philharmonic Concerts. Much of last Saturday's programme was devoted to Schubert, the items including the Unfinished Symphony in B minor, the Overture and Entr'acte in B flat from the 'Rosamunde' music, all superbly played by Mr. Henry Wood's orchestra, and three songs well rendered by Mr. Watkin Mills.

Schubert was again prominent at last Monday's Popular Concert, the programme commencing with the splendid Quartet in G, too rarely performed, owing to the greater popularity of the companion work in D minor, which, though exceedingly fine, is on the whole inferior to the work in G. Perhaps its "heavenly length" is against it, but it can never be heard without a feeling of intense admiration. Still greater is the String Quintet in C, Op. 163, composed in the last year of the composer's life, and by some regarded as the finest piece of chamber music ever written. The combination of instruments—that is to say, two violins, viola, and two violoncellos—is singularly effective, and the magnificent work was perfectly interpreted by Lady Halle and her usual associates. Songs were contributed with commendable taste by Miss Bertha Salter, whose contralto voice is steadily developing.

The performance of Wagner's 'Valkyrie' in English by the Carl Rosa Company at the Garrick Theatre was extremely creditable, although Wagner's score was sadly mutilated. Miss Alice Esty sang and acted charmingly as Sieglinde, Mr. Hedmondt was quite as praiseworthy as Siegmund, and Mr. Ludwig could not have been easily surpassed as Wotan. The Brünnhilde was Mlle. Rita Elandi, perfectly capable as a vocalist, but scarcely possessed of the physique for such a part. Miss Kirkby Lunn as Fricka and Mr. A. S. Winkworth as Hunding did well, and there was very little fault to find with the general performance under Herr Richard Eckhold. The stage arrangements, nevertheless, were far from being equal to Wagner's directions.

Musical Gossip.

It seems that the projected autumnal series of Philharmonic Concerts are arranged for the same Thursday evenings which are occupied by the Henschel performances. This clashing should be avoided if arrangements can be made to that effect.

Mlle. Giulia Ravogli has been studying oratorio under Miss Anna Williams, and will appear at the Chester Festival in the forthcoming summer in 'Elijah' and Dvoràk's 'Stabat Mater.'

The next series of concerts by the Musical Guild are fixed for Tuesday evenings, February 9th and 23rd and March 9th and 16th, at the Kensington Town Hall.

Mr. Frederic Lamond's third pianoforte recital at St. James's Hall on Tuesday afternoon was very sparsely attended, and it is somewhat curious that a Scottish pianist so richly gifted should be ill supported. Most certainly Mr. Lamond's rendering of Schumann's Fantasia in C, Op. 17, could not have been easily surpassed for sentiment, fluency, and intellectual feeling. There was, however, rather too much of the virtuoso as opposed to the artistic element in the scheme.

We desire to call attention again to the Music Section of the Victorian Loan Exhibition to be held at the Crystal Palace from May until September next. In addition to the exhibits and in indirect connexion with the Handel Festival there are to be festivals of choral societies, school celebrations, and various concerts of British music, vocal and instrumental.

A great success has been won by Miss Muriel Elliot, the very clever young English pianist, in Berlin, where she has given within the last few weeks an orchestral concert (at which she played three concertos) and also two recitals. English music and musicians seem to be making steady progress in the Fatherland.

Mr. Leonard Borwick had the misfortune to lose his father by sudden death last week. Mr. Borwick is perhaps the most gifted of English living pianists, and his sad bereavement will be much regretted by his many friends.

The London branch of the United Wagner Society announces that it must diminish its labours during the present year, owing to the decreasing number of members. A conversazione can, therefore, not be promised, and funds are requested for the completion of the issue of the master's prose, which, it is calculated, will extend to the end of 1899. To this extent the Society may fulfil a useful mission ; after that it may properly dissolve, for Wagner needs no more advocating in art circles. His many-sided genius is now fully recognized in every direction.

A concert is to be given on the 1st of May in the Queen's Hall, in aid of the Caxton Convalescent Home at Limpsfield. 1,000*l.* is required to free the home from debt.

Handel's oratorio 'Hercules,' which has not been performed in London for many years, was given for the first time recently at Leipzig by the Riedel Verein, the version rendered being that of the well-known Handelian scholar Dr. Chrysander, who has done so much in the interests of the Anglo-Saxon master's works.

So many Schubert Centenary celebrations have been given during the past few days that reference to them all would be impossible. It may be said here, however, that the hundredth anniversary of the Viennese composer's birth has been worthily kept in many places where during his life he was scarcely known.

PERFORMANCES NEXT WEEK.

Sun.	Orchestral Concert, 3 30, Queen's Hall.
—	National Sunday League, 'The Creation,' 7, Queen's Hall.
—	Queen's Hall String Quartet Concert, 7 30.
Mon.	Popular Concert, 8, St. James's Hall
Tues.	Mr F Lamond's Pianoforte Recital, 3, St James's Hall.
—	Stock Exchange Orchestral Society's Concert, 8 Queen's Hall.
—	Musical Guild Concert 8, Kensington Town Hall
Wed.	Ballad Concert, 3, St James's Hall
—	Royal Amateur Orchestral Society's Concert, 8, Queen's Hall.
—	Mr Gompertz's Concert, 8 15, Queen's Hall
Thurs.	Royal Academy of Music Organ Recital, 3, Queen's Hall.
—	Mr Frank Oliver's Concert, 8 Queen's Hall
—	The Strolling Players' Orchestral Concert, 8 30, Queen's Hall.
—	Royal Choral Society, 'Elijah,' Albert Hall
Fri.	Hampstead Popular Concert, 8, Vestry Hall, Haverstock Hill.
—	Miss Eleanor King's Concert, 8, Steinway Hall.
Sat.	Popular Concert, 3, St. James's Hall
—	London Ballad Concert, 3, Queen's Hall
—	Madame Else Mathis's Concert, 3, Queen's Small Hall
—	Mr Michael Balling's Lecture and Recital on the Viola Alta, 7 30, No 20 Hanover Square
—	Promenade Concert, 8, Queen's Hall

DRAMA

THE WEEK.

Lyceum.—Revival of Wills's 'Olivia.'
Olympic.—'The Free Pardon,' a Drama in Four Acts. By F. C. Philips and Leonard Merrick.

It is always pleasant to welcome a revival of the 'Olivia' of W. G. Wills. That work furnishes an admirable instance of adaptation, is very touching and pathetic, and supplies Miss Terry as the heroine with one of her best characters, if not the best character in which she has been seen. Since it was first produced at the Court Theatre, March 30th, 1878, it has been frequently given, and always with Miss Terry as Olivia. A lovelier or more affecting impersonation has not been witnessed,

and it has lost now apparently nothing of its tenderness, juvenility, and grace. As Sir Henry's accident prevents him from taking the part of the Vicar, that character has been entrusted to Mr. Hermann Vezin, the original exponent. Mr. Vezin gives it once more with the crystal lucidity of his style, and with a beauty of elocution by which it profits. It has not the warmth and colour of Irving, nor quite the tenderness either. We were once inclined to regard that tenderness as excessive, a heresy we now recant. Nothing in the remainder of the cast calls for notice, the general performance being scarcely up to Lyceum traditions.

On the strength of one situation which is ingenious and novel, 'The Free Pardon' escapes condemnation, and even claims a measure of consideration. Feeble enough is the thread of the story, the characters are conventional, and the effects have been anticipated. Not wholly new is, indeed, the situation to which we have alluded. The means by which, though a perfectly innocent man, Eric Annesley, ex-officer of Lancers, has found himself branded as a patricide and sent to consort with thieves at Portland, need not be told. At Portland, however, he is at the moment when a fog and an *émeute* among the convicts give him an opportunity, of which he avails himself, to escape. His flight is directed to the hut in which dwells Mrs. Twentyman, formerly a lady's-maid in his family, and now wife of one of the warders. By her he is cheerfully sheltered, fresh clothes are given him, and means are found for effecting his escape to the mainland. At the moment when all is ready Twentyman returns. He is under deepest obligation to the fugitive, in whose regiment he has been, and by whom his life has been saved in action. Will gratitude or duty prevail? Who shall tell? Mrs. Twentyman at least will not trust him, and she gives the signal concerted on for Annesley to escape. Her hesitation and confusion, the fact that the door of her bedroom is locked and the key cannot be found, and the signal she has been giving rouse the warder to a jealous fury, and he brands his wife as an outcast. The door is then burst open from within, and the escaping prisoner surrenders himself. He has heard the dispute and the accusation, and he will forego the meditated and all but accomplished escape rather than leave in doubt the fair fame of the woman who has sheltered him. This scene is fresh, well worked, and sympathetic. Had the play been all up to this level it would have deserved warm recognition. Most of it, however, is conventional, and portions of it are trivial. It was decently, but not remarkably acted. The matter of chief interest in the performance was the assumption by Mr. Abingdon (whose line is usually confined to villains) of a light-comedy part. The experiment was not wholly a success.

Sophocles and Shakspere (Cambridge, Macmillan & Bowes) is the title in brief of a prize essay in Latin by Mr. L. Horton Smith, now published as a book. The author compares the tragic art of the two poets with considerable ability. The obvious lines of difference are mostly followed. Sophocles's celebrated comparison of himself and Euripides is here, and, we believe, generally mistranslated. He did not say that he "represented men as they ought to be," but "as they ought to be (represented)." Generally Sophocles is not such plain sailing as Mr. Horton Smith suggests. The use of prose and verse in Shakspeare (pp. 68–70) is well treated, but we miss an adequate apology for his coarseness and the turgid stuff of his inferior plays. Some other positions here taken up need considerable modification to be tenable. To talk of the three styles of Shakspeare may be convenient, but they are no more clearly made out than in the case of Wagner. The book is overloaded with references, many as unnecessary as the five to *Notes and Queries* for the origin of a Latin tag on p. 54.

Dramatic Gossip.

'The Prodigal Father' of Mr. Glen Macdonough, imported from America and produced by Mr. John S. Clarke at the Strand, seems to have been partly inspired by 'Tartarin of Tarascon.' We have at least the spectacle of a man honoured by his compatriots as an explorer of remote and unvisited regions, whose travels have not extended beyond the country houses visited by a too fascinating "star" of the music-halls. As the heroine of the piece, Miss Florence Gerard reappeared in London, as did Mr. Charles Collette, who gave an eccentric picture of a journalist. Mr. Harry Paulton was the hero. The whole is trivial and extravagant, but was received with boisterous applause. Miss Gerard also played in 'A Merry Christmas,' a not very brilliant adaptation of 'Je dine chez ma Mère.'

Miss Violet Vanbrugh is recovering under the influence of rest, and will, it is hoped, shortly reappear with her husband on the stage.

This evening will be given at the Lyric the long promised performance of Mr. Wilson Barrett's new drama 'The Daughters of Babylon.'

'Nelson's Enchantress' is the title of the new play in which Mrs. Patrick Campbell and Mr. Forbes Robertson will appear at the Avenue on Thursday next.

The 'Princess and the Butterfly; or, the Fantastics,' is the title of a new five-act comedy by Mr. Pinero, which will be produced at the St. James's.

After playing at Boston with great success, Mr. Tree is expected in England, where he will be met with the intelligence that he is again a father.

At the St. James's Theatre the part of Phœbe in 'As You Like It' is now sustained by Miss Ellis Jeffreys.

Mr. and Mrs. Kendal began at Cambridge on Monday a country tour, which is intended to last until May, when they hope to reappear in London. In their repertory are Mr. Grundy's comedy 'The Greatest of These' and Mr. Allen Upward's new play 'A Flash in the Pan.'

'A Dramatic Legend,' by Ernst von Wildenbruch, is to be performed at the Hoftheater, Berlin, on March 22nd in honour of the centenary of the birth of Kaiser Wilhelm I.

The death is announced at Berlin of Dr. Ed. Jacobson, who was one of the most prolific *Possendichter* of Germany.

To Correspondents.—W. S.—T. E. Y.—J. P.—Miss K.—T. O.—M. A. S.—received.

A. C.—We cannot undertake to answer a question quite outside the scope of the paper.

No notice can be taken of anonymous communications.

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February 11, 1897.

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ANNUAL REGISTER, 1895.—APOLOGY.—The attention of the Editor has been called to a very serious error (occurring on page 408) respecting the proceedings arising out of the Dean poisoning case at Sydney, New South Wales. It was there stated that Mr. Crick—the junior partner in the firm of solicitors who were conducting Dean's case—had been tried for perjury and sentenced to fourteen years' penal servitude. Mr. Crick, on the contrary, was acquitted, and the Editor takes the first opportunity of expressing his sincere regret that this mis-statement—for which there were no grounds—should have appeared in the 'Annual Register.' The passage has been cancelled, and no more copies of the volume will be issued containing this serious—but wholly unintended—reflection upon Mr. Crick's reputation.

LIONEL ROBINSON, Editor 'Annual Register.'

MISS MATHILDE COHEN (otherwise MATHILDE BLIND) deceased. Pursuant to the Law of Property Amendment Act 1859. NOTICE IS HEREBY GIVEN that all Creditors and other persons having any claims or demands against the estate of Mathilde Cohen (otherwise Mathilde Blind) late of The Poplars, 20 Avenue-road, Regents Park, Middlesex, and of 96 Belgrave-road, Middlesex, deceased (who died on the 26th day of November 1896 and whose will was proved in the Principal Probate Registry of the High Court of Justice on the 28th day of January 1897 by Charles Rowley, Robert Singleton Garnett and Alfred Moritz Mond, the Executors therein named), are hereby required to send the particulars in writing of their claims or demands to me the undersigned, one of the said Executors, on or before the 22nd day of March 1897, after which date the said Executors will proceed to distribute the assets of the said deceased among the persons entitled thereto having regard only to the claims and demands of which they shall then have had notice and they will not be liable for the assets of the said deceased or any part thereof so distributed to any person or persons of whose claims and demands they shall not then have had notice.

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LITERATURE

The Fall of the Congo Arabs. By Sidney Langford Hinde. (Methuen & Co.)

As Mr. Hinde has resumed his earlier profession and is now medical officer in the British East African Protectorate, he must not be held responsible for some faults in this account of his experiences as a warrior in the Congo Free State. Had he been within reach of proof-sheets he would probably have filled up gaps and corrected slips in the narrative, or seen, at any rate, that names were not misspelt. To call Dr. Parke, the friend who induced him to enter King Leopold's service, "Dr. Park" is a harmless error; but such mistakes as the writing of "Fivé" for Fiévez, the name of one of his most distinguished colleagues, are misleading. These, however, are small blemishes in a highly interesting and instructive book. Baron Dhanis's bald official report of his campaigning between 1892 and 1894, hitherto the only authentic source of information on the subject, is here amplified and supplemented by his English companion, and from the two accounts, read together, a clear notion can be obtained of the ugly business described in them.

Neither Baron Dhanis nor Mr. Hinde tells the story from its beginning. It would be interesting to know much more than has yet been published on the question how the Congo State's quarrel with Tippoo Tib and other so-called Arabs with whom it entered into partnership in 1887 arose and developed. The feud had grown desperate before the end of 1889, when Inspector Fiévez achieved what was supposed to be a great victory over Tippoo's followers near Stanley Falls; and only harm came to the Congo State from the numerous little expeditions, pacific or punitive, under MM. Delcommune, Le Marinel, and others, which ensued. Though State officials resided till they were killed off in the so-called Arab strongholds, they were unable, even if they tried, to check the slave-raiding propensities of the masters of the situation, and it is clear that all efforts to control or get profit out of the one-sided alliance merely added to the troubles of the State. It was not so much to open the way to Katanga in the south as to avert a threatened march on Leopoldville and the overthrow of all which was left of King Leopold's authority in his African dominions that Capt. (now Baron) Dhanis was sent on the expedition of 1892.

Mr. Hinde was one of the Europeans enlisted for this or similar work, but, being detained at Leopoldville, he was only in time to join Capt. Dhanis at Lusambo, on the Sankurru, when the first campaign was nearly over. Tippoo Tib's principal agent in this district, Gongo Lutete, had been repulsed in several encounters, and was preparing to transfer his allegiance from Tippoo to the State. Gongo Lutete, then about thirty years old, 5 ft. 9 in. in height—"a well-built intelligent-looking man, with a brown skin, large brown eyes with very long lashes, a small mouth with thin lips, and a straight, comparatively narrow nose," also with "extremely dignified manners" and "a way of never letting any one forget that he was a chief"—appears to have been a favourable specimen of the cannibal Bantus whom the Belgian invaders denounced as Arabs so long as they were at war with them, and welcomed as patriotic allies as soon as they came to terms with the State:—

"Gongo Lutete was born in Malela, and was by blood a Bakussu. He had himself been a slave, having as a child fallen into the hands of the Arabs. While still a youth, as a reward for his distinguished conduct and pluck on raiding expeditions, he was given his freedom. Starting with one gun, at eighteen years of age, he gradually collected a band of brigands round him, whom he ruled with a rod of iron, and before long became Tippu Tib's chief slave and ivory-hunter. He established himself at N'Gandu on the Lomami, holding part of Malela for Sefu, and by raiding gradually extended his influence to the westward, which brought him into conflict with the State. Capt. Descamps first, and Baron Dhanis afterwards, defeated him. After the defeat by Dhanis, in April, 1892, he came to the conclusion that it was no use fighting any longer against the State; and since the Arabs for some time past had paid him neither for his work nor for the ivory he sent them, he determined if possible to make peace with the State on his own account. This was a wise decision, as there is no doubt that the Arabs were both afraid and jealous of his power, and would probably before long have assassinated him."

Unfortunately for Gongo, his "wise decision" only staved off assassination for a year or so. Taking service under Capt. Dhanis in September, 1892, and placing at the State's disposal his own horde of five or six thousand fighting men, besides inducing other native chiefs and hordes to join the State army—which comprised but three or four hundred Hausas and other black troops from the West Coast, under perhaps half a dozen European officers—Gongo rendered loyal and efficient help to Capt. Dhanis. Without his help, or its equivalent, the whole expedition would probably have failed. "Gongo Lutete exceeded his compact with us," says Mr. Hinde, "and it is due in great measure to his care and pluck that we were successful during the first half of the campaign." But in September, 1893, on what appears to have been a trumped-up charge, based on a "rumour that Gongo was plotting to assassinate the Commandant," in which, according to Mr. Hinde, "we placed no faith whatever," he was made prisoner by the officer in charge at Ngandu. On receipt of this news at Nyangwe, Mr. Hinde was hurried off to investigate the matter. But he was too late. Three days before his arrival Gongo had been "tried" and sentenced.

"When, after the court-martial, poor Gongo was told that he would be shot the following morning at eight o'clock, he appointed Lupungu his successor, and when left in his cell hanged himself with a rope plaited from part of his clothing, to avoid the disgrace of a public execution. Unfortunately, he was discovered before life was extinct, and was cut down and resuscitated, and, as soon as he was sufficiently recovered, marched out and shot."

No mention of this treacherous treatment of "our brave and faithful ally" is made in Baron Dhanis's official narrative, nor does it seem that the executioners were so much as reprimanded. Lupungu, however, was allowed to succeed his father in the chieftainship, and Nzigi, Gongo's eldest son, was, in accordance with his wishes, sent to school in Belgium, "to undo the evil effects of his Arab teaching."

In language that is all the more picturesque because it lacks polish Mr. Hinde recounts the difficulties and the successes of Capt. Dhanis's advance—after he had gone from Lusambo to Ngandu and there secured Gongo's co-operation in September, 1892—against the forces collected by Tippoo Tib's son Sefu at Nyangwe, and, after Sefu had been defeated and Nyangwe had been occupied in March, 1893, against Kasongo, which was surprised and easily captured in April:—

"Kasongo was a much finer town than even the grand old slave capital Nyangwe. During the siege of Nyangwe, the taking of which was more or less expected, the inhabitants had time to carry off all valuables, and even furniture, to places of safety. At Kasongo, however, it was different. We rushed into the town so suddenly that everything was left *in situ*. Our whole force found new outfits, and even the common soldiers slept on silk and satin mattresses, in carved beds with silk mosquito curtains. The room I took possession of was eighty feet long and fifteen feet wide, with a door leading into an orange garden, beyond which was a view extending over five miles. It was hard, on waking, to realise that I was in Central Africa, but a glance at the bullet-holes in the doors and shutters, and a big dark red stain on the wall, soon brought back the reality. Here we found many European luxuries, the use of which we had almost forgotten: candles, sugar, matches, silver and glass goblets and decanters were in profusion. We also took about twenty-five tons of ivory; ten or eleven tons of powder; millions of caps; cartridges for every kind of rifle, gun, and revolver perhaps ever made; some shells; and a German flag, taken by the Arabs in German East Africa. The granaries throughout the town were stocked with enormous quantities of rice, coffee, maize, and other food; the gardens were luxurious and well planted; and oranges, both sweet and bitter, guava, pomegranates, pineapples, and bananas abounded at every turn."

The Oriental civilization that the conquerors found in Kasongo contrasts strangely with the barbarism they had passed through, and proves that, if the so-called Arabs did much harm to the natives by their slave-raiding, their rule was not altogether pernicious. It is noteworthy that the natives for the most part, instead of welcoming the conquerors as deliverers, resented their intrusion, and had to be freely shot down and otherwise severely handled before the new

masters of the country were able to establish their authority. There were good reasons for the natives' distrust of the new-comers. Though the "Arabs" were ruthless slave-raiders and may have killed many natives for every one they caught, employed as a carrier of ivory to the eastern markets, and there disposed of, they were generous rulers of those whom they allowed to live and trade with them. Slave-raiding, indeed, seems to have been but one, and not the chief, means to the end they had in view. They were here engaged on more or less successful empire-making to the west and north of Lake Tanganyika, similar to that which earlier adventurers of the same mixed race and Moslem faith had achieved in what are now British and German East Africa, and in the districts around Lake Tchad and up to the Sahara, with whose occupants the English and the Germans, as well as the French, are now in contact. In breaking down—if they have broken down—the "Arab" dominion in Eastern and Southern Congoland, the Belgian intruders have substituted for it no new or better form of civilization. They have, rather, introduced fresh sorts of barbarism. Gongo Lutete, whatever may be said in his favour, and yet more his followers, were mainly induced to join forces with the Belgian intruders by the opportunity thus afforded for preying upon their neighbours and feasting on the abundant supply of human diet provided for them. One of the excuses put forward by Mr. Hinde for the cannibalism of his associates is that, by the prompt eating up of all the dead bodies left on a battle-field, the survivors were saved from pestilence. But this is hardly a satisfactory apology for the loathsome practice, which, on Mr. Hinde's showing, is greatly encouraged by such promiscuous and widespread warfare as he took part in. According to his account, the military and other operations of the Congo State have given a new taste to tribes not previously initiated in the delights of man-eating, and have quickened the appetites of others. In Mr. Hinde's book there are many passages like this, which follows his account of the capture of Nyangwe :—

"For three days we saw nothing of Lutete, and I learned afterwards, when talking over affairs with him, that during this time he had not left his own quarters; the sights in his camp were so appalling that even he did not care to put himself in the way of seeing them unnecessarily. He told us that every one of the cannibals who accompanied him had at least one body to eat. All the meat was cooked and smoke-dried, and formed provisions for the whole of his force and for all the camp followers for many days afterwards. A volunteer drummer who had been with us for some time disappeared, and we imagined had been killed. A day or two afterwards he was discovered dead in a hut by the side of a half-consumed corpse—he had apparently over-eaten himself, and had died in consequence."

Capt. Dhanis thought that he had crushed the power of the "Arabs" by his successes in March and April, 1893, and he spent some months in attempts to bring the natives into subjection; but several skirmishes and more serious engagements had to be fought near Stanley Falls and elsewhere, and when Rumaliza, who had assumed command of the "Arab" forces after the defeat of Sefu, attempted to recover Kasongo in October, all the available forces of the State were required to make head against him. The fresh campaign lasted till January, 1894, when a chance shot from a new Krupp, which had arrived and was being tested, reached a magazine in the "Arab" camp, and caused an explosion. In the turmoil that resulted vast numbers of the enemy were killed and the rest dispersed. Soon afterwards Capt. Dhanis considered himself justified in reporting that the whole country had been delivered from "Arab" tyranny, some 70,000 foemen having been killed in the process, in addition to the losses on his own side, and that the authority of the State had been finally established. What really happened is not recorded either by him or by Mr. Hinde.

Mr. Hinde's plain-spoken and gruesome narrative concludes with an account of an expedition on which, when the war was over, he was sent to explore the upper waters of the Lualaba. In the opening chapters he tells something about his earlier experiences between Boma and Lusambo, and especially at Leopoldville. Even in that would-be centre of Belgian civilization he found nothing to admire. "The station was badly supplied with provisions, and, as a consequence, both the white and black men were thoroughly out of health." The natives of the district who prowled about Leopoldville and its outskirts made up for lack of other diet by body-snatching in the cemetery, and such other cannibalism as was within their reach. The blacks in the service of the State, most of them brought from the West Coast, and many from the British possessions, were more squeamish or more under restraint; but the control over them appears to have been mainly exercised in compelling them to work, and punishing them for not working, whether they were ill and ill-fed or not.

"Prisons, in the present state of the country, are almost an impossibility, and the substitute used of chaining the men in gangs is not only detrimental to health, but is in every way pernicious and abominable in the extreme, and should certainly not be used for any but dangerous criminals. When half a dozen or a dozen men are chained in a row, and have to work, rest, eat, and sleep without being ever free of the chain for weeks and sometimes months together, their health naturally gives way. Commandant Dhanis was so convinced of the harm done by this treatment, which often incapacitated a man from work for months afterwards, that he practically abolished the chain in his district."

Baron Dhanis has the reputation of being more humane, as well as a better soldier, than some of his brother officers in the Congo Free State, and the general policy of the State is said to have been improved since Mr. Hinde was in its service. But Mr. Hinde's admissions and revelations disclose a condition of affairs in which there was certainly signal room and need for improvement, and his statements are all the more suggestive because he is evidently anxious to speak as well as he can of his former employers and companions.

Schopenhauer's System in its Philosophical Significance. By William Caldwell, M.A., D.Sc. (Blackwood & Sons.)

In the last few years the growth of Schopenhauer's fame has been rapid and extensive enough to fulfil even the most sanguine of his own prophecies. Never did any writer repeat the "Exegi monumentum" with a greater show of arrogance, and never, at any rate in the sober annals of philosophy, has such a confident prediction been more speedily realized. There is something in the boisterous common sense of certain of Schopenhauer's views which recommends him to the practical English mind, and therefore it is not strange that it was England which provided the earliest stimulus to the growth of his reputation in his own country. As long ago as 1853 John Oxenford's article in the *Westminster Review*, as everybody knows, first drew the attention of English readers to the misanthropic sage of Frankfort, who was railing equally at Hegelian transcendentalism and Anglican bigotry, denouncing Hegel as a charlatan, and suggesting that anti-clerical missionaries should be sent over to England with the works of Strauss in one hand and Kant's 'Critique' in the other. The article had the incidental effect of revealing to the Germans that they had a man of genius among them whom they were unduly neglecting. But although Schopenhauer's name was thus introduced to English readers in his lifetime, it was twenty or thirty years later, when he had passed away and his character and his writings had been the subject of violent discussion on the Continent, before English and American readers began to take more than a languid interest in him. It is only in the last ten years that that interest has become deep and general, thanks to translations, first of his chief treatise, and then of his more popular and brilliant minor writings, supplemented and enforced by a great number of expository and critical articles in reviews and magazines, and by one or two brief biographies. In Germany there have been several attempts at a formal estimate of his whole philosophical achievement; in France M. Th. Ribot published in 1885 an excellent little work on the main aspects of his theory; but no English writer has hitherto devoted himself to an exhaustive criticism of the value of his entire system. It has been reserved for Dr. Caldwell to undertake this work. A writer who has had a Scotch training and is Professor of Philosophy at an American university is in a position to gain a hearing on both sides of the Atlantic, and the present volume, the outcome of lectures delivered at Edinburgh three years ago, is certainly worth the close attention of all who are attracted by Schopenhauer. In its scope and treatment it offers a striking testimony to that philosopher's actual hold on the thought of the generation; and while it supplies an interesting view of the intrinsic value of his doctrines, it also indicates some prevalent misconceptions in regard to them.

Dr. Caldwell states in his preface that his aim has been, not to put together an exposition, or even an exposition and criticism, of Schopenhauer's philosophy, but

rather to connect his teaching with some few broad lines of philosophic and general thought, and, as far as he can, with some few broad principles of human nature. It must be plain, however, that to test Schopenhauer's philosophy by any of the broad principles of human nature is, if the process be properly performed, to subject it at once to the severest and most practical of all criticisms. Dr. Caldwell has also gone a long way in the direction of effective exposition by drawing largely on translations from Schopenhauer's works, more particularly on certain little volumes of selections from the 'Parerga.' Of the criticism here offered it must be said that it is always acute and well informed, and often powerful and even eloquent. But the treatise as a whole would reveal its value far more readily and be far more interesting and readable if it were not so long. It is surely possible to test Schopenhauer's philosophy by the broad principles of human nature in fewer than five hundred large pages, even though they be swelled by a great number of quotations. Nor would the literary effect of the volume be otherwise than increased if Mr. Caldwell had retrenched the somewhat perplexing exuberance of his argument. "The half is more than the whole"; "le mieux est l'ennemi du bien": these familiar proverbs are nowhere more applicable than in the art of exposition and criticism, and above all in exposition and criticism devoted to philosophical subjects. The general defect of Dr. Caldwell's treatment is that he no sooner establishes a clear proposition in regard to some feature of Schopenhauer's thought than he obscures it again by writing round it. This is a defect that to some extent originates in the very acuteness which imparts a value to what he says, but it also argues a certain neglect of the truth that a man may be too thoughtful to be entirely lucid.

In making a protest against the foolish and superficial opinion that the exaggerations of Schopenhauer's philosophy are to be attributed to his character, and that his theories are to be explained by his own disposition, Dr. Caldwell strikes the right note at the outset. No philosophy deserves more serious and intelligent study, for Schopenhauer's system marks a turning-point and begins an era, in a sense not less real than that in which a similar assertion may be made of Kant. In proclaiming that the substance of being was not thought, but will—that will was the infinite and immanent source of all the phenomena of the world—Schopenhauer took a step in advance of all previous philosophers. Dr. Caldwell marks this significance of Schopenhauer's system by saying that it is his service to have reversed the whole process of German philosophy, and to have looked at man from the side of irrational action and passion, to which the Kantian ethics and the Hegelian dialectic had paid little attention. He also points, with entire justice, to the difficulty of reconciling Schopenhauer's view of passion and instinct as the fundamental reality with the glowing language in which he speaks of genius.

Dr. Caldwell makes frequent reference to what he describes succinctly as the philosopher's "illusionism," a term, however, to which he does not always appear to assign exactly the same meaning. At one moment it represents the tendency to regard knowledge, and even the subject which knows, as merely phenomenal—a tendency which comes in the end to make everything seem to be a phenomenon of everything else; at another it is used as equivalent to a negative attitude towards life and the world; at another moment, again, it is merely the baffling of desire, the unreality of all ideals, that seems to be covered by the word. Schopenhauer made great attempts to escape from this illusionism, and in so far, as Dr. Caldwell observes, he was an inconsistent idealist. Into all the bearings of the question on which Dr. Caldwell here touches it is impossible to enter. It is enough to say that he discusses not only Schopenhauer's, but all idealistic theory with really great ability. Nor is he less interesting in the way in which he indicates the steps by which Schopenhauer's philosophy practically became a metaphysic of the redemption of the individual will from its own misery and that of the world.

One of the best chapters in the book is that on the "Philosophy of Art," which, with especial clearness, brings out the fact that it was more of the insight which art affords than of the artistic sense for beauty that Schopenhauer treated. For the philosopher art was vision into the world of things and the life of men—a view which stands in very close connexion with his general theory of genius. Here, perhaps, more effectively than in any other part of his treatise does Dr. Caldwell indicate the conflict between the will and the idea in Schopenhauer's system.

In the passages in which he declares that Schopenhauer had a good deal of contempt for history and historical analysis, Dr. Caldwell indulges in some interesting reflections on the consequences of this defect on the part of the philosopher. In the first place, it made him, says Dr. Caldwell, fail to realize the historical antecedents of some of the elements in his own system. It would have been well if Dr. Caldwell had indicated the elements to which he alludes, as Schopenhauer's knowledge of the history of philosophy is commonly used for the very purpose of showing how well his theories agree with the teachings of the best of his predecessors. Secondly, the defect is alleged to have prevented him from properly appreciating the fact that thought as well as will is operative in the world, and that men have shown the greatest enthusiasm and self-denial, not merely for material, but also for intellectual and ideal wants. There are many passages scattered through Schopenhauer's writings in which he appreciates this fact to the full, but he has his own explanation and justification of it, neither of which is in any way invalidated by a contempt for that mere transition of events which was all he could perceive in history. That he looked upon history not as a progressive revolution, but only as a constant reshaping of old and permanent elements—like the groupings of the bits of glass in a kaleidoscope—cannot be advanced as a proof that he failed to recognize either the antecedents of some parts of his own system or the play of ideals in human society. Dr. Caldwell asserts that Schopenhauer was unable to regard history as the manifestation of *rational will*, and that this inability led him into certain difficulties. Schopenhauer, who denied that history in general could be so regarded with any real consistency, would probably have replied that to maintain the theory would lead to difficulties still worse.

Mingled with his discussion of Schopenhauer's views, particularly on the value of life, Dr. Caldwell advances many pleas and arguments which may be used in arrest of pessimism. He is of opinion, and rightly, that to employ this term as an adequate characterization of the philosopher's system is misleading. Schopenhauer himself undoubtedly attached as much importance to the positive aspects of his system as to the negative. Still, his pessimism remains, and it is part of Dr. Caldwell's duty to combat the extreme form which it takes. To approach the world, he says, in the proper spirit is to find it new and full of significance; and if Schopenhauer writes at times as if he held this comfortable doctrine, it is because he is wise in spite of himself. Of how many of us, philosophers and philistines, may not the same be said?

The Káfirs of the Hindu-Kush. By Sir George Scott Robertson, K.C.S.I., British Agent, Gilgit. Illustrated by A. D. McCormick. (Lawrence & Bullen.)

The country known as Kafiristan is specially interesting—to explorers and geographers because it is little known and difficult of access, and to others because what information we have points to a country wild, inhospitable, and mountainous, inhabited by a race who, in spite of the pressure of fanatical proselytizing Mohammedans greatly exceeding themselves in numbers and better armed, had till recently maintained their independence and secured the respect of their foes. In addition to this, whilst the men were brave, the women were said to be fair, and by tradition the people are of European descent, claiming a common origin with the warriors of Alexander the Great.

This remote country is mentioned in history from time to time. It was invaded by Timur in 1398 on his way to India. The Emperor Baber was on its borders in 1514. In 1604 or 1605 the Jesuit traveller Benedict de Goes went that way towards Cathay, and recorded that when between Peshawar and Jalalabad he heard of a country to the north called "Capperstam," whose people were hostile to Islam, wore black clothes, made and drank wine, and had temples. In 1809 Mountstuart Elphinstone procured information through a certain Mulla Najíb, and recorded that "the Kafirs were celebrated for their beauty and their European complexions. They worshipped idols, drank wine in silver cups or vases, and spoke a language unknown to their neighbours." In recent times some slender additions to our knowledge of the country and people have been made by various persons, amongst whom Major Biddulph, who was political officer at Gilgit, in an interesting book called 'Tribes of the Hindoo Koosh,' has devoted a few pages to the Kafirs. His remarks confirm generally

what Elphinstone and others had recorded, and he mentions their gods, sacrifices, and dancing. But perhaps his most suggestive remark is that the Russian Terentieff "has confidently asserted that they [the Kafirs] are incontestably of Slav origin, and the natural subjects of the Czar"! Col. Tanner, who was for some time on the border of the country, observed a similarity between their speech and that of the people of Laghmán, Kohistan, and Dehgán; he described their dress, noticing specially the boots of markhor skin with a band of hair or fur below the calf. He further mentioned among their furniture *kát*, a cot or bedstead, and *stá*, a stool, a peculiarity of this race with which Europeans can sympathize being that they sit on a stool, instead of squatting on their heels in the manner common to the ordinary Indian. After hearing Col. Tanner's paper read Col. H. Yule remarked that when Kafiristan was explored the Geographical Society might close its doors. Mr. McNair, who was employed in the topographical survey of India, appeared next on the scene. He claimed to have entered the country on the Lutdeh side, though this has been denied by Sir George Robertson with somewhat scant courtesy as having "no other base than his bare assertion." In 1885–6 Col. (now Sir W.) Lockhart and his party entered the upper part of the Bashgul valley, but left after a very short stay; and he was followed some five years later by Dr. Robertson, whose interesting paper, read to the Royal Geographical Society in 1894, has been expanded into the portly but handsome volume under notice.

Its author joined the Indian medical service in 1878, and has seen field service in Afghanistan; he has also done duty with a mountain battery and as a civil surgeon. Whilst thus employed his opportunity occurred. A pioneer was wanted for the purposes of the frontier policy of the time, and for this class of work a doctor possesses special qualifications. To a knowledge of his profession, which is decidedly useful in conciliating semi-savages, he unites more or less scientific attainments with the power of making simple observations and recording information. Robertson was selected and sent to Kafiristan; he served also as surgeon to the Agency at Gilgit, and in 1892 was placed in charge of the Chitral mission, Capt. Frank Younghusband, well known as an explorer, being one of the members. At first all was quiet, the visit of the Hon. G. Curzon being, perhaps, the chief excitement; but early in 1895 troubles arose which involved the well-known defence. For his services during the operations Dr. Robertson was made K.C.S.I.

Having thus briefly sketched his career, we must return to Kafiristan. In 1889 he ascertained that the Kám tribe were on good terms with Chitral, whose chief exercised an acknowledged suzerainty. This influence was used to facilitate a short visit to Kámdesh, whence he returned accompanied by a Kafir. Sir George's idea—an excellent one—was to persuade some of the headmen to accompany him to India and see the wonders of that land, whilst at the same time he and they would learn to understand each other, and information useful for a second and longer stay might be acquired. But the headmen were suspicious, and deputed a man of no importance, for the sufficient reason that if he were killed or enslaved it would not matter much to the tribe. The party appears to have had a delightful journey through Kashmir to Calcutta, and Sher Malik, the Kafir, might have visited England, for Dr. Robertson came to London to refit. Returning thence, he met Sher Malik at Srinagar, and, apparently about the end of July, 1890, started for Kafiristan. Chitral was reached by the middle of September, after a lamentable accident when crossing the Indus at Bunji: a boat was swamped, several men were drowned, and many things brought from London were lost. The chief of Chitral opposed another visit to Kafiristan, and it seems, when he found Dr. Robertson determined to go, that he used many devices to frustrate the expedition. A good deal of trouble and some danger resulted, but both were surmounted by the judicious and resolute front which the doctor showed, of which several instances will be found in his book. We gather that this second visit lasted a little more than a year, and that he left Kámdesh on October 22nd, 1891.

It is admitted with regret that the work of exploration was incomplete and that the prospect of returning to finish it is now remote, but the result of the experience gained is thus recorded:—

"The first thing is to try and impress their [the Kafirs'] minds with the idea of a strong personality. Geniality and grave kindness of manner are as valuable as anything like buffoonery or 'chaff' is hurtful. The Káfirs would at times shout with laughter at good-tempered ironical remarks of a very simple kind. With an excitable people, such as they are, perfect coolness and command of the temper when they are effervescing or clamouring are indispensable. Ignorance of the language spoken has its advantages as well as its drawbacks. It is even necessary sometimes to assume a greater ignorance than you possess. On more than one occasion at Kámdesh, a furious conclave has been completely discomfited by my quietly bringing a chair, sitting down in a convenient position, watching the proceedings with a sympathetic interest for a few minutes, and then turning to my book.....Truthfulness is very important. The Káfirs used to test my word by coming back a week or two after they had been told stories of things which appeared marvellous to the verge of impossible in their eyes. They would with assumed ingenuousness revert to the former conversations, and would cross-examine me with great skill. I always took care that numbers and other facts never varied in my answers.....A greater mistake cannot be made than to strive unduly to win the affections of the people. The thing itself is practically an impossibility. If you retain their respect and confidence, and possibly their gratitude also, nothing more is necessary."

This is all excellent, and there is much interesting detail concerning the character of the people, their habits, and curious religious ceremonies; we are, however, bound to say that the greater part of the information about the Kafirs is rather a confirmation of what had already been gathered than an addition to our knowledge, and to the geographer the results of the expedition are somewhat disappointing. Many places mentioned in the text are not to be found in the map, which is, perhaps, on too small a scale. The volume is heavy to hold, and has no fewer than 658 pages, royal 8vo.; it would be much improved by judicious arrangement and compression. The common fault of not being precise in dates is committed throughout — thus the reader is constantly told that on the next day, or a few days after, or on the 7th, or on October 14th, certain events happened; but to find out in what year, or even in what month, involves provoking waste of time and unnecessary trouble. Again, whilst there is much comparatively unimportant detail, information on many points of interest is wanting. For example, were the routes followed surveyed, were observations useful for map-making taken, or are the villages merely placed by guess? Are the markhor similar to those of Kashmir, or do they resemble the variety found in the hills west of the Indus? Also a great deal has happened in Kafiristan since 1892 concerning which Sir George Robertson might surely have been able to tell us something of interest without violating a reasonable and praiseworthy reticence in respect to matters which are still the subject of negotiation. The illustrations are generally so clever that some detail concerning them would have been acceptable. Both portraits and landscapes have an air of fidelity not easily accounted for unless they were taken from nature; but as Mr. McCormick was never in Kafiristan he must, presumably, have worked from photographs, and it would be interesting to know whether the results are as faithful as they appear. The absence of an index is a great blemish in a book of this class, which has more than ephemeral interest, and it would be well, if another edition is required, to supply the defect. These remarks, however, are made in no carping spirit; author, artist, and publishers have successfully combined to produce an ornamental book, a notable addition to those concerning the countries in the decreasing zone between the English and Russian empires.

The Sacred Tree. By Mrs. J. H. Philpot. (Macmillan & Co.)

The author of 'The Sacred Tree' affords the reviewer an unfair advantage by the dangerous candour of her preface. She "lays no claim to scholarship, independent research, or originality of view." Indeed, her work is, more or less, a summary of Robertson Smith, Mannhardt, and Mr. Frazer's 'Golden Bough,' with references to Bötticher and others. While confining herself to the religious aspects of trees and vegetation, Mrs. Philpot warns her readers not to "undervalue the significance of the parallel facts from which" those of tree worship "are severed" in her volume.

As the book lays no claim to novelty, and is but a well-written, well-printed, and well-illustrated summary for the general reader, we may take the opportunity of asking whether the vegetable origins of religion are not being overdone. The *idolon specus* of the mythologist is to work with a single key where a bunch is necessary. We have seen the ark, the serpent, the ancestral ghost, the totem, the sun, the dawn, the stormcloud, the sky, the air, used and abused. Jehovah has been reduced, in origin, to an old gravestone. Now it is the

turn of "the simple fruits of the earth," as Mr. Pumblechook says. Of course Mr. Frazer, like the lamented Mannhardt and Robertson Smith, knows well that "vegetation spirits" are not everything. Mrs. Philpot also knows it, but the general reader, finding "vegetation spirits" as prevalent with her as the sun and the dawn with Prof. Max Müller, or thunder with Schwartz, or lightning with Kuhn, or the *crépuscule* with Ploix, or the ark with Bryant, may think that here is the real key to all mythologies, the vegetable. Mrs. Philpot says, "According to Mr. Farnell, the latest writer on the subject, the chief gods of the Greeks were, in their origin, deities of vegetation." Alas! even the latest writer is not necessarily right. The gods are of unknowable origin. Zeus was not a turnip, nor Ares a corn-stalk. The gods, indeed, have arboreal attributes, "Dionysus in the tree," and so on; but they have also bestial, lunar, solar, aërial, and spiritual attributes. The origins no man knows; the gods are masses of accretions, the germ of the nucleus is a mystery. We can readily discern and disengage this or the other attribute in a god, but we have seen far too many theories of origins go where the roses go. The vegetation theory is overblown — it will follow the ark and the dawn.

Two points may be noted where Mrs. Philpot shows a deficient critical sense. The divining rod, she thinks, following "R. Smith," is "a superstition cognate to the belief in sacred trees," and she goes on to marvel that "people calling themselves educated" employ "dowsers." But they do it because they find it pay! Mrs. Philpot says, "It is not necessary to discuss the credibility of their assertions, or to formulate a theory to account for their success." Surely it *is* necessary. For if the dowser succeeds, as he does, in a sufficient percentage of cases to make people find it worth while to employ him, then the chances are that his empirical success, due to a traditional method accidentally discovered, and not connected with tree worship, is the origin of his process. Twigs are not the only things employed. The Tartars use a bench (Tylor), and if that be a relic of tree worship, so is table-turning. Indeed, the Thibetans are said to substitute tables for divining rods. Some English dowsers use nothing but their bare hands. Again, if the divining rod is "mentioned in the Vedas," the exact reference is surely worth giving. A Lady Noel is quoted as a successful amateur dowser (*Quarterly Review*, xliv. p. 373). The article might be Sir William Hamilton's if he ever wrote in a Tory journal. Lady Milbanke, Byron's wife's mother, also "dowsed." Dr. Hutton tested Lady Noel with success. The Chinese use peach-tree twigs in a kind of *planchette*. The wood chosen usually has some superstitions attached to it, but any wood will do as a vehicle of automatic action, real or feigned. The casual discovery of this fact, not tree worship, is the origin of the divining rod.

Once more we felt a presentiment that Robin Hood would appear as "originally a representative of the vegetation spirit," like Osiris and every one else. Our prediction is fulfilled. The evidence adduced by Mrs. Philpot is that Robin "is spoken of in an old book of 1576 as King of the May." What old book? And how can a casual remark of 1576 be proof as to the *origin* of a hero known, not as King of the May, two hundred years earlier? Prof. Child, in his essay on Robin in his great edition of the ballads, has surely exploded the attempts to mythologize the kindly outlaw of Sherwood Forest.

Mrs. Philpot's work gives the general reader, who "does not go very deep into these subjects," a glance at the conclusions of her masters. If the general reader only remembers the fugitive nature of all theories that are pushed too far, he will be entertained and even instructed. At more Mrs. Philpot does not aim.

NEW NOVELS.

Lady Jean's Son. By Sarah Tytler. (Jarrold & Sons.)

The defect in Sarah Tytler's eighteenth century romance is the unnecessary mystification of the famous "Douglas Cause" by the employment of fictitious names. Why, when in other details the facts are followed, should Archibald Stewart, the successful claimant, be called "John Drummond," or the Duke of Hamilton figure as "Andrew Douglas of Douglas Place"? This seems an unfortunate departure from the usual practice of "historical novelists." Yet in her main purpose, the presentment of Edinburgh society in the third quarter of last century, it must be admitted that the author has succeeded. We see the old town in its picturesque mixture of roughness and magnificence, and its close juxtaposition of classes, from which its native aristocracy is not yet eliminated. Here lived Mrs. Cantrips, of Kittlebasket, at the very top floor in the Covenant Close; and here we find the formal Mr. Simon Erskine, advocate, with his large family of noisy lads and lasses, on whom his nineteen-year-old daughter, gentle Jeanie, spends her care, subduing her simple inclinations for pleasure, even her hopes of marriage, for their sakes. And it is on the plain-stanes of this city that we find our friend Jeanie aforesaid, walking with her intimate, Lady Marget Elliot, of the "Teviotdale" family, on their way to the Parliament House, in which both have a personal interest. For Lady Marget, the beauty of her day, is as good as pledged to young Jock Douglas, the defender in the great succession case, and a certain red-haired masterful Davie Elphinstone, his junior counsel, is looking to success therein to bring him nearer to the hand of gentle Jeanie Erskine. Both girls are well drawn and well contrasted, both genuine and ardent in their love, and both held back, the one by her social instincts, which compel her to tear Jock from her heart if he is declared to be an impostor, the other by the filial duty which her easy-going, but imperious father takes for granted. There are several good scenes in the book: the farewell minuet which Jock and Marget dance with stifled passion at their hearts; Jock's interview in the kitchen of Jeanie Burnet, the cadie's wife, with the old Frenchwoman who claims to be his mother; and the dismission at his own instance of Marget's elderly suitor, so "sprush and wise-like for his age." It is also to be noted that the dialect is generally idiomatic, and handled with merciful discretion.

Blind Bats. By Margaret B. Cross. (Hurst & Blackett.)

The reader who is weary of social problems and the relations of the sexes as he mostly finds them in modern fiction may turn with relief to a pleasant, unemotional story such as 'Blind Bats.' The complications and misunderstandings that arise in the development of the romance might have found place in a novel fifty years ago; but they are told in so fresh and sprightly a manner that the reproach of dulness is inadmissible. Barbara Plowden, a little soured by the discovery that her first youth and her ballroom popularity are alike deserting her, seeks compensation in the care of her dead sister's child, and is outraged to find that the child has been left in other hands. Certainly at this period Miss Plowden is, as Kitty's guardian remarks, "hasty and uneven-tempered," and not a person at all suited to rear the young. But when once her quick wits and good heart have overcome a disposition to rudeness, it is impossible to withhold sympathy from so attractive a personality. How the difficulties in her path are finally surmounted the reader may discover for himself, and the fact that the solution is pretty obvious early in the book will not detract from the pleasure of its perusal. Miss Plowden, with her large and intelligent experience of life, forms an amusing contrast to the Girton girl who, from the platform of intellectual superiority and the depths of her enthusiastic stupidity, preaches morality to her "elegant senior." The characters, especially those of the women, stand out with commendable clearness, and there are touches in the story which prove that Miss Cross is a careful observer of human nature.

L'Amour Dominateur. Par Madame Hector Malot. (Paris, Flammarion.)

Madame Malot gives us a rare picture of a real woman. Her heroine is not at all a perfect woman. She is at bottom selfish, and accordingly not really good; but she is certainly not bad all round. Above all, she is a true woman, the best side of whose nature has never been called forth: a childless duchess of great wealth, never taught by life to learn to live for others. Irregular in her conduct in a second love at thirty, from a mistaken sense of dignity due to her married love at twenty for her dead husband; irregular in her conduct in a third love at forty, from yielding to the habit of letting herself be mastered by the desire for man's affection, she remains as a character throughout true to life, though not life of the best type. Of course, it will be seen from what has been said that this is not "a book for girls," but it is full of interest for those grown people who, without caring for a plot, seek for the truthful development of real character.

Sur les Ruines. Par Maurice Paléologue. (Paris, Calmann Lévy.)

M. Paléologue is a decidedly clever writer whose books are too strong for the ordinary taste, but who will probably increase his

popularity among his special public by his present volume. It relates only the somewhat stale history of the relations of a sensual man and a sensual woman, where the man tires and the woman does not, and where the woman is more absorbed in the one object than the other partner. But the story, though a common one in French novels, is told in a fashion far above the average of these productions.

The Preservation of Open Spaces and of Footpaths, and other Rights of Way: a Practical Treatise on the Law of the Subject. By Sir Robert Hunter. (Eyre & Spottiswoode.)

From the widely interesting character of its subject this work calls for a longer notice than ordinary law books require in a lay journal. Its appearance is opportune, as, thanks to the labours of the Commons Preservation Society and other kindred associations and to the numerous cases relating to encroachments upon commons which have within the last thirty years been before the courts of law, the public now feels a deep interest in commons and their preservation. A reference to some recent statutes, such as the Commons Act, 1876, and the Law of Commons Amendment Act, 1893, shows that this interest has been strong enough to have already influenced legislation. Sir Robert Hunter's qualifications for handling the matter may be estimated from the fact that, as he says in the preface, he has for thirty years lent his aid in the direction of the movement for securing the preservation of open spaces,

"in the earlier days in a professional capacity, and more recently as a member of the various societies now existing to protect the public in this relation."

The author's aim, in his own words,

"has been to bring together the provisions of the law which bear especially upon the use of the rural districts for purposes of recreation. Owing to the constant growth of large towns and to the increasing facilities for escape from their smoke and noise, the importance of rural England as a recreation ground for all classes becomes more obvious and is more fully realized every day. So far as the author is aware, no attempt has yet been made to give an account of the principles upon which the enjoyment of the many and varied beauties of England is recognized by law. The present volume is an attempt to supply that deficiency."

The work is divided into two parts: Part I. treats of commons and other open spaces, and Part II. of footpaths and other rights of way. There are also lists of the statutes and of the reported cases referred to in the work, and eight appendices setting forth among other things provisional orders for the management of certain commons and other documents and memoranda germane to the subject of the book. Part I. comprises twenty-one chapters, the most important of which seem to be the second, treating of the enclosure of a manorial common by the lord of the manor, and the thirteenth, which is devoted to the enclosure of a manorial common by the authority of Parliament. In chap. ii. the power of the lord of a manor to appropriate to his own use waste lands of the manor over which his freehold tenants and other persons possess rights of common is considered. Before the Statute of Merton (20 Henry III., c. 4) the lord of a manor seems to have had no right to enclose any part of the waste land of the manor so as to deprive the commoners of their rights of common over it. But the statute just mentioned gave authority to the lord to enclose or "approve" part of the waste, provided the remainder was sufficient for the use of the freehold tenants of the manor and was conveniently accessible for them. The Statute of Westminster the Second (12 Edward I., c. 46) extended the privilege so bestowed so as to make it available against "neighbours" or other persons entitled to right of common, as well as against the freehold manorial tenants. Much litigation arose out of these enactments—litigation which has extended down to our own time. One of the best known of the modern cases is that of Smith *v.* Earl Brownlow. Possibly some of our readers may remember the rather sensational circumstances of that case. By virtue of the authority which he supposed he possessed under the Statute of Merton and the Statute of Westminster the Second Earl Brownlow, as lord of the manor of Berkhamstead, in the year 1866 enclosed a large part of Berkhamstead Common, by erecting iron fences which shut out the commoners from the part enclosed. Early one morning in March Mr. Augustus Smith, one of the persons entitled to rights of common, sent down from London by special train some two hundred men provided with implements for uprooting and removing the iron fences, and by seven o'clock the same morning the work was completed. Litigation followed. The Earl brought an action against Mr. Smith for trespass, and Mr. Smith instituted a suit in equity against the Earl, asking for an injunction to restrain him from interfering with the commoners' rights. The action, we believe, was abandoned. In 1867 the Earl died, and the suit was revived against his successor in the title and estates, and a perpetual injunction as asked for was granted against the defendant, who had failed to show that so much of the waste as had been left to the commoners was sufficient for their use. It is now, however, provided by the Law of Commons Amendment Act, 1893, that no enclosure by a lord of a manor shall be carried out under the ancient statutes above mentioned without the consent of the Board of Agriculture; and such consent is not to be given unless the Board are satisfied that the enclosure would be for the benefit of the public.

In some manors, where custom authorizes such a step, enclosure of parts of the manorial wastes may be effected by grants from the lord of land to be held as "copyhold." But now, under the Copyhold Act, 1894, such grants must be made with the approval of the Board of Agriculture, and their consent is only to be given on the condition we have mentioned.

The above modes of enclosure were of limited application, and were, of course, quite inappropriate when it was proposed to enclose a whole common. In this case the only mode of proceeding formerly was by private Act of Parliament, and by this means, during last century and the early part of the present century, a vast quantity of waste or common land passed into individual ownership. In the year 1845 a public general Act was passed, providing machinery for facilitating enclosures. In pursuance of that Act, commissioners, who were styled Enclosure Commissioners, were appointed, and under their auspices during the next five-and-twenty years many enclosures of commons were effected. During the same period, however, a change was silently taking place in the mind of the public with respect to the enclosure of commons, and in the year 1876 it had gone so far as to lead to the passing of the Commons Act, 1876, an Act which, without repealing the General Enclosure Act, provided an alternative method of dealing with commons—that of their retention and regulation as open spaces. The Enclosure Commissioners are now represented by the Board of Agriculture, and the consent of that Board, as well as the approval of Parliament, is necessary before an enclosure of a common can take place, the consent of the Board being granted only in case they shall be of opinion that the enclosure would be for the public benefit.

In Part I. there are also important chapters on the waste and commonable lands of a forest; on the powers of local authorities to prevent enclosures by the lord of the manor; and on village greens.

Part II. of Sir Robert Hunter's book treats of the nature of footpaths; of the obstruction of footpaths and the remedies for such obstruction; of the stoppage or diversion and of the repair of footpaths; of highways and roadside waste; of foreshore and cliffs; and of rivers and lakes.

Whilst this work will be a valuable addition to the library of the practising lawyer, it should prove of much use to members of county councils, district councils, &c.; and by intelligent laymen in general many of its chapters will be found of much interest.

On p. 9, in the quotation of the third section of the Law of Commons Amendment Act, 1893, we notice a small error, "assented" for *acceded*, and on p. 15, in the quotation of the same section, another small error, "and" for *or*.

RECENT VERSE.

The keen interest attaching to *Songs of Travel* (Chatto & Windus), the latest volume of Mr. R. L. Stevenson's verse, is less literary than biographical, more of the heart than of the intellect; and yet for that, too, it is full of a fine and rare charm. Though it teems with thought bearing in it the germs of a true philosophy, it is, above all things, a record of the heart and soul of one whom we love and have lost—a fit pendant to the cherished Vailima letters. In these poems the idea reigns supreme; form is matter of accident mainly—anyhow, a thing of small account. One turns the pages with the lingering tenderness of one who reads, in the autumn of life, old letters written in life's maytime. In spite of—or perhaps because of—the carelessness of form, the inmost thoughts of a great heart here lie bare before us. The man who, perhaps, more than any writer of our time has won not only critical admiration, but personal love, from thousands who never saw his face or held his hand, here sets forth for us the faith that was in him:—

IF THIS WERE FAITH.

God, if this were enough,
That I see things bare to the buff,
And up to the buttocks in mire;
That I ask nor hope nor hire,
Nut in the husk,
Nor dawn beyond the dusk,

Nor life beyond death:
God, if this were faith?

Having felt thy wind in my face
Spit sorrow and disgrace,
Having seen thine evil doom
In Golgotha and Khartoum,
And the brutes, the work of thine hands,
Fill with injustice lands
And stain with blood the sea:
If still in my veins the glee
Of the black night and the sun
And the lost battle run:
If, an adept,
The iniquitous lists I still accept
With joy, and joy to endure and be withstood,
And still to battle and perish for a dream of good:
God, if that were enough?

If to feel, in the ink of the slough,
And the sink of the mire,
Veins of glory and fire
Run through and transpierce and transpire,
And a secret purpose of glory in every part,
And the answering glory of battle fill my heart;
To thrill with the joy of girded men,
To go on for ever and fail and go on again,
And be mauled to the earth and arise,
And contend for the shade of a word and a thing not seen with the eyes:
With the half of a broken hope for a pillow at night
That somehow the right is the right
And the smooth shall bloom from the rough:
Lord, if that were enough?

Here is no careful sandpapering, no elaboration of epithet overlaying the utterance of the soul, no smooth perfection such as Tennyson wrought in his

—— far-off divine event
To which the whole creation moves.

It is the cry of a naked human soul, and to our soul it pierces straight. There are many noble thoughts to linger on in these pages, and much sadness of a kind that is noble too. Perhaps the finest poem that Stevenson ever wrote is this, which all who love Stevenson treasure as his last poetic utterance:—

Blows the wind today, and the sun and rain are flying,
Blows the wind on the moors today and now,
Where about the graves of the martyrs the whaups are crying,
My heart remembers how!

Gray recumbent tombs of the dead in desert places,
Standing stones on the vacant wine-red moor,
Hills of sheep, and the homes of the silent vanished races,
And winds, austere and pure.

Be it granted me to behold you again in dying,
Hills of home! and to hear again the call;
Hear about the graves of the martyrs the peewees crying,
And hear no more at all!

This again is no wrought work of "jewels five words long," but a human document "drenched in flesh and blood." With the brain of a genius Stevenson had the heart of a little child; like a child he showed his heart to the world, and the world, reverencing his genius, yet loves him best for the heart that was not afraid to trust its inmost secrets to his brother men.

At the first reading it seems as though 'Poems of Love and Death' would have been an apter title than *Poems of Love and Life* for Mrs. G. Colmore's little book (Gay & Bird), for the poems are as sad as they are sweet. But when one has read it again (and to a second reading it tempts irresistibly) one sees that those who mourn in Mrs. Colmore's verse sorrow not as those who have no hope, and that a passionate belief in immortality underlies her saddest poems. These seem, if we may say so without impertinence, to be mainly personal, and are written with a delicate charm and a lucid candour that go straight to the heart. Happy phrases are not infrequent; the general level of the verse is high, and here and there it rises to real poetic strength. 'On the Pavement' is a powerful poem on a miserable subject. The dirge entitled 'Three Weeks' has a poignant pathos all its own. The dedication of the book helps to explain the sadness of its tone, but it is no ignoble sadness, and no one can read this little volume without feeling that he has been permitted to draw very near to a soul full of high ideals and beautiful faith—probably the author herself would be the last to guess how near.

In his *Ballads of Brave Deeds* (Dent & Co.) the Rev. H. D. Rawnsley has produced a book which it is difficult to appraise justly; for the heroic deeds of which he writes are in themselves so moving that it is impossible not to be moved by the sympathetic record of them in verse. The real test, no doubt, is to compare Mr. Rawnsley's treatment with the bare newspaper narratives which he quotes at the end of the book. He does not always gain by the comparison; but, on the other hand, there is scarcely an instance in which he has spoilt the savour of a fine deed in his telling. Not to have done that is to have done much; for the prosaic accidents through which heroism becomes heroic are easily cheapened, easily made ridiculous, by an undue emphasis here, an undue wordiness there. Mr. Rawnsley's previous verse had not prepared us for the amount of skill which he has shown in such narratives as "Well done, 'Calliope'!" or 'In a Battery.' He has certainly written not merely with enthusiasm, but with taste; there are moments when his admiration of some grace or goodness of homely men, some half-ignorant heroism, gives him a touch of real fineness; and he is never guilty of the unpardonable error of writing coldly about matters which must appeal to the emotions or be without possible appeal.

Mr. A. E. Legge's *Wind on the Harpstrings* (Humphreys) has a pretty title, and the book has, moreover, a nice green cover with gold letters on it, and a title-page with black print quite large and legible, and after it a prefatory note that he who runs may read. Then follow the poems, which may be those of a second Dante—again, they may not; for Mr. Legge and his publisher have taken care that this point shall not be settled by any reader of normal vision. The poems are printed in type which is an insult to the eyesight even of a spectacled generation. We protest against this fine print, recalling as it does the Lord's Prayer written within the bounds of a sixpence; and we protest in the most vigorous and practical manner by declining to try our eyes over a problem which, after all, may not be worth the solving.

Miss Laura G. Ackroyd in *Homer's Wine, and other Poems* (Roxburghe Press), is unassuming, judges herself (as she shows by her final verses) quite justly, and is able to do really pretty work—too facile, indeed, but not without thought, observation, and a certain command of language. Her verses for and about children are charming; and she is always at her best when she is not trying to be passionate, or romantic, or elaborate. At times she finds a really original image, as in the last lines of 'A Twilight Etching':—

Across the gleaming Road three anchored ships
Sway to the tune of sucking waves, that o'er
Their keels with endless lappings murmur deep
Low secrets, kissing oft with baby's lips.

That is something observed; and ladies who write verse do not often observe anything with so attentive an ingenuity.

Sir Henry Parkes, too, like Miss Ackroyd, is unassuming. His *Sonnets* (Kegan Paul & Co.) are simple, serious, thoughtful, not always in the most poetic way, but without affectation, extravagance, or the prosaic folly of the epigram. They are the writing of a man who is not a poet, but who does not profess to be what he is not. Occasionally, as in the lyric written 'After Sickness,' there is a personal touch which gives almost more than a merely negative merit to this correct and measured verse:—

I almost bless the loss of strength
That curtains out the noisy world!

There we seem to find a sincerity to a precise mood, without which, at all events, we are not even on the way towards poetry.

How insoluble a problem is sincerity! The next book on our list is a work which, if sincerity could produce poetry, would certainly be poetry. Yet we read coldly what we are conscious has been written with deep emotion. Grief is monotonous, and plaintive reminiscence, without a vividness which only art can give to memory, becomes doubly monotonous. So Mr. E. J. Mills's book, *My Only Child: Poems in her Memory* (Constable & Co.), in which a father laments the loss of his daughter, becomes wearisome, sometimes unreal, though the writer is by no means without a certain touch of poetic fancy. The sestet of this sonnet really comes near to being good:—

GRASS OF PARNASSUS.

I clomb the hill and, in a nook of dew
(What time an early autumn touched the bay),
Found thee, a dweller dainty-sweet midway,
Where, on a sunny morn, the west wind blew.
Grass of Parnassus! Surely then I knew
Flowers are the site of tender Love's delay;
Hence by thy pure white petals did I stay,
And read thy crystal lines at closer view.
O, but thou wert so white! I could aver
That my lost child went thither soft and soon,
Alighting on the slope with holy feet;
So that there rose a little bud like her,
Left as a welcome to my quest at noon,—
That she and I, that love and Love, might meet.

All true originality is really nothing but sincerity acting upon a poetic nature; but sincerity acting upon a nature not really poetic can but produce verse which will seem to be insincere in motive as it is certain to be imitative in manner.

Ver Lyræ (Lawrence & Bullen) is a selection from three volumes published during the last fifteen years, and it is got up in an elegant manner. At times Mr. C. Newton-Robinson can write rather prettily, as in this little piece called 'Love Challenged':—

Look thou on me not lightly, Love!
Provoke but once, with herald eyes;
Then take all vantages of war,
—Trick, stratagem, surprise!

For so do I contemn and hate
The loveless ranks that I am in;
As liefest would I desert as fight,
And liefer lose than win!

I court an ambush, crave a hurt,
And beg no other, meeter doom,
Than donning fetters, Love! of thine!
Quick! find me prison-room!

But he is never more than rather pretty; he is vague and tentative; writes smoothly of Dulcibels and cathedrals and the battle of Crecy, and at times ventures, unwisely, upon the experiment of unrhymed lyrical verse. One of the sections of his book is called "Travel Notes." Did it occur to the writer to ask himself how these verses about Burgos, Toulouse, and the other delightful places which he has visited, would look if they were written down in prose? Has he not rather assumed that that may be sung which is not worth saying? And he really must not, even in a translation, rhyme "Lido" with "flow," and invent an accent for it in order to justify his mispronunciation.

"Sabrina" dedicates *The Lilies, and other Poems* (Digby, Long & Co.), to her aunt, and begs that relative:—

Do not deem them the fruits of misspent hours
Or them erase as things which should not be.

She explains, with a conscientiousness which does her credit:—

From sunny Riviera's shores,
Where lies a wealth of Flora's stores,
The lilies came to me,

I do not mean direct to me,
The lilies came from o'er the sea,
From Nice, Mentone, Cannes,
They come with many other flowers
Sent from the land of France to ours,
To bloom for a brief span.

"Sabrina" is right: her lilies did not come direct to her, and they are likely to bloom for a very brief span indeed.

"This low, ignoble strain," Mr. F. E. Ellis, the author of *Sir Kenneth's Wanderings* (Digby, Long & Co.), calls his book; not quite correctly, for it is a most polite production, inspired by 'Childe Harold,' treating of a pilgrimage, and containing at least one quite original epithet: "Yon tuftless rocks."

Life's Golden Age; or, Juvenile Congress (Digby, Long & Co.), by Mr. W. Cullingworth, is an amazing production. It is written mainly in heroic couplets, largely adorned with capital letters, and addresses to "dear finite youth" such counsel as this, and in such verse:—

A truthful childhood manhood's misrule shames.

At the end of the book the author assures his readers :—

> Throughout my task sensation to avoid—
> Romantic fiction I have lain aside;

and, recurring to his "dear finite youth," he concludes :—

> Respectfully to you my feelings swell.

In a little book, nicely printed and nicely bound, Mr. Ernest Dowson presents to the world some forty or fifty sets of *Verses* (Smithers), almost all of them inscribed to big-little people, such as Mr. Arthur Symons, Mr. Lionel Johnson, Mr. Aubrey Beardsley, and Mr. Selwyn Image. Save in this last instance there is no exoteric appropriateness in these dedications, unless they are intended to please by contrast. The poem dedicated to Mr. Beardsley deals with curds and cream; the lines laid at the feet of Mr. Dowson's publisher deal with ladies' hands; and 'Beata Solitudo' is with singular infelicity dedicated to Mr. Sam Smith. We wonder how Mr. Henry Davray relishes the dedication to him of a sonnet 'To One in Bedlam.' Mr. Dowson's primary inspiration would seem to have been found in the work of Mr. Swinburne, and, indeed, he is faithful to his first master in so far that he cribs from him more than from any other poet. But the influence of Mr. Arthur Symons is also to be noted here, and Mr. Dowson follows him in every affectation of style. In two things, however, he differs from his exemplar—he has not Mr. Symons's audacity nor his spark of genius. These poems are not improper, but they are artificial, and there is from beginning to end no new idea, no phrase marked with the royal stamp. At the same time many of the verses are exceedingly pretty. Mr. Dowson knows the language fairly well: if only he had something to say!

SCANDINAVIAN NOVELS.

Siren Voices. By J. P. Jacobsen. Translated from the Danish by Ethel F. L. Robertson. (Heinemann.)—Mr. Gosse has done well to include a volume of the great Danish realist Jacobsen in his "International Series," but he would have done better still had 'Marie Grubbe,' instead of 'Nils Lyhne,' been the volume of his choice. The success of books like Mr. S. Weyman's points to a revival of the historical novel, and a more magnificent historical novel than 'Marie Grubbe' is not to be found in modern literature, unless we go all the way to Poland or Hungary for it. 'Nils Lyhne' is, indeed, a splendid exhibition of Jacobsen's marvellous style, and, as such, must captivate all lovers of superfine art; but we fear it will be scarcely so successful with that healthy philistine the general reader, for whom the series to which it belongs is primarily intended. The defects of the book are at least as obvious as its qualities. It lacks incident and movement; its characters are types and abstractions, the artificial creatures of a passing mood of the author's mind rather than living men and women; and, above all, it is painfully, irremediably depressing, as a book about Decadents by a Decadent must almost necessarily be. The hero, for all his brilliant gifts, is essentially a poor, weak-willed creature, utterly unable to realize the least of his vaguely noble ambitions. Beginning his career with the consciousness of a power to which nothing seems impossible, he slowly but surely drifts towards moral shipwreck, toys with life instead of using it, deliberately debauches the wife of his bosom friend while waiting for the inspiration which never comes, and is only saved from a miserable old age by the bullet which strikes him down on the battle-field. The other characters are all cast in the same mould, and the whole story is pervaded by a morbid atmosphere of failure, disillusionment, and death. The translation is, on the whole, excellent. Here and there, indeed, there are slight errors which a little care would have prevented, *e. g.*, "aanded ud i dem" should have been rendered "breathed her soul out in them," not "breathed into them" (p. 168); "knogler der knuses i kjod" is, of course, "bones crushed into the flesh," not "crushed to powder," and the meaning of the metaphor is lost by this blunder; and "unchaste" is too strong a rendering of *ublufærdigt*: "immodest" would be much better. Still these are but trivialities. On the whole, the translator has done her work admirably, and we congratulate the editor and publisher on having placed such an exceptionally difficult book in such thoroughly competent hands.

The Fisher Lass, by Björnstjerne Björnson (Heinemann), marks the transition between Björnson's earlier and later manner—between Björnson the teller of irreproachable peasant tales and Björnson the preacher and teacher of startling ideas and aggressive theories. The first part of the story is altogether admirable. The description of the little fishing town is in the master's most attractive manner, and he has put into the story two of his best-drawn characters: the finely strung, emotional heroine Petra and her grim, masterful, explosive mother Gunlaug, one of those strong natures in whom Björnson has always delighted. The latter portion of the book, however, is given over to interminable discussions between all and sundry as to the possibility of a young woman, with a genius for the stage, being a good actress and a good Christian at the same time, so that what promised to be a fine analysis of character degenerates into a mere *Tendenzschrift*. The inevitable prig, usually a pastor or a pastor's son, who always plays a leading part in Björnson's moralities, as his later novels may well be called, is here also well to the front in the person of Hans Oedegaard, a terribly virtuous young man. The translation is meritorious, and quite free from the sort of blunders which disfigured 'Synnöve Solbakken,' an earlier volume of this "International Series." We would, however, point out to the translator that *ax* means an ear of corn, not a grain; that "curate," not "assistant in the parish," is a better version of *hælpepræst;* while to render *Draug* by "bogies" is an offence which lovers of Northern folk-lore will find it difficult to forgive. Can it be possible that this translator of a Norse story has never heard of the untranslatable Draug, the terrible demon of the North Sea, who rides upon the stormy billow in a half-boat to lure mariners to their destruction?

The Promised Land. From the Danish of Henrik Pontoppidan by Mrs. Edgar Lucas. (Dent & Co.)—We are glad to notice that Henrik Pontoppidan is gradually becoming known among us. It is now six years since the publication of 'The Apothecary's Daughters,' the first of his works, we believe, that was ever translated into English, and Messrs. Dent have just brought out adequate English versions of 'Muld' and its sequel, now before us, 'Det Forjættede Land.' Pontoppidan possesses many of the qualities which should make him popular with all classes of the English public. His art is cheerful, sane, and healthy; he is a genuine humourist, with a keen eye, but also an indulgent smile, for the foibles of his fellows; and his simple, concise, and pregnant style, pointed with light irony and graceful satire, reminding one occasionally of Guy de Maupassant, especially in his shorter stories, is that of the true *raconteur*. The present novel, as already mentioned, is the sequel to 'Muld,' also translated by Mrs. Edgar Lucas under the title of 'Emanuel; or, Children of the Soil.' The "children of the soil" are, of course, the peasants, and Emanuel is an enthusiastic young parson who, in order to realize his Socialistic ideals, deliberately turns his back on all that wealth and culture can offer him, takes a peasant girl to wife, and settles down among the country-folk as one of themselves. 'The Promised Land' is the pathetic story of his gradual disenchantment and somewhat shamefaced return to civilization, sacrificing in the process the noble wife of whom he is not worthy. It is an exceedingly clever study of the most diverse types of character, standing out against a vivid and convincing background of Danish village life and village politics. The parson himself, his much-enduring wife, his children, his self-seeking and unstable flock, to whom he sacrifices in vain seven of the best years of his life, and his aristocratic friends, who ultimately reclaim him, supply excellent entertainment. The translator has, on the whole, done her work well. Downright blunders are creditably few, but her sentences are occasionally (*e. g.*, on pp. 151 and 195) clumsy and involved, faults of style which Herr Pontoppidan himself is absolutely incapable of committing. The book is prettily illustrated by Nelly Erichsen.

LOCAL HISTORY.

Mr. Spence Watson has done commendable service in writing *The History of the Literary and Philosophical Society of Newcastle-upon-Tyne* (Scott), which locally is affectionately called the "Lit and Phil." It was the indirect offspring of an older Philosophical Society founded in 1775, in the origin of which Marat, then practising in Newcastle as a veterinary surgeon, is by some believed to have had a share. In this belief we do not participate. Taking into account that one of the rules of the society in question was that on each night of its meeting the members should "discuss some Question, or Elucidate some Proposition with all the Freedom of Debate that is consistent with a decent Attention to those established Opinions, on the Belief of which the Welfare of Society in a great measure depends," it seems extremely improbable that Marat had anything to do with it. This first Philosophical Society speedily died. The "Lit and Phil" was founded in 1793, at a time when there was, as Mr. Spence Watson says, "only one other such Society in provincial England (in Manchester), and only three learned Societies even in London." It was founded principally as "a conversational Society," and had not all discussion of religion or politics at home or abroad been prohibited there would have been exciting matter for discussion at its first meeting, for sixteen days before that took place Louis XVI. had been guillotined. At first no attempt was made to form a library, but "an arrangement was made for the systematic borrowing of books by the members from one another." All the arrangements were humble. Meetings took place in a room for which six guineas a year were paid; but the society progressed from room to room at an increased rent and better fittings until, in 1798, it was equipped with a "lanthorn to light the entry and a pair of snuffers for the use of members," besides books and valuable fossils. In 1801 there was one lady reader; in 1804, two. They obtained admission with difficulty, spinning then being considered a better occupation for a woman than reading; but before long women were not only allowed to become members, but "it was considered that some mode of election must be found less revolting to their delicacy than the usual nomination." The society has manifestly always had in it the principle of life; it has survived great mismanagement and misfortune. In February, 1893, on the morning after a conversazione in celebration of its centenary, the larger part of its building was burnt, and yet the "Lit and Phil" is now stronger than ever. It well deserves its success: it has always treated its members liberally; it has always devoted money, energy, and thought to the great questions which affect the lives and prosperity of the workers in the important manufacturing district of which Newcastle is the centre. From the very foundation of the

society scientific men have had every facility for making known and testing the value of any discovery they may have made. In 1805 a lecture was given or paper read 'On the Propriety of introducing Roads on the Principle of Coal Waggonways for the General Conveyance of Goods, with a Particular Reference to shewing the Practicability of a Road on this Principle from Newcastle to Hexham.' This was one of the many schemes for railway making which appeared and disappeared before the great invention obtained full attention. There were lectures 'On Fire and Choke Damp in Coal Mines,' 'On the Natural History of Coal,' &c.; and nearly every eminent man in almost every branch of science and art has had the society for his audience. Mr. Spence Watson has performed his task well and genially; but it is to be feared that he has not a proper horror of the havoc wrought by Mr. Richard Grainger under the guise of improving the town of Newcastle.

Gloucestershire Notes and Queries. Edited by W. P. W. Phillimore, M.A. Vol. VI. (London, Simpkin, Marshall & Co.; Gloucester, Davies & Son.)—This is a most useful county publication, which has now been issued for upwards of eighteen years, and has gone on steadily improving. The most valuable part of the periodical is the account of such monumental brasses as are now remaining. This work has not been undertaken a day too soon, for several of them have suffered mutilation in what we are compelled to regard as modern times. The careful descriptions here supplied may, it is to be hoped, hinder future losses. If this be not so, we shall at least possess accurate descriptions of the Gloucestershire brasses as they existed towards the end of the nineteenth century. It is a pity Mr. Phillimore has not been able to give engravings of all of them. This, we imagine, has been found impossible, but illustrations of such parts of them as are especially interesting are supplied. We have a little engraving of a purse or "gipser," such as Chaucer's Frankelein wore. It occurs on the effigy of Thomas Rowley, merchant and sheriff of Bristol, who died in 1478, and was buried in St. John's Church in that city. Attached to this purse is a rosary of, as it seems, sixteen beads, but it is possible that some others may be meant to be understood as hidden. In any case, it seems unlikely that a rosary such as those now in use among Roman Catholics here and elsewhere can be intended, as they are commonly divided into decades. We have seen several old portraits where the beads which the ladies wear are not divided into tens. The subject requires investigation. It is possible that in days previous to the Reformation the number of beads may at times have depended very much on the fancy of the wearer. Another "gipser," which the writer regards as of about 1480, is figured from a brass in the church of St. Mary, Redcliffe. Here it is also accompanied by a rosary, but in this instance there is nothing to remark upon: the beads are divided into two sections, each containing ten. The interesting notes on Hanham Court are accompanied by well-executed illustrations. The building seems to be still in good repair, therefore it is to be hoped that it may continue to be preserved from decay and restoration. Readers will wish the writer had told them more about it and accompanied his remarks by a plan. Adjoining the Court is an Early English church, consisting of a nave, choir, and south aisle. There is too, we hear, an interesting Norman font. We do not understand whether the church is still in use or not. The writer conjectures that it was dedicated to St. George because one of the bells in the tower is inscribed to him. This cannot be admitted as evidence; in fact, it rather favours the idea that the church's dedication was to some one else. The accounts of bell inscriptions which have already been issued seem to prove, so far as they go, that the bells were rarely dedicated to the patron of the church. If the fabric has ever been a place of burial, its dedication is almost sure to be mentioned in pre-Reformation wills. Old barns are much rarer than old churches; there is, however, one here, which is thus spoken of:—

"Situate a few yards to the north of this western wing there is a large barn, whose massive walls and buttresses and rounded arch on the eastern side seem to point to its being of the late Norman period."

If this be so it should be tenderly cared for. An engraving is given, but it is not very instructive. Upton St. Leonards, near Gloucester, has a common field—if it has not already been enclosed—which is a relic of an early form of culture by no means uncommon in the last century, but now almost entirely swept away. There are between five and six hundred acres, thus described:—

"It is all common land, held in severalty by the various owners during part of the year until the crops are removed, and after harvest subject to be depastured in common by the stock of the freeholders. Each tract is made up of a number of unfenced strips, of which there are in all about 1,130, of the average size of half-an-acre, belonging to more than 80 owners."

The dog-whipper has become a thing of the past; the last instance we can call to mind of that functionary being paid a salary for his work occurred somewhere about eighty years ago, but in some places dogs were accustomed to follow their masters and mistresses to church at a much later period. Pattens, at least of the old kind, are never seen nowadays, but there must be among our readers not a few who can remember the clatter of the pattens as the old women thronged into church on a Sunday. The following inscription, painted on a board, is still to be seen in the north porch of Hawkesbury Church:—

"It is desired that all Persons that do come to this Church would be careful to leave their Dogs at home & that the Women would not walk in with their Pattens."

The will of Robert Ingram, executed in 1543, is curious as marking a time of transition. He leaves his soul to God, but the saints are not mentioned; had it been executed ten years earlier it is almost certain that they would not have been omitted.

Bygone Sussex, by W. E. A. Axon (Andrews & Co.), is, on the whole, a creditable specimen of the "Bygone" series. Although written in a popular style, it avoids the snare of sentimental weakness, and keeps clear of serious errors. The best, however, that can be said for these books of gossip about the past is that they may awaken in their readers an interest in the history of their district. The longest paper, 'In Denis Duval's Country,' is a pleasant enough sketch of Rye, which is evidently a favourite spot with the author. 'Pardon Brasses' is perhaps the most ambitious essay in the volume. Sussex ballads and chapbooks have been ransacked, but a good deal of feeble modern poetry, which also appears, might have been omitted. The legend of the 'Merchant of Chichester,' rescued abroad from the gallows by a maiden offering to marry him, is widespread, as the author observes; but he is not aware that the practice was legally recognized in France, as is proved by the "Établissemens de Rouen." The illustrations, which are from photographs, are successful, and the book is provided with an index.

In his reissue of *Rambles in Galloway* (Dalbeattie, Fraser; London, Fisher Unwin) Mr. Malcolm McL. Harper has revised the first edition of his work, published twenty years ago and long out of print, and added much to it in the shape both of new materials and of fresh illustrations. Since the book came out the district has leapt into an unexpected popularity through the stories of Mr. Crockett, and doubtless many of those who have been fascinated by 'The Raiders,' 'The Lilac Sunbonnet,' and other Galloway tales, will be glad to consult Mr. Harper's pages for a more detailed account of their favourite scenes. A good index enhances the value of the volume, which is dedicated to Sir Mark Stewart, Bart., M.P. for the Stewartry of Kirkcudbright. The pictures, by numerous hands, are adequate, but the older woodblocks, which are a good deal the worse for wear, might well have been discarded.

Annals of Garelochside, by William Charles Maughan (Paisley, Gardner), is a commendable expansion of 'Rosneath Past and Present,' reviewed by us three years ago as "one of the best parish histories that Scotland has produced." It takes in, besides Rosneath on the western side of the Gareloch, the opposite parishes of Cardross and Row, the latter containing the watering-place of Helensburgh and the well-known Shandon Hydropathic. Rosneath has certainly the more interesting history; still, in Cardross Castle died Robert the Bruce; Tobias Smollett was born in the old mansion-house of Dalquhurn; and Row has its memories of the bloody clan-battle of Glenfruin (1603), of the great heresy-hunt of Dr. McLeod Campbell, of the "father of steam navigation," Henry Bell, and of Madeleine Smith, Mr. Bradlaugh, and the "Terror of the Clyde." We still notice the same strong natural bias to the house of Campbell; and we still hold that Huntly was no rebel in 1644, but that Argyll was one in 1685.

CLASSICAL SCHOOL-BOOKS.

Pitt Press Series.—The Alcestis of Euripides. Edited, with Introduction and Notes, by W. S. Hadley, M.A. (Cambridge, University Press.)—Mr. Hadley's commentary is, on the whole, good, but he halts between teaching Greek in general and the Greek of the 'Alcestis' in particular, so that Mr. Sherlock Holmes would probably infer that he had vamped up college lecture notes into an edition. We notice a suspicion of that facility of assertion which Mr. Hadley should allow others to monopolize. For instance, it would take a bulky volume to defend the statement made on v. 17 that "an indefinite relative may not refer to a definite antecedent." The best feature of the book is the trenchant criticism in the introduction of Dr. Verrall's view of the 'Alcestis.'

Pitt Press Series.—M. Annaei Lucani de Bello Ciuili Liber VII. With Introduction, Notes, and Critical Appendix by J. P. Postgate, Litt.D. (Cambridge, University Press.)—Any publication by Dr. Postgate on Latin poetry must be welcome to scholars, and an instalment of a fresh edition of Lucan's 'Pharsalia' is particularly acceptable, as the labours of previous editors, however meritorious, have left much to be desired. Perhaps textual criticism will be regarded as the most important feature of the work. The correction of *erigitur* (v. 141) to *corrigitur* is convincing in the light of the editor's explanation and illustrations. The transfer of the comma to the end of v. 216 is a slight change of excellent effect. The exhaustive treatment of vv. 462 f. is worthy of special attention. Our editor reads:—

Quo sua pila cadant, aut quam sibi fata minentur
Inde manum, spectant; uultusque ac noscere tempus.

In v. 43 for the verb of "quorum gemitus edere (vv. ll. sedere, odere) dolorem" we prefer *soluere* to our editor's *clausere*, as nearer to the MSS. and a more satisfactory meaning. The text "is based in the main on the critical materials collected in the Teubner edition of Dr. C. Hosius," an acknowledgment which scarcely does justice to Dr. Postgate's industry and accuracy. The historical introduction is exhaustive and full of spirit. In a future edition Dr. Postgate might occasionally pay more attention to the needs of immature or rusty students.

Pitt Press Series.—Tacitus, Histories, Book I. Edited, with Introduction, Notes, and Index, by G. A. Davies, M.A. (Cambridge, University Press.)—Notwithstanding duly acknowledged indebtedness to Halm for text and Karl Heraus

for notes, this edition is only partly "made in Germany." It appears on the Pitt Press list of "Books suitable for Various Examinations, 1897–8." There is a full and useful commentary and a creditable historical introduction. The remarks on "corrupta castra" (chap. xxviii.) afford a good example of sound and independent work. The construction is explained as accusative or infinitive dependent on a participle supplied from "metuens" by zeugma.

The Gallic War of Julius Cæsar, Book VI. With Introduction, Notes, and Appendices by J. Brown, B.A. (Blackie & Son.)—The notes and exercises, forty-four in number, of this elementary reader are good, but the vocabulary is carelessly prepared. Many marks of quantity are left out, as in "detrimentum" for "*dētrimentum*"; and the adj. *aliqui* (chap. xiii.) is omitted.

The Plutus of Aristophanes. Edited, with Introduction and Notes, by M. T. Quinn, M.A. (Bell & Sons.)—This edition is not devoid of merit, but still its publication is scarcely justified either by freshness of treatment or exhaustiveness. The καὶ of vv. 8, 17, 44, ought to have notes; the MS. reading of vv. 119, 120, ought to be retained, as εἰ πύθοιτο is not a contradiction of εἰδώς, but a parenthetical variation dramatically appropriate to the perturbation of the speaker; ὑπειπεῖν, v. 997, is not "to add," but *to hint*; while just before the order τἀπὶ τοῦ πίνακος τραγήματα ἐπόντα requires a note. Surely ὅτῳ ξυναντήσαιμι πρῶτον ἐξιών, v. 41, is a gird at Euripides, 'Ion,' 787 ff.; compare also v. 10 with 'Ion,' 435 ff.

Demosthenes against Conon and Callicles. Edited, with Notes, Appendices, and Vocabulary, by F. Darwin Swift, M.A. (Methuen & Co.)—This elementary edition of two well-selected speeches seems about up to the average of such productions. However, ἐπάγεσθαι is hardly "undertake," and the editor seems a little weak as to the idiom of ἄρα, "after all," with a past tense (p. 38). The translation of ὅλος as "while" in the vocabulary appears to be a misprint.

Masters who are too lazy or incompetent to consult the special needs of their classes will find *Easy Greek Grammar Papers*, by F. Ritchie, M.A. (Longmans), 140 in number, useful, and of course examiners can pick out any number of papers from them with very little trouble.

Upon *A First Greek Reading Book* (Rivington, Percival & Co.) Mr. A. Sidgwick has bestowed immense pains in making practicable and attractive the method of beginning the study of Greek—after learning the letters and mastering a little elementary grammar (seven short pages in this case)—by reading continuous narratives containing easy compound sentences. We recommend teachers and scholars to give this method, as ably developed by Mr. Sidgwick, a fair trial.

The Student's Companion to Latin Authors, by G. Middleton and J. R. Mills (Macmillan), furnishes in a brief and convenient form all the important facts relating to the principal Latin authors. The chief authorities are quoted in the original, and there is a useful appendix containing a select list of editions. The book is really well arranged, and, as there is a distinct want of some such brief account in view of the University and Civil Service examinations, it will no doubt be widely used. In the section on Horace some notes on his philosophy might be added, and Pollio should be mentioned as a poet-friend of his and Virgil's. The absence of critical appreciation means a great saving of space, but the addition of the verdicts of well-known authorities like Quintilian would not take up much room and might be considered for a future edition.

Epigraphy is a study which no modern classical scholar can neglect, and Prof. Egbert, of Columbia College, in his *Introduction to the Study of Latin Inscriptions* (Longmans) has filled a distinct gap. Though his work makes no claim to be original, it gathers up satisfactorily the labours of the best continental scholars. Examples of all sorts are fully and lucidly treated with many illustrations. We note as especially well done the inscriptions which treat of the emperors and the very useful table of abbreviations (pp. 416–460). Difficulties such as the use of "imperator" are adequately explained, but occasionally, as in the case of the "Fratres Arvales," compression has concealed debatable ground. The use of exclamation marks to indicate letters hopelessly erased gives a very startling look to some pages. There is some awkward writing about the signs for the dead on p. 231, but the style as a whole is clear and easy. A protest against Americanisms would probably nowadays be insular, if not nugatory.

Messrs. Rivington, Percival & Co. have sent us several copies of their "Single-Term Latin Readers," all by Mr. W. Greenstock. The idea of a book for each term seems a good one, and is here well carried out. We have seen a better Latin version of Herodotus for boys than that of *Second Term—Book I.*; but his stories are quite the right thing to attract young learners. Livy (*Third Term—Book I.*) is too hard for elementary work, although the notes and vocabularies are both very full.

ANNUALS.

Politics in 1896: an Annual, edited by Mr. Frederick Whelan, and published by Mr. Grant Richards, is an excellent book, as most competent writers have been chosen for the various subjects. We almost doubt, however, whether it is likely to be a success as a book of reference and as an annual publication. The articles are of the kind which we expect to find in the best magazines, and are like many others by first-rate writers which appear from month to month. They are not specially designed for future reference. There is a Conservative view of the year by Mr. Traill; a Liberal view by Mr. Massingham; a so-called Socialist view (but more properly Fabian view) of remarkable ability by Mr. Bernard Shaw, who is as brilliant and as full of ideas as usual, but who will be sniffed at by the strict Socialist, who will probably, on the whole, dislike his article more than he will either that of Mr. Traill or that of Mr. Massingham. Mr. G. W. Steevens writes most competently on foreign affairs, and Mr. H. W. Wilson excellently upon the navy. There is a thoughtful and clever article by Capt. Maude upon the army, but it is a little provoking, as it does not really give Capt. Maude's view of what should be done. His criticisms on what exists and on what is being done are powerful, but he does not frankly adhere to either the newer naval or the newer military school, and he tantalizes his readers by stopping a little short of a conclusion.

The Literary Year-Book, 1897 (G. Allen), edited by Mr. Aflalo, is a new enterprise, and is, therefore, not to be judged harshly, although it contains some startling pronouncements couched in language not usual in a book of reference; for instance:—

> "The strong and liberal atmosphere breathed and exhaled by Walt Whitman seems, on the other hand, to belong to some huge and billowy epic scented from his [?] peak in the hollows of some adjacent era, wherein the innumerable intellectual tendencies of the present age shall discharge themselves finally and peacefully."

Mr. Aflalo would do well to remember that a year-book is intended to provide information, and not flowery writing of this sort.—*Greenwood's Library Year-Book, 1897* (Cassell), is much less ambitious and more useful. Mr. Greenwood is an enthusiast, and is inclined to attribute more virtues to public libraries than other people see in them; but he has collected his matter with diligence, and arranged it carefully, so that his volume is full of information.—We have praised before now *The Public Schools Year-Book* (Sonnenschein), but it has still some defects. What does the mysterious sentence mean regarding Loretto, which can hardly be called a public school in the ordinary sense of the word: "Loretto School belongs to its present Head Master, but it is his wish and purpose to found it"? Why is that excellent school Llandovery not mentioned? and, as we once asked before, on what principle is Felsted included and Bury St. Edmunds omitted?

That most welcome annual *The English Catalogue of Books* has reached us from Messrs. Sampson Low & Co. The titles are now printed in full—a decided improvement.

OUR LIBRARY TABLE.

Mr. Murray publishes *The Navy and the Nation*, by Lieut.-Col. Sir George Clarke and Mr. James R. Thursfield, writers of high authority, who reprint valuable articles from the *Times*, the *Quarterly Review*, and some of the magazines, and prefix a short introduction. The introduction lays down excellent principles in clear language to the effect that if the seas are held, territorial security, both at home and abroad, is thus provided, and that if they are not so held, no army and no fortifications which we are likely to possess can avert national ruin. The authors, perhaps, push their principles a little far when they ask of what use were declamation and diplomatic warfare, estranging the United Kingdom and Russia, over the inevitable advance of Russia towards India; for their language upon this point, and also with regard to a Russian occupation of Constantinople, seems to suggest that the advance of Russia towards India, and the fortification by her of the Dardanelles, with the perfect naval base of the immense Black Sea behind, would constitute no danger, no menace, no evil even, to the policy of this country. There are other considerations which enter into the account. The military defence of India becomes more difficult and more costly, and the holding of the Mediterranean is affected in like manner. Sir George Clarke in his first essay, a paper which was read in February, 1896, speaks of the naval and military expenditure of the Empire as being fifty-three millions in the year, but sixty-three millions would have been a more accurate figure; for Sir George Clarke can hardly have included loan moneys in his account, and there is no possible reason for drawing a distinction between moneys spent in the year out of loan and moneys spent out of taxes. He must also, we think, have neglected the heavy supplementary estimates of February last. Mr. Thursfield's most valuable essay on 'Naval Manœuvres and their Lessons' sums up the principles of the authors in another set of words from that used in the preface, which is also worthy of recollection, to the effect that we must make our defence an active one; and he points out (as Admiral P. Colomb, expanding the same idea, has also lately done) that we have spent, and are still spending, far too much money upon fixed defence of various kinds, compared with what we spend upon our mobile resources, military and naval. One of the most useful papers in the volume is that called 'England and the Mediterranean,' by Sir George Clarke, in which he has shown the danger of a policy which has been advocated by such high authorities as Mr. Arnold-Forster and Mr. Laird Clowes, and supported by Mr. Shaw-Lefevre and some other Liberal politicians, who desire that we should abandon the Mediterranean, and mask it from without. Mr. Arnold-Forster and "Nauticus" have done such good work that their names naturally carry the greatest weight, but Capt. Mahan has well shown, and Sir George Clarke proves, that we cannot divide the seas and retire from such a sea as the Mediterranean with the effect of increasing the cheapness of our defence. Sir George Clarke, however, goes too far, for he seems to

imply that it would be possible to use the Mediterranean and Suez Canal as a trade route in time of dangerous war—a contention in which the best sailors fail to follow him. The statements of Sir George Clarke in this paper are, perhaps, slightly at variance with the suggestions of the introduction to which he has set his name. In the introduction he seems to discourage the military occupation of Egypt and the military tenancy of Cyprus, while in the paper 'England and the Mediterranean' he shows that he thinks that the occupation of Egypt is of some military value, and he uses the phrase "Cyprus reverts to the Porte" (of the policy of Mr. Laird Clowes) as though he disliked to contemplate its loss. There is no absolute contradiction, but there is a difference of tone which will mislead the ordinary reader. On the whole, we can highly commend this valuable republication.

Some Unconventional People. By Mrs. Gladwyn Jebb. (Blackwood & Sons.)—Readers of 'The Life and Adventures of John Gladwyn Jebb,' which we noticed rather more than two years ago, will remember that that romantic book was written by his widow, who had passed some years in Mexico, and had enjoyed many strange experiences. Miners, prospectors, concession hunters, frontiersmen, and, of course, Mexicans, were the "unconventional people" who entered largely into the life of the Jebbs, and these are now characteristically described in just a dozen chapters. It can hardly be expected that readers who have never met with such persons will enjoy this little book as much as we have done; but the stories are told so briskly and with so much humour that they appeal to many tastes. Some are rather pathetic and in the style with which Bret Harte has familiarized us, but the majority are amusing throughout; amongst these 'Concerning a Mine,' describing how a swindling Mexican mine-owner was outwitted by his expected victim, in whom the reader is fairly entitled to recognize Jebb himself. But we will give an extract from 'The Ways of Guadaloupé' (adopting Mrs. Jebb's orthography for the name) and let the reader judge. The heroine came to the house as if to pay a call, but inquiry showed that she wished for a place "on the staff," and having been appointed to the post of parlour-maid, she proceeded to perform her duties in truly Mexican fashion. Under conciliatory admonition her improvement was so rapid that her employers ventured upon a dinner-party, and Guadaloupé dressed the table—likewise herself—most becomingly: after which she disappeared, not only for one but for forty psychological minutes, and was found calmly flirting with the postman, her chief admirer. Then she remarked that, "after all, men were foolish creatures, and she intended having no more to do with them," kept her word for five months, went away for a week's holiday, and returned at the end of a fortnight wreathed in dimples and smiles:—

"'What have you been doing, Guadaloupé?' she was asked, with an attempt at severity which failed lamentably in view of the truant's futile efforts to put on a suitable expression.

"'Nothing but this, Señora,' replied Guadaloupé, proceeding carefully to unroll a bundle which had been tucked away beneath her *rebozo*.

"'Good Heavens! Why, it's a baby,' exclaimed the Señora in horrified accents.

"'Yes,' said Guadaloupé calmly; 'isn't it a pretty one?'

"'But, what—why—you can't bring it here, you know,' expostulated the scandalized mistress.

"'Oh, yes, I can,' said the baby's unabashed mamma. 'It is very quiet, and I won't let it disturb the Señor.'

"'But you don't seem to understand,' said the Señora; 'it's wrong—wicked—it isn't respectable. We must do something about it. Who—Who—?'

"'The postman,' Guadaloupé replied, with equanimity; 'but he has heard nothing of it, and I shan't tell him.'

"'Oh, but you must, and your master shall speak seriously to him. We must see if we can't get him to marry you.'

"'If the Señora does not object,' said the culprit, 'I don't want to marry him.'

"'Why not?' almost gasped her listener.

"'Because I don't like him well enough!' said Guadaloupé."

Mr. Murray has sent us a new and revised edition of *Sophocles in English Verse*, by Prof. Campbell, which we reviewed on its appearance in 1883. A more regular correspondence between strophe and antistrophe is the chief alteration since then; and the execution of the lyric portions in rhymed verse, a task of extreme difficulty, is as good as anything we have seen of the sort. We still prefer Mr. Whitelaw's version in the dialogue, and remark that some weak places which we noted have not received attention, but the rendering is not devoid of spirit, and was quite worth reprinting.

In *Lyrics in Prose by De Quincey* (George Allen) Mr. R. B. Johnson has made some good selections from the highly coloured prose of the Opium-Eater. The little volume is a pretty one, and, though small enough to go into the pocket, clearly printed.

The Comte de Saint-Aulaire, who has previously written some books that we have praised, now publishes, through M. Calmann Lévy, *Lettres de Vieillards: Études Contemporaines*—a series of imaginary letters from a cardinal archbishop to another French bishop, from a former French ambassador to a former French judge, and between men of science, painters, critics, and so forth. We are unable to say much that is good of them, although they are well written, and not open to any serious attack, except on the ground that the archbishop and bishop, writing against the present policy of the Pope, write as ecclesiastics talk to one another, but not in the form in which they trust their opinions upon paper. The rather nice old people who fill M. de Saint-Aulaire's pages with their views write otherwise very like real people, but rather tiresome people, so that it was not necessary to make a volume of their views.

Messrs. Chapman & Hall have sent us another instalment of their handsome "Centenary Edition" of Carlyle's works. It contains *Heroes and Hero-Worship*, and is enriched with photogravures of Shakspeare (the Stratford bust), Rousseau from a contemporary mezzotint, and Napoleon. Mr. Traill's introduction furnishes judicious and acute criticism of the celebrated lectures.—Volumes XVII. and XVIII. of the excellent edition of "The Novels of Capt. Marryat," which Messrs. Dent are publishing and Mr. Brimley Johnson edits, contain that admirable story for boys *Masterman Ready* and *The Settlers in Canada*. Mr. Symington's etchings in the latter tale are excellent.—In their collection of the prose writings of Mr. John Davidson, Messrs. Ward & Downey have issued a volume (the fourth) containing *Ninian Jamieson* and *A Practical Novelist*. — Messrs. Newnes have been well advised to reprint Curzon's delightful book *Visits to the Monasteries of the Levant*, but they should have added an index, suppressed the frontispiece, and perhaps added two or three foot-notes correcting the slight mistakes which Curzon let pass untouched in his sixth edition.

We have received the catalogues of Mr. Baker, Mr. Edwards (good), Messrs. Karslake & Co. (interesting), Messrs. Luzac & Co. (Oriental and African literature), Messrs. Maurice & Co., Mr. Menken (two), Mr. Myers, Mr. Nutt (good), Mr. Spencer, and Messrs. Suckling & Galloway, and from the Theosophical Publishing Society a catalogue of theosophical books. We have also catalogues from Mr. Thistlewood and Mr. Wilson of Birmingham, Mr. Murray of Derby (good), Mr. Brown, Messrs. Douglas & Foulis, and Mr. Grant (two, interesting) of Edinburgh, Mr. Young of Liverpool, Messrs. Slatter & Rose of Oxford, Messrs. Hitchman & Co. of Sheffield, and Messrs. Gilbert & Sons of Southampton.

We have on our table *Selections from Auerbach's Schwarzwälder Dorfgeschichten*, edited by J. F. Davis and A. Weiss (Whittaker),—*Single-Term Greek Readers: Second Term, Book III.* (Rivington),—*Light as the Interpretation of the Law of Gravity*, by A. M. Cameron (Sydney, Angus & Robertson),—*Advanced Mechanics*: Vol. II. *Statics*, by W. Briggs and G. H. Bryan (Clive),—*Transformers for Single and Multiphase Currents*, by G. Kapp (Whittaker),—*Hygiene for Beginners*, by E. S. Reynolds (Macmillan),—*Cycling as a Cause of Heart Disease*, by G. Herschell, M.D. (Baillière, Tindall & Cox),—*The Education of the Central Nervous System*, by R. P. Hallack (Macmillan),—*The Economy of Temperance*, by J. J. Baker (C.E.T.S.),—*Intaglio Engraving, Past and Present*, by E. Renton (Bell),—*Table Mountain: Pictures with Pen and Camera*, by A. V. Hall (Juta & Co.),—*Rich and Poor*, by Mrs. B. Bosanquet (Macmillan),—*A Little Lass and Lad*, by S. Tytler (S.P.C.K.),—*Three Little Wise Men*, by W. E. Cule (S.S.U.),—*Men who Win, or Making Things Happen*, by W. M. Thayer (Nelson),—*Shod with Silence*, by E. S. Ellis (Cassell),—*The Sentimental Vikings*, by R. V. Risley (Lane),—*Harold the Norseman*, by F. Whishaw (Nelson),—*The Chest of Opium*, by Mr. M— (Neville Beeman),—*Rada*, by H. Vacaresco and G. Sarmento (Fisher Unwin),—*Who Can Say?* by E. E. Smyth (C.E.T.S.),—*Armenosa of Egypt: a Romance of the Arab Conquest*, by C. H. Butcher (Blackwood),—*Molly Melville*, by E. Everett-Green (Nelson),—*The Dowager's Determination*, by F. Severne (Digby & Long),—*The Sermon on the Mount*, by C. Gore, D.D. (Murray),—*Life after Death*, by Bishop Lars Nielson Dale, translated from the Norse by the Rev. J. Beveridge (Edinburgh, T. & T. Clark),—*God and the Soul*, by R. A. Armstrong (Green),—*Archbishop Benson in Ireland*, edited by J. H. Bernard, D.D. (Macmillan),—*The Battle of the Bays*, by O. Seaman (Lane),—*Poems of a Naturalist*, by M. S. C. Rickards (Chiswick Press),—*L'Idée Spiritualiste*, by Roisel (Paris, Alcan),—*L'Hiver en Méditation, ou les Passe-temps de Clarisse*, by Saint-Georges de Bouhélier (Paris, 'Mercure de France'),—*Die Syntax in den Werken Alfreds des Grossen*, by Dr. J. E. Wülfing (Bonn, Hanstein),—*Gotisches Elementarbuch*, by Dr. W. Streitberg (Heidelberg, Winter),—*Pages Choisies des Auteurs Contemporains: E. et J. de Goncourt* (Paris, Colin),—and *Le Mystère de la Rue Carême-Prenant*, by A. Robida (Paris, Colin).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Barnes-Lawrence's (Rev. A. E.) Secrets of Sanctity, a Series of Addresses, cr. 8vo. 2/6 cl.
Brooks's (Right Rev. P.) The More Abundant Life, Lenten Readings, cr. 8vo. 6/ cl.
Cobbett's (W.) History of the Protestant Reformation, edited by F. A. Gasquet, cr. 8vo. 2/ net.
Humphrey's (W.) His Divine Majesty, or the Living God, cr. 8vo. 6/6 net.
Lias's (J. J.) The Nicene Creed, a Manual for Use of Candidates for Holy Orders, cr. 8vo. 6/ cl.
Luckock's (H. M.) Footprints of the Apostles as traced by St. Luke in the Acts, 2 vols. cr. 8vo. 12/ cl.

Law.

Maude's (W. C.) Property Law for General Readers, 3/6 cl.

Fine Art.

Brown's (C.) The Horse in Art and Nature, Part 3, 2/6 bds.
Cosway, Richard, R.A., and his Wife and Pupils, by G. C. Williamson, royal 8vo. 25/ net.
May's (Phil) A B C, 52 Original Designs, 4to. 6/ net.

Poetry.

Goethe's Faust (the So-called First Part, 1770-1808) in English, with Introduction by R. McLintock, 8vo. 10/ net.
Gosse's (E.) Seventeenth Century Studies, cr. 8vo. 7/6 cl.

Music.

Reid's (A. and M. C.) Mirth and Music, a New Collection of Gallery and Action Songs, 4to. 2/6 cl.

Philosophy.

Fitzgerald's (P. F.) The Rational or Scientific Ideal of Morality, royal 8vo. 7/6 cl.
Schopenhauer's (A.) On Human Nature, Essays in Ethics and Politics, selected by T. B. Saunders, cr. 8vo. 2/6 cl.

History and Biography.

Brown's (A.) Mercy Warren, cr. 8vo. 5/ cl. (Women of Colonial and Revolutionary Times in America.)

Krasinska (Françoise, Countess), Great grandmother of Victor Emmanuel, Journal of, 18mo. 5/ net.
Lisle, Laura de, a Sketch of her Life, &c., by A. P. F. Cruikshank, 8vo. 2/ net.
Nansen, Fridtjof, Scientist and Explorer, Life of, by J. A. Bain, cr. 8vo. 6/ cl.

Geography and Travel.

In the Land of the Bora, or Camp Life and Sport in Dalmatia and the Herzegovina, by Stuffle, 8vo. 15/ cl.
Knight's (E. F.) Letters from the Soudan, reprinted from the 'Times,' 8vo. 8/6 net.
Lodge's (G. T.) Coloured Handbook to Kindergarten Geography, 4to. 2/ cl.
Madden's (J.) The Wilderness and its Tenants, a Series of Geographical and other Essays, 8vo. 12/ cl.
Muller's (Mrs. Max) Letters from Constantinople, cr. 8vo. 6/
Nansen's (Fridtjof) Farthest North, the Voyage of the Fram, by Dr. Nansen and Lieut. Johansen, 2 vols. 8vo. 42/ net.

Philology.

Hardman (W. M.) and Walpole's (Rev. A. S.) Latin Exercises for Lower School Forms, 12mo. 2/ cl.

Science.

Adams's (G.) Transformer Design, cr. 8vo. 4/ cl.
Everitt's (W. S.) Practical Notes on Grasses, cr. 8vo. 2/ cl.
Paget's (C. E.) Wasted Records of Disease, cr. 8vo. 2/6 cl.
Smith's (J. B.) Economic Entomology for the Farmer and Fruit Grower, cr. 8vo. 12/ cl.

General Literature.

Adams's (Mrs. L.) Colour-Sergeant, No. 1 Company, 6/ cl.
Carnarvon's (Earl of) The Defence of the Empire, edited by Lieut.-Col. Sir G. S. Clarke, cr. 8vo. 5/ cl.
Crane's (S.) The Little Regiment, and other Episodes of the American Civil War, 12mo. 3/6 cl. (Pioneer Series.)
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Gegout (E.): Jésus. 3fr. 50.
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Schneidewin (M.): Die antike Humanität, 12m.

Poetry and the Drama.

Cadol (É.): Théâtre Inédit, 3fr. 50.
Lacaussade (A.): Les Épaves, 6fr.

Bibliography.

Serrurier (L.): Bibliothèque Japonaise, Catalogue des Livres et des Manuscrits Japonais de l'Université de Leyde, 15m.

History and Biography.

Benedetti (Comte): Essais Diplomatiques, 7fr. 50.
Haussez (Baron d'): Mémoires, Vol. 2, 7fr. 50.
Monumenta Germaniæ Historica: Scriptorum Tomi XXX. Pars 1, 37m.
Politische Correspondenz Friedrich's des Grossen, Part 23, 14m.
Ruble (Baron A. de): Jeanne d'Albret et la Guerre Civile, Vol. 1, 8fr.
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Hirsch (L.): Reisen in Süd-Arabien, Mahra-Land u. Hadramût, 9m.
Sierra (Madame A.): Contes Exotiques, 3fr.

Philology.

Planta (R. v.): Grammatik der oskisch-umbrischen Dialekte, Vol. 2, 20m.

Science.

Bon Jardinier (Le), Almanach Horticole pour 1897, 7fr.
Schniewind-Thies (J.): Beiträge zur Kenntnis der Septalnectarien, 15m.

General Literature.

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Vergniol (C.): L'Enlisement, 3fr. 50.
Xanrof: L'Œil du Voisin, 3fr. 50.

THE CORONATION OF THE CONQUEROR.

The current number of the *English Historical Review* contains a valuable note by Mr. W. H. Stevenson on the important and peculiar charter of the Conqueror for the London house of St. Martin-le-Grand, of which he had already edited the text with his wonted skill and learning. But it is startling, I confess, to learn that one of the greatest events in our history, the coronation of the Conqueror, took place at Christmas, 1067, and not, as every historian has believed, at Christmas, 1066. Mr. Stevenson, whose authority on these subjects is certainly unsurpassed, shows that this remarkable charter, though dated 1068, was executed on Christmas Day, 1067, and that, consequently, "the witnesses were the spectators of William's coronation, which gives the charter its greatest historical importance." Among them is Hugh, Bishop of Lisieux, who as "a kinsman of William's" was "not unlikely to be present at his coronation," while the influence of the still mysterious Ingelric is proved by his obtaining the execution of the charter "at so important a ceremony as the king's coronation and a confirmation of it at the queen's coronation" (Whitsuntide, 1068). According, indeed, to Mr. Stevenson, "Freeman says that the date of the charter, Christmas, 1068, evidently means 1067, the date of William's coronation." But Mr. Freeman only speaks of the usual "Christmas Feast" of 1067: he assigned the coronation, like the rest of the world, to Christmas, 1066.

When Mr. Stevenson gives us the proofs for a discovery the credit of which is due to himself alone, he will, I hope, also deal with the real stumbling-block in this charter, Cardinal John's emphatic words, "huic constitutioni interfui," which he has not yet done. It was on the ground of the cardinals' presence that Mr. Freeman very naturally doubted its authenticity; but it may, no doubt, be capable of proof, by those more learned in such matters than myself, that the above words do not imply the witness's presence at the time. This, of course, is quite independent of the question of "supplementary confirmations," the existence of which is as familiar to me as to all students, I presume, of mediæval *diplomatique*.

J. H. Round.

MELANCHTHON.

The fourth centenary of Melanchthon's birth occurs on the 16th inst. Although it is an event which will be duly observed all over Protestant Germany and elsewhere in Northern Europe, it might easily pass without notice in England, especially at a moment when an anti-scientific reaction, in the guise of a spurious Catholicism, appears to have gained a hold on the lettered classes. At no time has the man who, in a unique way, combined the efforts of the Humanists with the teaching of the Reformers, attracted so much attention as he deserves at the hands of Englishmen. And yet he possessed an aggregate of qualities which ought to recommend him in this country; for he was not only a foe to the tyranny of Rome, but also an apostle of culture and a guardian of public order. He was imbued with that spirit of compromise which has done much to mould our own institutions; like some of the best of our writers he gave an ethical tendency to many of his theological theories; and he was full of zeal and activity in the cause of education.

Melanchthon was eminently the child of his time. He represented and developed its movements rather than created them. His early training fell within the years in which Humanism reached its height — the first fifteen or twenty years of the sixteenth century—when Erasmus was publishing his best writings, and Reuchlin was battling with the monks. Under the personal guidance of Reuchlin, who was his great-uncle, he eagerly learned all that Humanism could teach him. He entered the University of Heidelberg at the age of twelve, spent three years there, and six at Tübingen, and in both places he devoted all his energies to the work which the older men had begun. Even in his youth he acquired a great reputation as a scholar, and at the age of twenty-one he was chosen on Reuchlin's recommendation to be the first professor of Greek at Wittenberg. There he passed at once under Luther's influence, placed all his learning and eloquence at the service of the Reformers, reduced their doctrines to a system, defended them with tongue and pen, drew up or inspired many of their important documents, and became, in a word, the general secretary of the movement in which they were engaged.

But he was never wholly or merely a theologian. From time to time he wearied of controversy, and bewailed the fate which had drawn him aside from other pursuits. He found his chief solace in lectures on classical authors; he attracted students, often to the number of two thousand, from all parts of Europe; and, as was still possible for an industrious worker in those days, he took an active and productive interest in the entire range of human knowledge, writing assiduously on history, philosophy, and natural science of every kind. Thus it was that he earned and received the title of tutor of his country, "Præceptor Germaniæ."

In his theology he made no secret of the fact that he was dependent on Luther, and the close friendship between the two men was a highly important element in their personal history. It was a friendship, however, which was not equal or similar on both sides. It admitted of much diversity of opinion. With a profound belief in all that Protestantism had won for the world by fighting a superstitious tyranny, Melanchthon always entertained a great respect for tradition, and a strong sense of order and continuity; and so he persisted in hoping for a final reconciliation with the Roman Church long after more ardent Lutherans had assumed an attitude of aggressive hostility. He also showed an increasing tendency, as life wore on, to soften the rigour of Luther's views; to emphasize, for instance, the ethical element in the doctrine of grace and to empty the theory of predestination of much of its meaning. These and other features of his thought aroused great suspicion and antagonism in his last years, and so greatly was his existence embittered that he longed for death as a release from the *rabies theologorum*. Possibly he exercised a more potent influence in the domain of learning than in that of religion. Whenever, as often happened, the Humanist cause was attacked by the philistinism of the Reformers, Melanchthon defended it with zeal and energy, and in the Protestant universities and schools his system of teaching long remained in force.

T. B. S.

SAMUEL PEPYS'S WILL.

It is curious that, so far as I know, Pepys's will has never been printed, though some of its principal provisions have been mentioned, and directions respecting the library have been printed from the Harleian MSS. The will is of great length, but perhaps Mr. Wheatley will be able to include it in his supplementary volume of the 'Diary.' Here I propose to give an abstract of the document with some interesting quotations.

The will (Prerogative Court of Canterbury, 97 Degg) is dated August 2nd, 1701, when Pepys is described as in his sixty-ninth year, and of sound mind and memory. "I do with all humility and thankfulness and with a satisfaction inexpressible," says Pepys, resign the soul to its Creator, "in sure reliance.....for a happy resurrection with the just to an everlasting state of rest and bliss in the world to come." As to such worldly goods as he possessed after twenty-four years' "public and painful service

faithfully performed to the Crown," he devised all lands, &c., in Brampton, Hunts, and all other real property, to his nephew Samuel Jackson, of Brampton, eldest son of his late sister Paulina Jackson, for life, and then to his sons successively. In default of such issue the property was to go to his nephew John Jackson, of Westminster, youngest son of Paulina, and to his sons successively; and in default of such sons to his cousin Charles Pepys, second son of his late uncle Thomas Pepys. An annuity of 15*l.* to his old servant Jane Penny was to be paid during her life; and 500*l.* legacy was left to the executor.

There was due to Pepys from the Crown 28,007*l.* 2*s.* 1¼*d.* on a balance of two accounts, first, as Clerk of the Acts of the Navy and Secretary of the Admiralty, and second, as Treasurer for Tangier to Charles II. and James II. This money, when paid, was to be laid out in land for the benefit of his heirs. The residue of his estate was also to be invested in land and held in trust for his heirs. Pepys urged his nephews

"to join with me in not repining at any disappointment they may by the late public providences of Almighty God meet with in what they might otherwise have reasonably hoped for from me at my death, but to receive with thankfulness from God's hands whatever it shall prove, remembering it to be more than what either myself or they were born to, and therefore endeavouring on their part by all humble and honest industry to improve the same."

The sole executor was "my most approved and most dear friend William Hewer," of Clapham. Pepys speaks of Hewer's "more than filial affection and tenderness expressed towards me through all the occurrences of my life for forty years past."

On the 12th of May, 1703, Pepys made a codicil to his will, owing to his nephew Samuel Jackson having disposed of himself in marriage "against my positive advice and injunction, and to his own irreparable prejudice and dishonour." This nephew was now to have only an annuity of 40*l.* a year. At the same time Pepys left 200*l.* a year to "the most excellent lady" Mrs. Mary Skynner, in memory of "her steady friendship and assistances during the whole course of my life," for thirty-three years. The use of his library for life was left to John Jackson, who was to see to its completion according to a scheme in his hands; the library was to be kept entire, and bestowed for the benefit of posterity. The arrangements for its disposal have been already published.

On the following day (May 13th, 1703) Pepys executed a second codicil, bequeathing 9,000*l.* 2*s.* 1¼*d.* of what was owing to him. Mrs. Skynner was to have 5,000*l.*; Hewer, 2,000*l.*; and the children of Charles Pepys, now deceased, 1,000*l.* There are also directions as to the residue of the debt, which, however, was never paid. Pepys died a fortnight later, and the will was proved on the 25th of June.

G. A. Aitken.

THOMAS STAPLETON'S COPY OF THE WORKS OF SIR THOMAS MORE.

The loving care with which Thomas Stapleton wrote his biography of Sir Thomas More has been unanimously acknowledged. The last historian of Henry's Chancellor, Father Bridgett, does not hesitate to declare that "by far the best life of More is that of Thomas Stapleton, published at Douai in 1588." It is in Latin, and was part of the series entitled "Tres Thomæ," written by the English theologian. In his preface Stapleton gives an account of his sources of information. Many autograph letters were lent to him by More's widow, "propria ejus manu conscriptæ, quæ mihi omnia defuncti vidua adhuc nobiscum superstes communicavit." He conversed with other exiles who had known More (*e. g.*, the witty dramatist and jest-maker John Heywood), "qui.....hoc Belgio aliisque orbis partibus pro fide nobiscum exularunt." He leaves the impression that he was indeed a careful biographer, and took much trouble in order to present a fair account of the late "martyr."

That impression will be entirely borne out by an inspection of the copy of Sir Thomas More's works which Stapleton used while preparing his biography. This copy, I recently ascertained, after having belonged to the English Jesuits' College at Liège, became at an early date the property of the Royal, now the National Library in Paris, where it is preserved at this day. The volume, which has an old binding (not, however, the original one, as many manuscript notes on the margin have been clipped by the binder), contains the first edition of "The Workes of Sir Thomas More, Knyght.....printed at London at the costes and charges of Iohn Cawod, Iohn VValy and Richarde Tottell, Anno 1557." The title-page bears the MS. inscription, "Thome Stapletoni liber."

The book bears innumerable proofs of having been read pen in hand by its former owners; passage after passage is underlined; the contents of paragraphs are often summarized or commented on in the margin. Not all the notes, it is true, are due to Stapleton, but many are certainly in his handwriting. They show the care and attention with which he read the 'Workes' from a biographical point of view; he marks especially facts, "traits de caractère," and evidences of the wit and temper of his hero. The letters printed at the end of the volume attracted, naturally enough, much attention from the biographer, and their margins swarm with laudatory epithets and exclamations: "charitas—a goode minde—Humilyte—Integritas et Innocentia—Pietas," &c., the first note being opposite a passage where More says to Margaret Roper: "And I thanke our Lorde I knowe no person liuing that I woulde had one philippe for my sake."

Long before the days of Father Bridgett, the "wisdom and wit" of Thomas More were the subject of studies. This same copy of the 'Workes' contains, on a fly-leaf at the end of the volume, a manuscript table of "Mery tales to bee found in Sr Thomas Moore, as alsoe other notes." It is not in the handwriting of Stapleton and seems to be of a somewhat more recent date; additions were made to it by successive owners. The list refers the reader to "Two mery tales," to "An argument for the worshipping of Images," to the story of "Grime the mustard-maker's prayer," and to a number of "mery disputations," "mery saings," and "proper stories." Some of them have found place in Father Bridgett's book; some have not; among the former figures, *e. g.*, the story of Grim, who, unwilling to pray for all, used to offer prayers only for those nearest his heart—Grim, the "musterde maker in Cambridge, y' was wont to pray for hymselfe and his wife and hys childe, and grace to make good musterde and no more" (in the 'Debellacyon of Salem and Bizance').

Reference is also made in the list to a rather lengthy story which is one of the most curious in the Chancellor's works. It is a story of the 'Wolf and Fox';* it proves once more the wide and lasting popularity of Reynard in England, and shows that Sir Thomas was well acquainted not only with Roman heroes, but with this mediæval one also. It ends, in a fashion quite characteristic of More, by a comparison of the misdeeds of the wolf with those of the good woman, who, coming home after confession, said to her husband:—

"'Be merye manne, for thys day I thanke God was I wel shriuen. And I purpose now therefore to leaue of al myne old shreudnes, and begyn euen a fresh.'.....In dede it semed she spake it half in sporte, for that she sayd she wold cast a way al her old shreudnes, therein I trow she sported. But in that she said she wold begyn it al a fresh her housband founde that good ernest."

This was written in the Tower to while away the time, not many months before execution.

Though the list is not in the handwriting of Stapleton, yet he also had read the 'Workes' with care from the same particular point of view, noting in the margin or underlining many passages which contained examples of the wit and wisdom of More. He dedicated, in fact, two chapters in his biography of Sir Thomas to that subject, that is chap. xii., "Apophthegma sapienter et pie dicta Thomæ Mori," and chap. xiii., "Acute vel facete dicta vel responsa." Many of the sayings and stories thus quoted will be considered good stories even at the present day; a few are curious for an exactly opposite reason, as showing once more how, in the course of time, the standard of wit has altered. Some of the witticisms quoted admiringly by Stapleton for their sharpness and brilliancy will seem now remarkably heavy and laborious. "Hæreticorum," says, for example, Stapleton, "dissentientes sententias nihil aliud esse quam improborum omnium conspirationem quandam qua toti orbi illudatur, hac festiua comparatione expressit." And here he quotes in Latin the following passage from the 'Workes':—

"As if a man walking in a wildernesse that fain would find the right wai toward the town that he entended, should meet with a mainy of leud mocking knaues, which when the poore man hadde prayed them to tel him the waye woulde gette them into a roundell turnynge theym backe to backe and then speake all at ones, and eche of them tell him, thys waye, eche of them pointinge foorth wyth hys hande the way that his face standeth."

This struck Stapleton as being particularly "festive" and "pretty." The margin of his copy of the 'Workes' bears the note in his handwriting: "A prety similitude of the heretikes dissensyons." Such examples, however, are not frequent; with the majority of his judgments and appreciations most readers will agree.

J. J. Jusserand.

* The author of the original list had referred to that tale only by the word "Item," that is, "a propre tale"; a later owner, interested by that particular story, added, 'The Wolf and Fox.'

'THE TESTAMENT OF LOVE.'

We ought all to be grateful to Mr. Bradley for his very interesting discovery. There cannot be the least doubt as to the correctness of his statements, notwithstanding the complexities of the original text I have for some time been aware that the name, as it *seems* to stand, is not T.S.K.N.V.I, but T.H.S.K.N.V.I.; so that I might have got the true result T.H.I N.V S K. by transposition (and must have had it before me several times), only it never occurred to me that THIN VSK really represented *two words*. I had always dismissed such a solution as THINVSK, because there is no such name.

I shall be glad to be allowed to announce that, in consequence of Mr. Bradley's discovery, I have somewhat delayed the appearance of my book entitled 'Chaucerian and other Pieces,' intended as a supplementary volume to my edition of Chaucer in six volumes. I have cancelled two sheets of the text of 'The Testament of Love' in order to show how the text should be rearranged. The improvement in the text is considerable; and our knowledge of the author's name gives a fresh interest to the piece. I believe, with Mr. Bradley, that Thynne acquired the very copy which Usk sent to Chaucer. I wish he had preserved his MSS. after printing them.

Walter W. Skeat.

"THE BOOKMAKER'S BAR."

8, Gibson Place, St. Andrews, Feb. 8, 1897.

In a recent review of a novel called 'Miriam Cromwell, Royalist,' the critic (in I forget what journal) objected to the "bookmaker's *bar*" in the mouth of a Cavalier: thus, "All Puritans are rogues *bar* Cromwell," or the like. When does the phrase first occur? I find it in a letter of the Chevalier de St. George in 1718: "I never much admired Mr. Steel's proceedings,"

i. e., the peddling intrigues of hangers-on at St. Germain's, "and, *barr* Andrew [his mother], I do not desire to have any more to do with them." The note is in Atterbury's 'Letters,' edited by Glover, p. 24.

Perhaps I may be permitted to add that since the publication of the second edition of 'Pickle the Spy' (reviewed in *Athenæum*, January 30th) I have found his favourite misspelling *how* for *who* used several times by Malcolm Macleod of Brea in a letter of 1752 ('Lyon in Mourning,' iii. pp. 123–125). The spelling, therefore, is not "unique," though in MS. letters read by me I never observed it except from the pen of Pickle and Glengarry. But "puish" for *push* is unlikely to be found outside of these two authors.

Andrew Lang.

*** *Bar* occurs in 'The Merchant of Venice,' II. ii. 208, and *barring* in 1481–90. See the 'Oxford English Dictionary.'

Literary Gossip.

Messrs. Downey & Co. announce the publication of a new and copyright edition of Lever's novels in thirty-six volumes. During his last visit to England, Charles Lever intended to revise his novels (with the aid of his daughter, Mrs. Neville), a task which was interrupted by his death. The text throughout is now being most carefully seen to. The publishers have secured the original plates, six hundred in number, etched by "Phiz" and George Cruikshank for the first edition. In addition, several of the later volumes are illustrated with wood engravings by Mr. Luke Fildes and other artists, all of which will be included in this edition. A few of the volumes were originally published without illustrations, and for these arrangements have been made under which Mr. Gordon Browne will contribute a series of illustrations. The interesting prefaces written by Lever shortly before his death will be included. The printing of the edition has been entrusted to Messrs. T. & A. Constable, of Edinburgh, who have had a new bold, clear type specially cast for the work.

It may not be generally known that the father of Dr. Jameson was one of the early preachers of the heresy regarding Shakspeare. On August 7th, 1852, in *Chambers's Edinburgh Journal*, he published an anonymous article entitled 'Who wrote Shakspeare?' In this he suggested that Shakspeare kept a poet; that when the poet died the plays ceased to appear, but Shakspeare, as manager, retired rich. Farmer in 1789 had shown anti-Shakspearean tendencies, and Horace Walpole's 'Historic Doubts' have been cited in support of these. Hart, in 'The Romance of Yachting,' 1848, broached the subject in a gossipy style, but Jameson first discussed it in a formal essay.

Mr. E. F. Benson has a novel in hand, the scene of which is laid in Greece during the struggle between the Greeks and the Turks seventy years ago. It will appear serially in the *Graphic*, and be illustrated by Mr. G. P. Jacomb Hood.

Olive Schreiner's new book, which Mr. Fisher Unwin will publish next week, will only make one rather small volume. It will, it is said, set forth the writer's views concerning South African politics by a method that is not only daring, but somewhat startling. It will form part of the "Green Cloth Library," and will be issued simultaneously in the United States by Messrs. Roberts Brothers. A feature of the book will be a photogravure reproduction of a photograph of the irregular execution of native spies in the recent war. Mr. Unwin has also in preparation a volume on 'South Africa as It Is,' by the author of 'Mr. Magnus.'

Mr. G. W. Steevens, whose book on the United States we reviewed last week, will proceed to Spain very shortly for the *Daily Mail*.

The Historical Manuscripts Commission having now presented its Fifteenth Report to Parliament, two volumes of appendices will be issued almost immediately, containing the reports of the commissioners upon the manuscript collections of Mr. J. Eliot Hodgkin, F.S.A., of Richmond, and Mr. Charles Haliday, of Dublin. One peculiarity about the collection of Mr. Hodgkin is that, unlike most private collections, it has been brought together by the owner himself, and is therefore unusually select. It includes papers of Pepys, Ormonde, Danby, and some Royalist and Jacobite specimens, together with a number of interesting papers relating to the Chevalier D'Eon. The report on this collection has been prepared by Mr. J. Cordy Jeaffreson.

The second collection above referred to really comprises, for the purpose of the present report, a single volume of the original 'Acts of the Privy Council in Ireland,' which, after having been completely lost for 200 years, was discovered and purchased by the late Mr. Charles Haliday, and presented by him to the Royal Irish Academy. The period covered by this volume of Acts is that for the years 1556 to 1571. It also contains some curious remains of Sir William Usher. It is edited for the Commission by Sir J. T. Gilbert.

The Honourable Society of Cymmrodorion will shortly publish a new edition of Nennius's 'Historia Britonum,' based on a British Museum manuscript which is believed to be the oldest extant complete copy of the work. The text will be annotated by Mr. Alfred Nutt, who will also write an introduction, while an English translation will be contributed by Mr. Henry Owen.

The exhaustive Calendar of the Laing Charters left to Edinburgh University, and noticed in the *Athenæum* some months ago, has now been sent to press. The collection numbers about 3,300, mainly Scottish, and will be published in abridged translations with full indexes of personal and place names. In revising the manuscript for the press large and important additions have been made, and the volume will now be one of about 800 pages super-royal 8vo. The price to subscribers after the 1st of March will be considerably raised, and the edition will be a limited one.

The attempt to acclimatize the *feuilleton* to English daily newspapers does not seem to make much headway. The *Daily Chronicle*, when it inaugurated its new literary departure a few years ago, made, we think, the first serious attempt in this direction; it was followed by the *Star*, with a serial by Mr. Zangwill. The fact that these two papers did not continue the experiment may be taken as a proof of its failure. Quite lately there has been a revived effort — the *Evening News* reprinting Angus B. Reach's 'Clement Lorimer' in instalments, while the *Sun* is now running a serial by Helen Mathers as its *feuilleton*. For some months past the *Daily Mail* has been publishing short serial stories. What is a necessity in a French paper is distinctly a luxury on this side of the water; but we apprehend that the real difficulty in England is more a matter of pounds, shillings, and pence. The English author, with his shilling per word expectations, would scorn the modest payments which the average French novelist receives for his *feuilletons*.

The deaths are announced of the Rev. Dr. Walter Gregor, Secretary to the Scottish Text Society, and of the Rev. F. Jacox. Mr. Gregor, who was for several years parish minister of Pitsligo, in Aberdeenshire, published a monograph on the dialect of Banffshire, and was engaged at the time of his decease on a work on the folk-lore of Galloway. Mr. Jacox, who had long retired from parochial work, was the author of 'Secular Annotations on Scripture Texts,' 'Aspects of Authorship,' 'At Nightfall and Midnight,' and 'Shakespeare's Diversions,' and was noted for his liberal gifts to the Printers' Pension Corporation and other charities.

'Mr. Blake of Newmarket,' the racing novel which has been appearing in the pages of the *Daily Mail*, is to be issued early next month by Mr. Heinemann. The author, Mr. E. H. Cooper, is already at work on a new story, the scene of which is laid almost entirely in Paris.

Firth College, Sheffield, is to be incorporated by royal charter this year, and it is proposed to commemorate the visit of the Queen in May and the "Diamond Jubilee" of Her Majesty by increasing the endowment of the College and affiliating it with the Victoria University.

Mr. Martin MacDermott has prepared for publication a new edition of Moore's 'Memoirs of Lord Edward Fitzgerald.' Mr. MacDermott has added to the memoirs many particulars concerning Lord Edward's career which were not available when the work was originally published.

The Selden Society is going to issue Vol. X. of its publications, 'Select Cases in Chancery, A.D. 1364–1471,' edited by Mr. W. Paley Baildon, who writes an introduction on the growth, early history, and procedure of the Court of Chancery. This volume represents the publication for the year 1896. Volume XI., for 1897, a second volume of 'Select Pleas in the Court of Admiralty,' edited by Mr. R. G. Marsden, is expected to follow shortly.

Maxwell Gray writes:—

"When Christina Rossetti died, more than two years ago, there was a chorus of appreciation of her work from the press. Not only great, but the greatest woman poet of the age, she was called. It may not be generally known that a memorial has long been planned, in the shape of a reredos in Christchurch, Woburn Square, the church she regularly attended. Sir Edward Burne-Jones has kindly consented to design a series of paintings for this when the necessary funds for its erection in the church are found, viz. 150*l*. Of this I believe only about 70*l*. or 80*l*. has been subscribed. In the printed list I have before me I find

only eight names known in literature, including that of Mr. Swinburne. Of the thousands who delight in Christina Rossetti's poems, both in England and America, there must at least be hundreds who would be glad to contribute some small sum to this modest and beautiful memorial of one of the greatest poets and writers of the age; while her brothers and sisters in letters, poor though the majority must be, should feel it a stigma upon them that the work is still waiting for want of so pitiful a sum. I therefore beg of your courtesy space for this letter calling attention to the proposed memorial. It has the sanction of Mr. Rossetti, whose subscription heads the list. Donations may be sent to the 'Rossetti Memorial Account' in the Bank of England, or to Mr. W. M. Rossetti, 3, St. Edmund's Terrace, N.W.; Mr. R. W. Dibdin, 17, Russell Square, W.C.; Mr. G. A. A. Nelson, 11, Colville Houses, W.; or the Rev. J. J. Glendinning Nash, 92, Gower Street, W.C."

In Archdeacon Perry has passed away a clergyman of an old-fashioned type, moderate, well read, shrewd, and sensible, if somewhat limited in his outlook. His main labours were devoted to the annals of the Anglican Church. Between 1861 and 1864 he published his 'History of the Church of England from the Death of Elizabeth to the Present Time.' Fourteen years later he brought out an abridgment of this work, stopping with the suppression of Convocation in the reign of George I. He also published in the same year a 'Manual of the History of the Christian Church during the First Ten Centuries' in Mr. Murray's series. Besides doing some editing for the Early English Text Society, he published a biography of St. Hugh of Avalon in 1879. In the present state of the diocese of Lincoln the loss of so learned an ecclesiastic is almost irreparable.

An English translation and revision of Prof. Sophus Bugge's work on 'The Home of the Eddic Poems, with Especial Reference to the Helgi Lays,' is now being prepared, under the personal supervision of the author, by Dr. William Henry Schofield, Travelling Fellow of Harvard University, for the time being resident in Christiania. This translation, which will be the only one issued in any foreign tongue, will be published in the course of a few months by Mr. David Nutt.

Mr. Pellatt writes to us to complain that in noticing his tale 'The Witch-Finder' we have called a document he has introduced an "imaginary document." He says his document is derived from 'The Parish History of Swyncombe.' We have not the history before us; but our point was not that the terms of the document were such as could not have been used at any period of English, but that at the date to which in the story it is made to refer—viz., about the later years of Elizabeth—it would have been somewhat difficult to find "a close house of nuns" in England. Mr. Pellatt thinks that because he took this period for his special subject, and got a First Class, he cannot have made mistakes in his story. Unluckily, we lighted on a good many more historical inaccuracies than those we noted. As for these, can he quote a case of an Englishman bearing two Christian names, and one of them a family name, in the first half of the seventeenth century?

The first noteworthy book sale at Messrs. Sotheby, Wilkinson & Hodge's will occupy five days, beginning with the 22nd inst. One of the anonymous properties comprises an unusually long series of the first editions of American authors. Other properties include a copy of Thackeray's 'Second Funeral of Napoleon,' 1841, in the original illustrated wrapper; a copy of Burns's 'Poems,' Kilmarnock, 1786, in red morocco; a fine copy of 'Bartolomeo de Li Sonnetti,' printed at Venice about 1480 (with forty-nine woodcut maps), and described by Dibdin as one of the rarest volumes of early Italian poetry; a broadside with a poem of twelve stanzas by Hayley, and two coloured engravings by W. Blake, the subject being 'Little Tom the Sailor'; some interesting and uncommon first editions of Bunyan and Dryden; an exceedingly interesting Stevensonian item in the shape of the *Australian Star* of May 24th, 1890, containing the first issue of the novelist's celebrated defence of Father Damien; a copy of the excessively rare Froissart printed at Paris for A. Verard, *circa* 1495; and the first five editions of Walton's 'Angler,' uniformly bound in dark green morocco extra; the first and the most valuable edition of this set has unfortunately been much "shaved" by some ignorant binder.

The decease is announced of the Rev. S. H. Reynolds, for many years rector of East Ham, and long an active contributor to the *Times*. He had previously been a Fellow and Tutor of Brasenose, and had a reputation at Oxford as a conversationalist. His talk was somewhat bitter and cynical, but showed him to be a man of more than average powers. He edited for Rivington's "Catena Classicorum" the first twelve books of the Iliad, and he defended the perfunctory character of his notes by saying they were as good as the publisher deserved to get at the price he paid for them. Mr. Reynolds was seen to much greater advantage in his learned commentaries on Bacon's 'Essays' and Selden's 'Table Talk.' The latter he published after his retirement from East Ham. In them his singular knowledge of out-of-the-way literature was conspicuously evident.

In commemoration of the birthday of the late J. R. Lowell, a meeting will be held in Berlin of American students on the evening of next Friday. Prof. J. T. Hatfield will deliver an "oration."

The Vienna Academy of Sciences has commissioned Prof. Hitzig, of the University of Zurich, to compile a special 'Darstellung des attisches Civilprozesses.' By his earlier work, 'Das altgriechische Pfandrecht,' Dr. Hitzig proved himself equally expert in the studies needed for this field of research.

The Parliamentary Papers of the week include the Report of a Departmental Committee upon the Laws relating to Dogs (2*d.*), and a Return of the Charities in another West Riding Parish (3*d.*).

SCIENCE

Pioneer Work in the Alps of New Zealand. By Arthur P. Harper, B.A. (Fisher Unwin.)

There are certain regions of the earth's surface, not always the most remote, which preserve in a peculiar degree the charm and mystery of the Beyond. Such were once the valleys of California and the cañons of Colorado; such are still the highlands east of the Jordan, the mountains of Morocco, and the western slope of the New Zealand Alps. In the country last named the ingenious author of 'Erewhon' found not so many years ago a fitting site for his Utopia. The mountain climbers Mr. Green and Mr. Mannering, even the geologist Von Haast, to whom are due some of our best descriptions of the New Zealand ranges, devoted most, if not all, of their attention to the eastern glaciers. Mr. Fitzgerald, it is true, varied his recent story of his scrambles by an account of a double crossing of the Tasman group; but he afforded a glimpse and no more of what lies between its snowfields and the western sea. The golddiggers who push along the seabeaches bring back no trustworthy information as to the upland glens. Their recesses have never been inhabited by the native tribes, and the only record of glacier exploration by Maoris is a legend that some twenty years ago a party of them punted a "dug-out" canoe into the ice cave of the Franz Josef Glacier in the belief that through its "dusky doors" they might penetrate beyond the silver heights to the land of gold which supplied the particles sought out by the white men. "The younger generation of golddiggers," Mr. Harper tells us, "have a strong dislike—I may say fear—of the hard work and life entailed by journeys into the Ranges." Such is the benighted condition of the population of "Gillespie's Beach," the centre of Southern Westland, that they mistook iceaxes for eel-spears.

During the years 1893–5 the New Zealand Government, which had already mapped the great glaciers of Mount Cook, undertook the thorough exploration of the western glens and ridges, and the results of the surveyors' labours are duly recorded in its Survey Reports. But these records are necessarily disconnected in form, and accessible in this country only to diligent students in public libraries. It is not the least of the results of Mr. Fitzgerald's journey that it has helped to instigate one of the surveyors employed, Mr. A. P. Harper, to do justice to his own and his comrades' share in New Zealand exploration by putting together in a book some of their adventures and experiences. Mr. Harper's volume fills a notable gap in the literature of the colony.

In order to realize the field and extent of the journeys here recorded, it may be well to establish definitely certain preliminary points as to the New Zealand Alps. Colonists and climbers have used the term Southern Alps with very various meanings. There seem to be only two which have much claim to general acceptance, and it would appear most natural and convenient to include under the title all the glacier-clad ranges south of the conspicuous gap of Harper's Pass—that is, not only the central crest or unbroken line of snow and ice, one hundred miles long, from near Haast's Pass to Whitcombe's Pass, but also its two wings, dominated by Mount Arrowsmith and Mount Earnslaw, where the peaks are clustered in companies rather than drawn up in columns. By the grassy gaps through

these wings the central crest—sometimes called the "Southern Alps proper"—has long since been turned, but its hundred-mile barrier remained untraversed (no surveyor even had crossed the snows to the sea) until 1892. The glacier pass then opened over the Godley Glacier was not the practicable horse-track from the Hermitage to the west coast which the colony had been long wanting and seeking. Quadrupeds had still to cross by the coach-road to the north, and take the chance of a coast track, the service on which is liable to be interrupted "two times in five" by floods or storms.

To discover this comparatively easy and direct pass was one of the main objects of the surveyors' labour, and the search for it led them into all the glens of Southern Westland. How the pass was found and crossed by Mr. Fitzgerald, just as Mr. Harper had realized the right place in which to look for it, readers may find told in their respective pages. It is a pity that any heat should have arisen out of this chance collision between men who have both, on different lines, done good work. Mr. Harper writes under the impression that too much has been made in this country of the young climber's work as an explorer, and that his indebtedness in the matter of maps to his colonial predecessors has been inadequately recorded. What foundation there may be for this feeling there is no need to inquire here. It is more to the purpose to recommend to the consideration of the rivals some sentences in which Mr. Ruskin, *à propos* of a once famous Alpine controversy, denounced with even more than his customary eloquence those who "find Apotheosis in the accident of a Discovery."

There was the less need for Mr. Harper to force this personal matter into the foreground, since his narrative is in itself an ample vindication of his comrades' and his own work as pioneers. The sojourner whom duty compels to spend successive summers in the mountains has many advantages over the passing traveller or climber. He learns to know nature by living with her, and finds it less difficult to mingle in due proportion description with personal adventure. Mr. Harper apologizes, not without some reason, for the roughness of his style. He makes no pretence to literary graces, and he is not afraid to mix camp jokes and slang with the stock quotations natural to an Oxonian. But these blemishes will hardly discourage the serious reader, who will find his curiosity in great part satisfied. Mr. Harper has made good use of his opportunities. He possesses the intelligence and eyes of a natural observer. Whether it is the geological structure of the ridges, or the characteristics of the glaciers and forests, or the habits of the quaint wingless birds who are the explorer's most intimate camp companions until they serve as his dinner, the author is interested in his subject, and conveys his interest to his readers. And of adventures he has plenty to tell, none the less thrilling for not being above the snow level. For a description—too long to quote—of travel in a virgin valley, readers should turn to the account of the exploration of the Cook river (chap. ix.). The concluding sentence is significant: "We were four days traversing four miles and a half in the narrowest part of the valley, climbing, crawling, sliding, scrambling, and track-cutting most of the time."

The contrast between the two slopes of the New Zealand Alps is described as singularly complete. On the east glaciers rivalling the largest in the Alps roll their slow level floods for miles along troughs parallel with the chain and under crags of prodigious height and steepness, that are constantly breaking away into fragments, which the ice carries with it to deposit on the broad, treeless expanse of the Mackenzie Plains. To the west the overflow of brimming bowls of *névé* pours down in continuous icefalls or tumbles over precipices until it almost meets the waves of the Pacific. The Fox and Franz Josef glaciers terminate only 700 to 900 feet above the sea level. The torrents from the lesser ice streams flow through valleys which are an alternation of flats and gorges, and are everywhere clad in dense scrub and forest. The explorer finds in the tangled vegetation his greatest difficulty; to the tourists who will succeed him the varied foliage, the tree-ferns, the rich undergrowth, which provide a semi-tropical foreground for the Arctic heights of the central range, will prove one of the great attractions of this Switzerland of the South.

Now that a practicable pass has been found over the Mount Cook range the central district is likely to be speedily developed. The distances are short; the hardships and difficulties of the first explorers have been mainly due to incomplete outfit, insufficient transport, and the absence of paths and blazed tracks. The Government has sent its surveyors into the wilderness to fare as best they could without provisions or porters. The Messrs. Cook will look after their successors better. A comparatively modest sum would throw open the chief glaciers to the visitors for whom nature has provided not only attractions, but luxuries. Close to the Franz Josef Glacier are hot springs:—

"It was a new and pleasing sensation to lie in a hot spring under the shade of tree-ferns and enjoy the glorious view of a glacier within a mile and a half, ploughing its way down between steep hills clothed in luxuriant forest and backed by high snow and iceclad peaks.....If the bath proves uncomfortably hot it is easy to let in a little icewater from the river a yard or two away, or even catch a piece of floating ice and place it in the pond."

Mr. Harper has something to urge against the claim of Aorangi to be considered as the native name of Mount Cook. What he says amounts, we think, to no more than this, that the Maoris gave the name to a range rather than to any particular peak. It is curious how slow, with the example of the Monts Maudits and Monte Rosa before their eyes, surveyors are to admit that this is the rule with primitive people in all parts of the world. It is a late refinement of civilization to ascertain the culminating summit and distinguish it from its neighbours. The glaciers, Mr. Harper says, are not receding, as a whole, "to any appreciable extent." In some of the larger ones, however, some retreat has been observed in the last twenty years. "There is greater activity," he adds,

"in the Southern Alps than in the European, and therefore the effects of ice and snow are more marked and more easily recorded. The avalanches are more frequent—falling night and day—than in Europe; the glaciers descend to a lower level, and the country is more shattered." Climbers who in other ranges have had their ears filled with the incessant roar of ice avalanches, the hissing of snow-slides, and the ominous hum of the stones that pass, like bullets, unseen, can appreciate the sense of security there is in a return to the silence of the Alps.

We must condole with Mr. Harper on the treatment of his illustrations. The subjects are in many cases fascinating—the execution is throughout slovenly. The process employed is bad, and its results are uniformly disagreeable, inartistic, and blurred in detail. The map, on the contrary, is excellent, and shows how much work on the west side of the chain has been carried out, in the teeth of great obstacles and needless hardships, in a comparatively short space of time, by the energy and devotion of two men, Mr. Douglas and the author. Of his comrade Mr. Harper writes as "a great explorer," and he adds:—

"Had I time to look over his diaries and reports I could, with help, produce a very thorough and valuable record of this southern country; but I am not a man of leisure, and the diaries are in the safe of a Government department."

The New Zealand Government might do well to instruct Mr. Harper to carry out this suggestion. Such a step would be entirely in accord with the liberal attitude towards any steps for the encouragement of visitors to the Southern Alps taken up by the colonial authorities.

SOCIETIES.

Royal.—*Feb.* 4.—The President in the chair.—The President stated that a paper had been received from Dr. A. Willey, Balfour Student, to the effect that he had discovered the ova of Nautilus.—The following papers were read: 'On the Condition in which Fats are absorbed from the Intestine,' by Messrs. B. Moore and D. P. Rockwood,—'The Gaseous Constituents of certain Mineral Substances and Natural Waters,' by Prof. W. Ramsay and Mr. M. W. Travers,—'Some Experiments on Helium,' by Mr. M. Travers,—'On the Gases enclosed in Crystalline Rocks and Minerals,' by Prof. Tilden,—and 'On Lunar Periodicities in Earthquake Frequency,' by Prof. Knott.

Society of Antiquaries.—*Feb.* 4.—Sir H. H. Howorth, M.P., V.P., in the chair.—Mr. James Harrison exhibited and presented a photograph of a stone shaft surmounted by a small bowl, evidently a mediæval holy-water stock, lately rescued by him from the churchyard and placed in the vestry of St. Andrew's Church, Charmouth.—Canon Church exhibited a remarkable thirteenth century wooden pix canopy or cover from Wells Cathedral Church, upon which Mr. W. H. St. John Hope read some descriptive remarks. The canopy is in form of a cylindrical lantern of open tracery work, and is about four feet in height. Though much "restored," it retains considerable traces of its original decoration, the body having been painted red with gold flowers, and the angle shafts blue. The top is surmounted by a bold cresting of leafwork, once painted white and red, and retains the curiously arranged ironwork by which the whole was suspended, with a swivel hook from which the pix depended.—Mr. C. Lynam exhibited a cast of, and communicated a note on, a fragment of a pre-Norman cross-shaft lately discovered at Leek, Staffordshire.—Prof. T. M'K. Hughes read a paper on the derivation of the four characteristic implements of the South Pacific, namely, the battle-axe, the throwing-stick, the boomerang, and the patoo-patoo, from the bones of Cetacea. He exhibited a selection of bone objects illustrating the view that among all races and at all times the bones of animals were employed as instruments of every-day use—sometimes just as they were picked up, sometimes modified by cutting or grinding. Many of the forms suggested by the bone would be produced in other material when the

supply of bone was not equal to the demand. He pointed out that it was the habit of uncivilized man when copying any object to reproduce unimportant details. He then drew attention to the patoo-patoo which he exhibited, and which was made of the jaw of a cetacean, whereas this implement was commonly made of wood or stone. The battle-axe or *bâton de commandement* of Fiji had been seen made of a cetacean rib, but was commonly made of wood. In the wooden specimens, however, there was always a prominence on the upper margin of the curved head which exactly corresponded to the transverse process in the proximal end of a cetacean rib, and often a mark like an eye was placed on the side just where the lateral prominence occurs in the head of the rib. In the ribs near the middle part of the animal—in the case of the ca'ing whale, for instance—the process which passed below the vertebral column was much elongated, and the whole form almost exactly resembled that of the "throwing-stick." This instrument, when made of wood, had a flattened head, as in the rib, and was thrown so as to cut more easily through the air in one plane. The boomerang proper was flattened along its whole length with a concavo-convex section; but it had also a twist, giving it the form of two vanes of a windmill; so that, when the force of propulsion given it by the thrower was dying out, the rotation of the instrument lifted it into a higher region, from which it could glide along an air-slope back to the thrower or in some other direction. Now the front rib of the Cetacea lies in a plane nearly at right angles to the direction of the animal's body, and, owing to the tendency to accommodate itself to the flat barrel of the animal, has a slight twist. The form, in fact, approaches that of a boomerang, and when imitated in lighter material, and used as a throwing-stick, some specimens would show the characteristic flight, and thus accident might suggest the boomerang.

Archæological Institute. — *Feb.* 3. — Judge Baylis, V.P., in the chair.—The Chairman announced that the Annual Meeting of the Institute will be held this year at Dorchester, Dorset, at the end of July or the beginning of August, under the presidency of General Pitt-Rivers.—Canon Raven exhibited three coins: two of the Constantine period, and one consular, of C. Memmius, from Gariannonum (Burgh Castle).—Mr. R. G. Rice exhibited a small unfinished miniature portrait of a man, painted on ivory, supposed to be that of Crossfield, who, with others, was accused of a conspiracy to assassinate George III. The portrait was formerly wrapped in a piece of old paper, to which it is securely attached, and it was apparently so from the first, for, besides the following endorsement on the paper, there are marks indicating a trial of the colours: "Committed to the Tower 18 Sept^{r}, 1795, Came to town, 11 D^{o}., 2 at Bodmin." From a paragraph under "British and Foreign History," on p. 164 of the 'New Annual Register' for the year 1795, which was quoted *in extenso* by Mr. Rice, it appeared that "a man of the name of Crossfield, a surgeon, had been implicated on the evidence of the infamous informer Upton.....he engaged himself as surgeon on board the Pomona, bound to the southern whale fishery. In the course of her voyage, the Pomona was taken and carried into Brest, where (probably to ingratiate himself with the French, in the hope of obtaining favourable treatment) he openly professed himself to be one of those who had been accused of a conspiracy to assassinate the King of Great Britain.....On his return to England, conscious, probably, of the imprudence of his language while in France, he assumed the name of Wilson. An information, however, being lodged against him by some of the sailors with whom he had been confined in France, he was apprehended in the month of *September*, and with much solemnity committed by the Privy Council to the Tower." The writer, after characterizing the matter as "this frivolous and almost ridiculous affair," concludes by saying, "We shall so far venture to anticipate, as to add that Crossfield and the rest were, after a trial only remarkable for the absurdity and inconsistency of the evidence for the Crown, acquitted."—Mr. G. E. Fox read the second and concluding part of his paper on Uriconium, the Roman city at Wroxeter, near Shrewsbury. Referring to the first part of the paper, read last November, he mentioned that the general aspect of the site had then been treated of, that the line of the city walls had been traced, and the various discoveries described which had been made within the walls from the beginning of the last century to the middle of the present one. He then proceeded to explain in detail the remains of the buildings found in the excavations made from the year 1859 to 1861, and again in 1867, during which years the principal public buildings of the Roman city were uncovered. These formed a group in the centre of the site, and comprised the basilica and the baths, with various adjuncts. Mr. Fox urged the desirability of further excavations on the site, which might be expected to yield even better results for archæology than those achieved in the excavations at Silchester, though these had been considerable.—Plans and photographs of the remains and drawings of architectural details from Wroxeter were exhibited in illustration of the paper, together with examples of *tesseræ* from the floor of the basilica to show the materials used in the mosaics of Uriconium.

Zoological.—*Feb.* 2.—Prof. G. B. Howes in the chair.—The Secretary read a report on the additions made to the menagerie during January, and exhibited a collection of bird-skins that had been formed by Mr. W. A. Churchill during various shooting excursions along the shores within twenty miles of the island of Mozambique. There were no novelties in the collection, but it was interesting as coming from a locality which, zoologically, had not been well explored.—Mr. R. E. Holding, on behalf of Sir D. Brooke, exhibited a head and two pair of shed horns of a fallow deer. The latter showed curious deformities in consequence of disease of the frontal bone.—Mr. G. E. H. Barrett-Hamilton gave a short general account of his expedition to the Fur-Seal Islands of the North Pacific during the summer of 1896, in company with Prof. D'Arcy Thompson. This journey had been undertaken on behalf of the Foreign and Colonial Offices, with a view to the investigation of the natural history of the Northern fur-seal (*Otaria ursina*), with special reference to certain disputed points which had a distinct bearing on the industry connected with the skins of the animal. A detailed report of Mr. Barrett-Hamilton's investigations would be issued as a Parliamentary Blue-book.—Mr. G. A. Boulenger read a paper on 'A Catalogue of the Reptiles and Batrachians of Celebes, with Special Reference to the Collections made by Drs. P. and F. Sarasin in 1893-1896.' This memoir gave a complete list (with descriptions) of all the reptiles and batrachians, with the exception of the marine species, known to occur in the Celebes. The number of species of reptiles enumerated was 83, and of batrachians 21.—Mr. M. Jacoby described 43 species of phytophagous Coleoptera, 37 of which were new, based on specimens contained in collections sent home to him from Natal and Mashonaland by Mr. G. Marshall, and from Madagascar by M. Alluand, of Paris.

Entomological.—*Feb.* 3.—Mr. R. Trimen, President, in the chair.—Mr. F. Bates, Mr. D. D'A. Wright, and Mrs. E. Brightwen were elected Fellows.—Mr. Champion exhibited an extensive series of Coleoptera collected by Mr. R. W. Lloyd and himself in the Austrian Tyrol, containing about 450 species, and including 35 of Longicornia and about 20 of Otiorrhynchus. He also exhibited about 85 species of Coleoptera from Cintra, Portugal, collected by Col. Yerbury, the most interesting of these being *Carabus lusitanicus*, F.; also two specimens of the rare *Zeugophora flavicollis*, Marsh., from Colchester.—Mr. Tutt showed for Mr. W. H. B. Fletcher typical *Zygæna ochsenheimeri*, Zell., from Piedmont, and hybrids between a female of that species and *Z. filipendulæ*. The progeny was fertile *inter se*, the males closely approaching *Z. ochsenheimeri*, the females *Z. filipendulæ* in character. For Mr. J. B. Hodgkinson he exhibited a number of obscure British Microlepidoptera, some of which had been described as new species.—The determinations were criticized by Lord Walsingham, Mr. Bower, and Mr. Barrett, and the first-named speaker strongly deprecated the practice of positively recognizing or describing such obscure species from single or worn specimens, particularly when British.—Mr. Barrett showed specimens of the true *Platyptilia tesseradactyla*, L. (= *P. fischeri*, Zell.), new to the United Kingdom, and taken in Co. Galway.—Mr. McLachlan exhibited cooked locusts (*Schistocerca peregrina*) sold in the market of Biskra, Algeria. They were cooked whole, but the abdomen only was eaten.—The President, Mr. Barrett, and Mr. Blandford made some remarks on the subject.—A paper was communicated by Dr. A. G. Butler 'On Seasonal Dimorphism in African Butterflies,' which led to a long discussion, chiefly on the so called "dry-season" and "wet-season" forms.—Mr. Merrifield stated that he had been unable to modify experimentally the colour and markings of Lepidoptera by variations in humidity.—Mr. Tutt believed that Mr. Doherty had obtained "wet-season forms" of Oriental species by keeping the pupæ in a moist atmosphere.

Institution of Civil Engineers. — *Feb.* 9. — Mr. J. W. Barry, President, in the chair.—The paper read was 'On Cold Storage at the London and India Docks,' by Mr. H. F. Donaldson.

Society of Arts. — *Feb.* 4. — Prof. Ewing delivered the second lecture of his course of Howard Lectures 'On the Mechanical Production of Cold.'

Feb. 8.—Mr. J. S. Neville in the chair.—Mr. W. Burton delivered the fourth and concluding lecture 'On Material and Design in Pottery,' dealing more especially with porcelain, and showing how it formed a sort of connecting link between stoneware and glass, and required special treatment, both as regards design of form and colouring, owing to the constituents of the materials employed. A number of examples from the South Kensington Museum were exhibited.

Feb. 9.—Mr. J. Pennell in the chair.—A paper 'On Lithography as a Mode of Artistic Expression' was read before the Applied Art Section by Mr. G. McCulloch.—A discussion followed, in which Mr. Whistler and others took part.

Feb. 10.—Sir S. C. Bayley in the chair.—A paper 'On the Chemistry of Tea' was read by Mr. D. Crole, and was followed by a discussion.

Aristotelian.—*Jan.* 25.—Mr. T. H. Hodgson, V.P., in the chair.—Mr. C. T. Davis was elected a Member.—Mr. A. Boutwood read a paper 'On the Fundamental Nature of the Religious Consciousness.'

Feb. 8.—Prof. J. Sully and Miss Meyer were elected Members.—Mr. H. Sturt read a paper 'On Duty.' Duty implies (1) service. The service of duty is a kind of homage to excellence; in its most developed form a homage to an ideal. We appreciate excellence because (*a*) we should, without it, perish in the struggle for existence; (*b*) the soul in all departments of activity naturally works towards perfection. Duty implies (2) effort, because it is the service of an imperfect being.

MEETINGS FOR THE ENSUING WEEK.

Mon. Victoria Institute, 4½.—'Inherited and Hereditary Characters'
— London Institution, 5.—'The Fauna of the High Seas,' Prof. S J Hickson
— Hellenic, 5.—'A Stone Tripod at Oxford' and 'The Mantinean Basis,' Prof. P Gardner
— Institute of British Architects, 8.
— Society of Arts, 8.—'The Industrial Uses of Celluloid,' Lecture I., Mr. C F. Cross (Cantor Lecture)
Tues. Royal Institution, 3.—'Animal Electricity,' Prof. A. D. Waller.
— Statistical, 5½.—'English Vaccination and Small-pox Statistics, with Special Reference to the Report of the Royal Commission and to Recent Small-pox Epidemics,' Mr. Noel A. Humphreys
— Society of Arts, 8.—'The Progress of Canada during the Past Sixty Years of Her Majesty's Reign,' Mr J G Colmer.
— Folk-lore, 8.—'The Story of Orendel,' Prof W P Ker.
— Civil Engineers, 8.—Discussion on 'Cold Storage at the London and India Docks.'
— Zoological, 8½.—'Echidnocephalus, a Halosauroid Fish from the Upper Cretaceous Formation of Westphalia,' Mr A S. Woodward; 'Specimen of *Acanthocybium solandri* from the Arabian Sea,' Mr G A. Boulenger; 'Remarks on the Existing Forms of Giraffe,' Mr W E de Winton
Wed. United Service Institution, 3.—'The Dongola Expedition of 1896,' Lieut A. Hilliard-Atteridge
— Microscopical, 7.—'On a Simple Method of Microphotography,' Mr G M Giles
— Meteorological, 7½.—'Report on the Phenological Observations for 1896,' Mr. E Mawley; 'Results of Observations on Haze and Transparency near Haslemere, Surrey,' Hon. F. A. R. Russell
— Society of Arts, 8.—'Light Railways,' Mr. E. R. Calthrop.
— Entomological, 8.
Thurs. Royal Institution, 3.—'The Problems of Arctic Geology,' Dr. J. W. Gregory.
— Royal, 4½
— Historical, 5.—Anniversary: Address by the President
— London Institution, 6.—'The Arctic Record,' Mr. J. Scott Keltie
— Numismatic, 7.
— Linnean, 8.—'Certain Points in the Anatomy and Morphology of the Nymphæaceæ,' Mr D T G Vaughan; 'The Adhesive Discs of *Eucilla spicata*, Moq.,' Mr T H Burrage
— Chemical, 8.—'The Oxidation of Sulphurous Acid by Potassium Permanganate,' Messrs T. S Dymond and F Hughes; 'Sodamide and some of its Substitution Derivatives,' and 'Rubidamide,' Dr. A W Titherley
— Society of Arts, 8.—'The Mechanical Production of Cold,' Lecture IV., Prof. J A Ewing (Howard Lecture)
— Antiquaries, 8½.—'Note on Ancient Burial Customs,' Rev. E. B. Savage. 'Mediæval Surnames and their Spellings,' Mr. G. Grazebrook.
Fri. Geological, 8.—Annual Meeting.
— United Service Institution, 3.—'The Health of the British Troops in India and other Foreign Stations,' Major-General R. Dashwood
— Royal Institution, 9.—'The Approaching Return of the Great Swarm of November Meteors,' Dr G. J. Stoney
Sat. Royal Institution, 3.—'The Growth of the Mediterranean Route to the East,' Mr. W. F. Lord.

Science Gossip.

The annual meeting of the Society for the Protection of Birds will take place on the afternoon of Tuesday week, at the Westminster Palace Hotel. The chair will be taken by the Earl of Stamford.

The Royal Meteorological Society will hold at the Institution of Civil Engineers, in Great George Street, from March 16th to 19th, in commemoration of the "Diamond Jubilee," an exhibition of meteorological instruments in use in 1837 and 1897, and of diagrams, drawings, and photographs illustrative thereof.

At the meeting of the Royal Astronomical Society held yesterday (February 12th) the Gold Medal, which had been awarded to Prof. Barnard for his discovery of the fifth satellite of Jupiter and other discoveries, was presented to him in person, the address being delivered by the retiring president, Dr. Common. The latter is succeeded by Prof. Sir Robert Ball.

Dr. Paul Harzer, Director of the Gotha Observatory, has been appointed to succeed the late Prof. Kruger in the directorship of that at Kiel. He becomes also Professor of Astronomy in the University.

Dr. Wilhelm Valentiner, Director of the Karlsruhe Observatory, has been appointed Professor of Astronomy in the University of Heidelberg, and the observatory is to be transferred to the latter place, where a building is being erected for the purpose.

The small planets Nos. 412, 413, 420, and 421 have received the names Elisabetha, Edburga, Bertholda, and Zähringia respectively. They were all discovered by Prof. Max Wolf at Heidelberg, the former two on January 7th, 1896, and the latter two on September 3rd, 1896. Two of the discoveries more recent than the last must be excluded from the numbering, as only one photographic position of each is available.

FINE ARTS

EXHIBITION OF WORKS OF FORD MADOX BROWN AT THE GRAFTON GALLERY.

This is one of the most important of that now numerous class, the "one-man" exhibition. It comprises nearly two hundred pictures and cartoons, some of them unusually large and crowded with figures. Yet it is far from being complete, and therefore it is not altogether just to Madox Brown. The great cartoon of 'The Body of Harold brought to the Conqueror,' which established Brown's reputation with artists in 1845, is in the South London Gallery and not on these walls, while 'Chaucer at the Court of Edward III.' is at Sydney. Neither of Brown's two masterpieces, 'The Last of England' and 'Christ washes Peter's Feet,' is here. The former is in the public gallery at Birmingham and the latter in the National Gallery. *Work* (No. 54), too, which he mistakenly took to be his best work, is so badly hung that it might as well not have been borrowed from the Corporation Gallery at Manchester. 'Romeo and Juliet' is in America, while the best 'Entombment' is not here. To be sure, smaller copies and several nondescript versions of these absent examples do something towards making the collection adequately representative of a masculine artist and admirable colourist. Of course, as the series of large paintings in the Town Hall at Manchester are not removable from the walls, they are perforce represented, more or less imperfectly, by the copies and versions to which we have referred. There is, on the other hand, it must be acknowledged, a superabundance of inferior works which had better not have been hung. Altogether the visitor will be wise if he does not expect too much from the collection; and yet there is so much that is really fine in it that he will be forced to concede to Brown an extremely high place among modern English painters.

As for nearly forty years the *Athenæum* has been Brown's constant advocate and expositor, it is not necessary for us to say much about the leading paintings in the exhibition. The late Mr. Solomon Hart, R.A., who contributed to this journal in the forties, was among the first to praise with any degree of warmth Brown's *Wickliffe reading his Translation of the Bible to John of Gaunt* (42) when it was at the Free Exhibition in 1848. Its architectonic composition and the conventions that mark the design, the absence of passion, the motionless figures and pervading grace, the light tonality and brilliant coloration, make it quite different from anything Brown painted before or after. Yet it was this work that attracted to him the Pre-Raphaelite Brethren. Dante Rossetti, in fact, fell violently in love with it, and based upon it his earliest artistic principles, technical as well as pictorial. That the painter of 'Wickliffe' should likewise be the author of a piece so intensely dramatic and so thoroughly human and moving as No. 60, which represents the parting of *Romeo and Juliet*, is a marvel not to be ignored because the version before us is decidedly inferior to the absent original. On the other hand, Mr. Bibby's replica in oil of the very original *Elijah and the Widow's Son* (15, the water-colour drawing of which is at South Kensington, is the finest and most animated version that exists of the design, and Leighton was never tired of admiring and praising it. We mention this because many prejudiced supporters of Brown believe that Academicians—the eclectics especially—constantly depreciated him. It may surprise some of them to know that Armitage was a large subscriber to the fund which secured 'Christ washes Peter's Feet' for the National Gallery, while Leighton was equally zealous in securing 'Harold' for South London. Nor was Mr. Watts less active in the matter. *Chaucer at the Court of Edward III.* (16), Mr. Bibby's small version of the enormous picture now at Sydney, is a distinct improvement on a picture which, when it was in Trafalgar Square in 1851, occupied a leading place and a great deal of space in the Middle Room. As the Catalogue does not condescend to such trivialities, we may say that the work contains an excellent portrait of Walter H. Deverell, the P-R.B.'s much-beloved friend, as the page who is flirting with the lady in front; D. G. Rossetti is Chaucer; John Marshall, the famous surgeon, figures as the jester; Mr. W. M. Rossetti sat for the troubadour; and we believe Miss Siddal is the lady on our right who clasps her hands together. Deverell's is much the best of these likenesses.

Cordelia and Lear (20) represents the moment immediately preceding the death of the king. It is a prodigious improvement upon 'Wickliffe,' which it followed at Hyde Park Corner in 1849. Except in 'Christ washes Peter's Feet' and 'The Last of England,' Brown never surpassed this great work; the effect of it is strikingly concentrated, and the pathos is intense. In "The Private Collections of England," No. II., September 13th, 1873, we called it "one of the most nearly perfect pictures of the English School." *King René's Honeymoon* (27) is an expressive version of one of Brown's sweetest designs in what he was wont to call "the amorous class," what Millais used to style "cuddling pictures." As the Catalogue affords no explanation of the subject, we may repeat what we said on October 10th, 1885, in "The Private Collections," No. LXXXII.:—

> "The young king and his fair bride sit side by side in a sort of throne set up in a bower while they discuss the plan of the 'Chastlet du Roy René,' a diagram of which lies at their feet. A soft, golden light flushes the roseate air. René holds a pair of compasses in one hand and with a soft smile abandons himself to the charm of the situation, while he leans towards his spouse and receives her caress. Lightly touching his arm with one hand, she puts the other about his neck, drawing his willing face to her, and plants a kiss upon his cheek. Tender passion was never more admirably or ardently delineated than in this beautiful romance. The style, no less than the sentiment, the costumes, lighting, and chiaroscuro (a broad, soft, ruddy, and nearly shadowless tone pervades the scene), is excellently adapted to the passion of the subject."

This delightful comedy illustrates Brown's power of dealing with subjects of the class almost as well as the 'Romeo and Juliet' shows how he could handle similar, but more passionate motives and incidents. These pictures are the true complements to the artist's tragic works, like the 'Cordelia and Lear' and the not less touching 'Last of England,' of which Mr. Rae's reduced version, No. 64, is a good duplicate.

Our readers who compare it with any of the best works here may judge how inadequate *Juan and Haidee* (48)—the picture which is to represent Brown in the Louvre, as we lately stated—is to figure as a specimen either of Brown's art or the English School. It is not quite his worst picture, but it is among his worst. *Work* (54) we described when reviewing the artist's own exhibition in 1865, and again when it was at Manchester in 1887. Though full of fine painting and showing plenty of power, it is, in our opinion, a great mistake, at once complicated, didactic, and full of crudities of thought. It is woefully confused; in fact, it is rather a lecture in paint than a picture, and it possesses none of the incisiveness of Hogarth nor of Hogarth's homogeneity and simplicity. The gentleman on horseback in the middle of the straggling composition, or rather no-composition, is a good likeness of R. B. Martineau, whose 'Last Day in the Old Home' has lately gone to the National Gallery, but the portraits of Carlyle and Kingsley in the foreground are caricatures. This picture has darkened considerably since we saw it at Manchester. *The Entombment* (55) is an inferior version of one of Brown's happiest designs, which is better represented by No. 132, and still better by the photograph, No. 249, from a really fine cartoon.

Cordelia's Portion (56) we described at length in "The Private Collections," No. LXXXIV. Brown etched the subject in No. 4 of the *Germ*, 1850. We also mentioned Mr. Rae's large landscape, *An English Autumn Afternoon*, in No. XVIII. of the same series. *Wilhelmus Conquistator* (61) is the large version in oil of the cartoon of 1845, and was exhibited along with the cartoon at Westminster. Recently, when chronicling the gift of the cartoon to South London, we described its design, which does not differ materially from that of No. 61. The picture deserves close examination if the observer is to enter into the spirit of so magnificent a work. Brown's superabundant vitality is manifest in it, and his intense sympathy with the furious passions of his battle scene is evidenced by the group of combatants in the foreground, where, locked in a death grapple, lie the bodies of a Norman and a Saxon, one of whom has stabbed the other in the back, while he, in turn, has bitten his adversary's throat like a dog. The composition, though at once difficult and complex, and consisting of a crowd of figures compactly grouped, is a masterpiece of its kind, and, like the expressions of the faces, it is worthy of the highest praise. How fine a draughtsman Brown was at the time he drew the cartoon may be noticed in the *Original Cartoon of the Spirit of Justice* (36), which, with the cartoon now at the South London Gallery, was at Westminster in 1845. The design of No. 36 is a little stilted and its composition is jejune and awkward, but as a specimen of drawing on the scale of life and an illustration of stateliness in style it is extremely fine; indeed, it can hardly be overpraised. No. 43 is a very fair replica of *Jesus washes Peter's Feet*. In announcing the gift of the original to the National Gallery, we gave the history and mentioned the names of the persons who sat to Brown for the chief figures, except Mr. F. G. Stephens, who sat for the face of Christ (it is said to be an excellent likeness of the model); Mr. W. Hunt, senior (or Mr. W. B. Scott); Mr. C. B. Cayley, the translator of Dante; and the original of St. John, whom we supposed to be Christina Rossetti. She, however, had no recollection of having sat to Brown for this head. It is, therefore, more probable that her brother William did so. Mr. Coltart's *Jacob and Joseph's Coat* (63), a strikingly original design, at once picturesque and expressive, aptly illustrates Brown's powers, and is admirably painted. The heads of the truculent Judah, the asinine Issachar, the brooding Benjamin, and the cruel Simeon are first rate. On the other hand, it furnishes a curious illustration of Brown's in-

ability to put himself in the place of the observing student of his conceptions. For instance, he intended to express part of the motive of his subject by a sheep-dog in the foreground, which, according to the artist, demonstrates the falsity of the rascally sons of Jacob when they exhibit to their father the blood-stained coat of Joseph. The dog sniffs the blood on this garment, and refuses to recognize it as human blood. Such was Brown's account of his design, but he forgot to tell the public how they were to know what is passing in the dog's mind!

There is a good deal that is interesting about *William Shakespear* (58), a powerfully painted "collation from various portraits, intended to supply the want of a credible likeness of our national poet," and, as such, proposed to be engraved for sale. It is, in fact, a compilation, and nothing else. In that respect it is really fine; but it is hardly to be wondered at that purists in portraiture like the Selecting Committee of the Academy declined to exhibit it as a likeness of Shakspeare, when it was submitted to them in 1850. Had it been engraved, goodness knows what confusion would have arisen among the *cognoscenti*, the more so because it really is a remarkably successful compilation, such as, when one has familiarized oneself with it, it becomes extremely difficult not to believe in. *The Portrait of Ford Madox Brown* (22) is, for a man's representation of himself, fairly faithful, but it is not nearly so good nor so true as No. 50, which, though melodramatic in its motives, is a veritable likeness and splendidly painted.

Among the works to which we need not refer at any length are *At the Opera* (66); "*Take your Son, Sir!*" (70) a young matron offering her first-born babe to its father; *Parisina's Sleep* (74), a vigorous and competent painting in Brown's Belgian style of 1842 or a little later; several pastel portraits (82, 83, and 84); *Sardanapalus's Dream* (115), the latest of the artist's first-rate designs, of which there is a good etching by Mr. Rhead; and a large number of cartoons for stained glass, comprising figures of bishops, saints, heroes, kings, queens, poets, and philosophers, noble works in their way, the conception of which is generally much above their by no means invariably vigorous draughtsmanship. To conclude, we must complain of the badness of the Catalogue, which should have supplied notes on the history, dates, dimensions, and subjects of the works, and contains no index to their names. Such notes as there are have been borrowed from Brown's catalogue of his own exhibition in Piccadilly; they ought to have been supplemented.

MR. GEORGE PRICE BOYCE.

The first hour of Tuesday afternoon last took from amongst us the amiable, accomplished, and extremely original painter in water colours who, until 1893, when he entered the "Retired" grade, had been an eminent member of the "Old Society," in which he worthily filled the place of his model, David Cox. He was the eldest child of George J. Boyce and his wife, Anne Price, and was born in Bloomsbury on the 24th of September, 1826; he went to school at Chipping Ongar, and afterwards stayed for a considerable time in Paris. Proposing to become an architect, he was articled to the late Mr. Little. In 1846, while still with Mr. Little, he travelled in South Germany and Flanders, making sketches of the town architecture of those countries, and later in France. He continued in Mr. Little's office till October in that year, when, as an "improver," he entered the employment of Messrs. Wyatt & Brandon. With them he remained till the middle of 1849, when, having failed in a competition, and probably despairing of success as an architect, or rather, perhaps, becoming convinced that his vocation lay elsewhere, he made a lengthened tour in North Wales, and encountered David Cox at the Royal Oak at Bettws-y-Coed.

This meeting seems to have led to Boyce's giving up architecture and taking to painting with characteristic single-mindedness and thoroughness. Already an excellent and swift draughtsman, and gifted with an exquisitely sensitive eye for the harmonies of nature's colours and tones, Boyce made exceptionally rapid progress in his newly chosen studies, although an accident while skating, in the winter of 1849, which injured his hip and lamed him slightly for life, compelled him to lay up for some months. In 1851 he was again in Wales, where he made several of those beautiful studies upon which his reputation in after life was founded.

Before this he had become intimate with several artists, such as Mr. H. T. Wells, who married his sister Joanna, herself an accomplished painter, and he found himself drawn into a distinguished circle. A second meeting with Cox at Bettws confirmed him in his new departure, and on returning to London in the winter of 1852, he took a studio in Great Russell Street, and, joining the long-renowned Clipstone Street Academy, studied much from the life and tried his hand at oil painting. Some time before this Boyce, probably by means of Mr. Wells, was, we believe, brought in contact with Rossetti while he was finishing the 'Mary, Virgin,' picture, or that 'Ecce Ancilla Domini!' now in the National Gallery. The date of this introduction is doubtful—it may have been 1849, or even later; but the effect upon Boyce was such that he became an enthusiastic friend of the great artist, although their characters were entirely different, bought some of his pictures, and always regarded him with a most unusual affection. On Boyce's style of painting, on the other hand, Rossetti had no influence. In 1853 Boyce was at Dinant, and visited the Pyrenees and Babbicombe Bay, where he produced some charming water colours. In this year, too, he made his first appearance at London exhibitions, sending to Suffolk Street 'The Royal Oak, Bettws-y-Coed' (a reminiscence of Cox), and 'Beeches,' and to the Academy 'Timber Yard, Chiddingstone,' and 'East End of Edward the Confessor's Chapel, Westminster.' He repeated the last subject more than once, and his drawings of it will long show the beauty of the interior of the Abbey, before it was degraded by Sir Gilbert Scott.

In 1854 Boyce was studying in Switzerland, at Ticino, Milan, Venice, and Verona, where he made a fine drawing of the tombs of the Can Grande and Mastino. In 1855 he was again in London, drawing at the Langham Chambers School, and again visited North Wales. In 1856 he moved from Great Russell Street to 15, Buckingham Street, Strand, and had William Burges for his fellow lodger. Later in the same year we find him painting at Airolo and Giornico, and again suffering greatly in the injured hip, which troubled him during succeeding years, when he was studying at Lindfield, Brighton, Lynmouth, Berry Pomeroy, Glastonbury, and Wells. Each visit is signalized by more than one fine drawing.

In 1858 Boyce became a founder member of the original Hogarth Club, whose rooms were in Piccadilly and Waterloo Place. Among the members were Street, W. Burges, Madox Brown, A. D. Fripp, Lord Leighton, D. G. Rossetti, and Woolner; and of men still living Sir E. Burne-Jones, Sir F. Burton, and Mr. Wallis. To the private exhibitions of this society Boyce contributed, as he had previously done to the collection of Pre-Raphaelite pictures held in Russell Place, Fitzroy Square. In successive years we find him busily painting at Streatley, of which he was one of the discoverers, long before F. Walker and his friends drew attention to it; at Whitby, where he made drawings before Alfred Hunt went there; at Rievaulx and Whitwell. Some of the results of these visits were exhibited at the Academy and enhanced his reputation. In the autumn of 1861 he went to Egypt, with Mr. F. Dillon as his companion, and remained six months.

Boyce removed from Buckingham Street to the chambers Rossetti had vacated in Chatham Place, because his wife had died there, and remained in Blackfriars till October, 1868, when, having determined to build himself a house near Rossetti's in Cheyne Walk, he engaged Mr. Philip Webb to design it. During its erection he resided in the neighbourhood, and in 1870 the very characteristic mansion in Glebe Place in which he died on Tuesday was ready for occupation. He filled it with pictures, drawings, porcelain, and all sorts of objects which attracted him by their beauty. "West House," as Boyce called it, became henceforward his headquarters, while in his excursions he visited Ludlow, Dunster, Dovedale, and Wales at home, and in France, Auvergne, Dauphiné, and Burgundy. He continued to do so until his health, enfeebled by repeated attacks of typhoid fever and a severe accident to one of his wrists, began to break up.

In 1864 he was elected an Associate of the Old Society, and to its exhibitions he was thenceforth an almost constant contributor of drawings, always beautiful, delicate, and unobtrusive, which were conspicuous for their fidelity and unaffected sincerity. The simple "Englishness" of their technique was almost demure in its graceful modesty. A less unassuming man would have held a place among the leaders of the "Old Society," and it was hardly to their credit that so fine and sound an artist remained an Associate until 1878.

Personally Boyce was like his pictures: modest almost to a fault, undemonstrative and sincere, endowed with sentiment that was not to be understood by those who judge men by the first glance, and least of all by those who, infected with the vulgarities of our time, "confound the bigger with the greater." Highly cultivated, he found in art his chief occupation and resource. He was also an excellent amateur musician, and at one time a good oarsman.

SALES.

Messrs. Christie, Manson & Woods sold on the 6th inst. the following pictures, from the collection of the late Baron de Hirsch: E. W. Cooke, Fishing Boats Ashore, and Market Figures, 136*l*. P. Rousseau, ten illustrations to La Fontaine's 'Fables': The Jay and the Peacock; The Fox and the Stork, and companion; The Rabbit and the Duck; The Rabbits and the Mole; The Heron and the Snail; The Hare and the Grasshopper; The Pigeons; The Hare and the Tortoise; Portrait of La Fontaine, 320*l*. F. Ziem, A View of Constantinople, 252*l*. A. Cuyp, The Kicking Horse, 141*l*. J. L. David, The Parting of Telemachus and Eucharis, 220*l*. T. Gainsborough, Portrait of Lord Mulgrave, 735*l*. H. H., Portrait of Hans Balthazar Bodmer, 136*l*. A. Kauffmann, The Judgment of Paris, 162*l*. Largillière, Portrait of Duchesse de Villars, 315*l*. C. Van Loo, Portrait of Henriette Reunetain, 294*l*. Frans Mieris, The Interior of an Apartment, with a lady seated by a table, 189*l*. J. F. Nollekens, Pierrot and other Figures; and Figures Dancing (a pair), 315*l*. A. Ostade, Les Musiciens Ambulans, 115*l*. G. Terburg, Portrait of a Lady and Portrait of a Gentleman, 225*l*.; An Interior of a Room, with a lady in white satin dress and black cape, 483*l*. Van Dyck, Portrait of a Boy, 1,680*l*.

The same auctioneers sold on the same day the following pictures, the property of a gentleman: Hondekoeter, A Landscape, with cocks fighting and other birds, 162*l*. N. Maes, Interior, with a servant in red and green dress seated by a table plucking a duck, 630*l*.

Messrs. Robinson & Fisher sold on the 4th inst. the following pictures: Whistler, Portraits, a pair, sketches, 97*l.*; The Thames by Night, sketch, 136*l.* Sir J. Reynolds, A Portrait of a Lady, in ermine-trimmed dress, 78*l.* P. Bordoni, A Portrait of a Venetian Lady, in black and brown dress, 278*l.*

On Monday and Tuesday of last week there were sold at the gallery of M. G. Petit, Paris, the following pictures from the collection of M. H. Vever: Corot, Eurydice Blessée, 26,000 francs; Abreuvoir, 82,000; Chemin Montant, 27,800; Nymphe couchée au Bord de la Mer, 30,000; Le Lac, 16,000; Matinée, 16,000; Jeune Mère, 15,800; Route Ensoleillée, 12,000; Ville d'Avray, 35,000; Le Pêcheur, 8,500. Daubigny, Les Bords de l'Oise, 78,000 (this is said to be the highest sum ever paid for a work of Daubigny's). Diaz, La Châtelaine, 13,200. Harpignies, Le Crépuscule, 11,500. Millet, Femme au Puits, pastel, 27,000; La Plaine, pastel, 16,200; Les Puiseuses d'Eau, pastel 20,300. Meissonier, Le Déjeuner, 72,000; Officier d'État-Major en Observation, 94,100. C. Monet, Pont d'Argenteuil, 21,500; L'Église de Vernon, 12,000; L'Église de Varangeville, 10,800; Les Glaçons, 12,500. Puvis de Chavannes, "Ludus pro Patria," sketch for the picture at Amiens, 22,500. The total amount realized at this sale was 967,970 francs.

Fine-Art Gossip.

Messrs. Boussod, Valadon & Co. have on view a number of water-colour drawings by Mr. C. E. Holloway.—Messrs. T. Agnew & Sons have formed in the Old Bond Street Galleries an exhibition of water-colour drawings.—The Fine-Art Society has appointed to-day (Saturday) for the private view of Mr. A. W. Rimington's drawings entitled "Wanderings in Italy," to see which the public will be admitted on Monday next.—The same date applies to an exhibition at Messrs. Dowdeswell's of water-colour drawings by Mr. J. Aumonier of the old Chain Pier, Brighton, and pictures in oil painted in Lincolnshire and Sussex by the same.

The annual meeting of the Royal Archæological Institute will be held at Dorchester from August 3rd to August 10th, under the presidency of Lieut.-General Pitt-Rivers. Prof. Boyd Dawkins will preside over the Antiquarian Section, and Sir Henry Howorth over the Historical.

Mr. Watts, being now a Retired Royal Academician, will, we hear, not contribute more than one picture to the next exhibition. He is in the country, and in good health.

A large 'Italian Landscape,' by Prof. Costa, has been hung in the National Gallery, the first work of that admirable artist which has found its way into an English public collection.

All lovers of water-colour painting will be sorry to hear that the Special Exhibition of members' works in the gallery of the Old Society, which we criticized recently, shut last Saturday. The Burlington Club's exhibition of Alfred Hunt's works will close on the 28th inst.

An exhibition of portraits of fair women and beautiful children is, following recent English precedent, being organized for benevolent purposes at the École des Beaux-Arts, Paris, and will be open from the 26th of April till the 23rd of May next. We may hope to find at the École, as in similar exhibitions held in Paris since the "Alsaciens-Lorrains" gallery, 1874, numerous rarities from private collections.

Messrs. Clifford & Co. exhibit until the end of this month, at 21, Haymarket, what they call "A Dog Show on Paper and Canvas, including some Royal Pets," the works of Miss F. C. Fairman.

Another of the monumental volumes which excite the wonder rather than the admiration of those who concern themselves with the doings of the Department of Science and Art has been issued from the Stationery Office in the form of an octavo Blue-book of nearly three hundred closely printed pages. The title sufficiently indicates its nature, and that is 'Calendar, History, and General Summary of Regulations of the Department.' Seemingly, the only fact that is new in it is that the South Kensington Schools are, in so far as they teach decorative drawing and design, now officially described as the Royal College of Art. We have failed to discover the record of an intention on the part of the authorities to correct their recent blunder of removing from a well-lighted hall to a dull corridor the unrivalled collection of casts of the finest sculptures.

MUSIC

THE WEEK.

St. James's Hall.—Henschel Concerts.
Queen's Hall.—Symphony Concerts. Promenade Concerts. Stock Exchange Orchestral Society. Royal Amateur Orchestral Society.

There have been few greater choral works produced by living composers of late years than Brahms's 'German Requiem,' originally written as a filial tribute to the memory of the master's dead mother. So much has been uttered concerning this beautiful and original work, with its combination of musical science and pathos, that nothing more remains to be written, and we have only to chronicle a generally commendable performance of it at St. James's Hall on Thursday last week. Mr. Henschel had his orchestra and chorus well in hand, and much, if not perfect justice was done to the principal parts for soprano and baritone by Miss Evangeline Florence and Mr. George Holmes. Praise absolutely unqualified must be bestowed on Miss Fanny Davies for her interpretation of Brahms's Pianoforte Concerto in D minor, Op. 15. Technically and intellectually it was a noteworthy achievement. A slip inserted in the programme book was calculated to astonish the audience. The Philharmonic Society announces that for the first time some concerts will be given this year in the autumn as well as in the spring and summer. We have, therefore, this curious pronouncement:—

"Mr. Henschel, whose orchestra consists to the greater part of members of that of the Philharmonic Society, begs to announce that, after the termination of the present series, his orchestral and choral concerts will, for a time at least, be discontinued."

Of course Mr. Henschel has every right to discontinue his concerts, especially if they do not pay their way; but the excuse he gives is somewhat insufficient, for there are plenty of good orchestral players who would be glad to accept service under him if called upon.

Apart from Dvorâk's Symphony in E minor, 'From the New World,' the second of Mr. Robert Newman's Symphony Concerts last Saturday afternoon consisted entirely of Wagnerian extracts. We had the new Venusberg music from 'Tannhäuser,' the Prelude and Death Song from 'Tristan und Isolde,' Tannhäuser's Pilgrimage, the Trauermarsch from 'Götterdämmerung,' the Overture to 'Die Meistersinger,' and last, but not least, a lengthy selection from the first act of 'Parsifal,' given without the vocal parts. Most of these were superlatively well played under Mr. Henry J. Wood's direction; but the 'Parsifal' selection seemed rather in the nature of a sacrilege, for the music is, comparatively speaking, ineffective without the voices and the scenic accessories.

The novelty at last Saturday evening's Promenade Concert was an orchestral legend, entitled 'Undine,' by Miss Amy Horrocks. There are many versions of this antique fairy story, and Miss Horrocks, a young composer of no mean talents, has dealt with it in her own way, handling her materials with melodic inspiration and plenty of vigour. The orchestration is strenuous, and, we might say, masculine rather than feminine. The piece was received with much favour, and Miss Amy Horrocks may be warmly encouraged to persevere. The rest of the programme consisted of familiar materials, and scarcely calls for notice.

The most admirably equipped of our numerous amateur orchestral and choral societies, that known by the name of the Stock Exchange, gave an exceedingly creditable concert on Tuesday, though the Society's conductor, Mr. George Kitchin, was absent on account of ill health. His place was admirably filled by Mr. Arthur W. Payne, and the performance of one of Haydn's Symphonies in D, from the Salomon set, and three movements from Schubert's 'Rosamunde' music would not have reflected discredit on a professional orchestra. A novelty was an elegiac overture, entitled 'Les Ténèbres,' by Miss Swepstone. The clever young composer has prefaced her score by a few words from Tennyson's 'In Memoriam.' The piece is, therefore, in the tragic vein so fashionable at present, but it is well scored, and the themes, if not particularly original, are put together with a musicianly hand. Miss Irma Sethe played some violin solos with pure tone and intonation; and Prof. Bridge was, of course, unexceptionable in Handel's spirited Organ Concerto in B flat, No. 2, from the first set, with a *cadenza* from his own pen. The male-voice choir, under the direction of Mr. S. J. Edwards, gave some glees and part-songs with delightful refinement.

The Royal Amateur Orchestral Society's Concert on Wednesday evening commenced with a series of items by Wagner. This was rather an innovation, but it was, on the whole, successful, Mr. George Mount's band giving effective performances of the Vorspiel to 'Tristan und Isolde' (concert version), the Overture and March from 'Tannhäuser,' and a sort of *pasticcio* from the third act of 'Die Meistersinger.' Vocal pieces were contributed in commendable fashion by Madame Alva and Mr. George Holmes, but they should have been sung in German. There was nothing in the second part to call for notice.

Musical Gossip.

Mr. Lamond again showed himself a master of the key-board at his fourth and last pianoforte recital in St. James's Hall on Tuesday afternoon. His rendering of Beethoven's final Sonata in C minor, Op. 111, was perhaps a trifle cold; but from a technical point of view it was a remarkably fine performance, and the same may be said of his interpretation of Schubert's Fantasia in C, Op. 15. Minor pieces by several

composers were included in a programme that should have drawn a larger audience.

Tschaïkowsky's Symphony in B minor, 'Pathétique,' was announced for repetition at Sir Charles Halle's Manchester concerts on Thursday this week. The work seems to grow in popularity at every musical centre.

Mr. Alfred Schulz-Curtius informs us that, owing to the strong recommendation of Frau Cosima Wagner, Herr Carl Pohlig, of Bayreuth, has been secured by the Covent Garden Syndicate to advise and assist their stage manager in the mounting and general production of the Wagner performances during the summer season. It is, therefore, reasonable to look forward to some excellent representations of the Bayreuth master's works.

A Pianoforte Trio in A, by the Russian composer Paul Pabst, will be performed for the first time in London at the Walenn chamber concert in the Queen's Hall next Tuesday evening.

Mlle. Aimée Ferdinand will give her first evening concert, under the direction of Mr. Ernest Cavour, at St. James's Hall on March 9th, assisted by Mr. Ben Davies, Miss Florence Leoni, Miss Bonavia, Signor Panzani, and Herr Emil Steger, who will make his first appearance on the London concert platform.

We regret to announce the death of Mrs. Percy Betts, the wife of one of the most esteemed musical critics on the London press. Mrs. Betts, though not a professional, was an excellent musician and the eldest of three sisters, the second being the well-known vocalist Miss Giulia Warwick, who happily still survives. The youngest, Miss Alexandra Ehrenberg, also an admirable vocalist and a very successful teacher, passed away a few months ago.

Mr. Eugen d'Albert has completed a new opera entitled 'Gernot,' which is to be produced at Mannheim in April.

Miss Muriel Elliot seems to have won golden opinions as a pianist in Berlin, and when she returns to London she will doubtless reappear as an executant at the earliest opportunity.

The death is announced of Joseph W. von Wasielewski, who will best be remembered by his excellent literary works on Schumann. He was leader of the orchestra at Düsseldorf at the time when Schumann was Kapellmeister in that town.

The composer C. Grammann, born in 1844 at Lübeck, died at Dresden on the 31st ult. His best-known work is the romantic opera 'Melusine,' first performed at Wiesbaden in 1875. Grammann was an enthusiastic admirer of Wagner, traces of whose influence are to be found in his compositions.—We also hear of the death, in his fifty-seventh year, of the popular concert singer Felice Mancio. He was a native of Turin, and took part in the Italian revolutionary wars of liberation.

The hundredth anniversary of the birth of Donizetti will be celebrated on September 25th at Bergamo, his native town, on which occasion a monument to his memory will be unveiled. The idea of a Donizetti exhibition on a large scale at the same time is contemplated.

PERFORMANCES NEXT WEEK

Sun	Orchestral Concert, 3.30, Queen's Hall
—	National Sunday League Concert, 7, Queen's Hall.
—	Queen's Hall String Quartet Concert, 7.30
Mon	Orchestral Concert 7.45, Royal College of Music
—	Popular Concert, 8, St. James's Hall
Tues.	Miss E. A. Atkinson's Pianoforte Recital, 3, Steinway Hall
—	Walenn Quartet Concert, 8, Queen's Small Hall.
—	St. Cuthbert's Hall Choral Society, 8, Gade's 'Erl King's Daughter,' Schubert's 'Song of Miriam,' &c
—	Royal Amateur Orchestral Society's Concert, 9, Queen's Hall.
Wed	Ballad Concert, 3, St. James's Hall
—	Miss M. Shaw's Recital, 8, Queen's Hall
Thurs.	Herr Werner's Violin Recital, 3, St. James's Hall
—	Mr. Henschel's Symphony Concert, 8, St. James's Hall
Fri.	Messrs. Plunket Greene and Leonard Borwick's Recital, 3, St. James's Hall
—	Bohemian String Quartet Concert, 3, Queen's Hall
—	Mr. Dolmetsch's Concert on Old Instruments, 9, No. 6, Keppel Street, Bloomsbury
Sat	Popular Concert, 3, St. James's Hall.
—	Queen's Hall Symphony Concert, 3
—	Mrs. Stanton's Concert, 3, Queen's Hall
—	Orchestral Concert, 8, St. James's Hall.
—	Promenade Concert, 8, Queen's Hall.

DRAMA

THE WEEK.

Lyric.—'The Daughters of Babylon,' a Play in Four Acts. By Wilson Barrett.

More scholarship than most dramatists or, for the matter of that, scholars possess is requisite to put before us in dramatic guise life in Babylonia during the Jewish captivity. Such few indications as are afforded by inspired writers or the fragments of Berosus, backed up by recent excavations, supply possibly materials for an animated panorama. Genius such as that displayed by Byron, say in 'Cain,' is indispensable if the figures of the antique world are to be endowed with vitality. Mr. Wilson Barrett is not a Byron. He has gone back to the Babylonian Talmud for a motive, and he has discovered one which is doubtless appropriate. To this he has given what claims to be a dramatic exposition in front of a floridly coloured picture of Oriental buildings and characters. His Rabbinical "Mishna" is, however, interpreted in action by men of to-day; the Oriental atmosphere is confined to that supplied by the scene-painter; and the motives by which the characters are animated are wholly inappropriate and inconceivable. One must not, of course, tie down the dramatist too closely. The mere fact that the characters, Babylonian or Hebrew, speak our language, shows how much that is conventional is indispensable to the represented drama. Shakspeare even puts English country gentlemen, the predecessors of the squires of Fielding and Smollett, in Illyria or elsewhere. He is not, however, false in essentials. You may not present people animated by virtues undreamt of in their time. The inducements to action of many of Mr. Barrett's characters, and the atmosphere of much of his play, are Christian at a time when the very form the Redeemer was to take had not been anticipated. Love is, of course, immortal. Had Mr. Barrett, on the lines of the notion he has adopted, but not shapen, given us a story of passion, fatefulness, and death, or of ripe, brief enjoyment, he might with no great difficulty have achieved a work that would, for a time at least, have lasted. He had, however, given us previously 'The Sign of the Cross,' and the Church has bestowed its benediction upon the picture of pagan licentiousness and Christian sentiment. He must accordingly do the same again. When his hero is followed to Babylon by a Jewish maiden masquerading in boyish gear, who forfeits her life in so doing, he delivers to her long and edifying speeches. When a second woman, a courtesan, enamoured of his fatal beauty, approaches him with solicitation, he lectures her on the virtues of self-effacement in behalf of the beloved object in a manner that convinces her, makes her ashamed of her profession, and induces her to place another woman in her lover's arms, a thing scarcely to be dreamed of in these Christian days. The result is that the play is foolish, unconvincing, and dull. It was found so by Mr. Barrett's partisans, numerous and enthusiastic as these are. At the close of the piece a battle royal was fought between the contents and the non-contents, but the contents, even though they were in a majority, were unmoved during the performance. Not a solitary touch, indeed, is there of genuine passion in the whole. All is frigid, artificial, unreal, uninspired. The scenery is excellent, and may very possibly convey to us an idea as good as we are likely to get of Babylon, with its hanging gardens and its exuberant life. Martin scarcely suggests in his paintings a better notion of immeasurable distance lighted by fiery cressets than does Mr. Hann. We are not, however, speaking now from a standpoint of scholarship, nor demanding of Mr. Barrett what no man, possibly, can give. We are accepting his own position—that of trying to produce a popular and an edifying play. He has given us instead an address with musical additions and a picturesque background, but without action, sympathy, or interest. We are rather tired of quoting the French maxim—

Tous les gens sont bons hors le genre ennuyeux.

To "le genre ennuyeux" 'The Daughters of Babylon' belongs. Mr. Wilson can be, and is frequently, but not always, picturesque; he has a fine voice and good delivery. These gifts he displayed. Miss Maud Jeffries played agreeably a species of Rosalind part, and Miss Lily Hanbury looked superb as a courtesan ashamed of her occupation.

Dramatic Gossip.

The revival of 'Sweet Nancy' at the Court Theatre proves satisfactory in all respects. Miss Annie Hughes's performance of the heroine is one of the pleasantest exhibitions of comedy the modern stage affords. Mr. Martin Harvey is excellent as Algernon, and Mr. Maurice as Sir Roger Tempest adds weight to the cast. Miss Beatrice Ferrar and the other interpreters of the children are all lifelike. The only thing to be resisted is a tendency to overdo the horseplay. This is not at present objectionable, but a very little more would make it so.

'A Bit of Old Chelsea,' by Mrs. Oscar Beringer, presents pleasantly enough a curiously feminine reading of supposed masculine temptations. A young sculptor, on the eve of getting married, shelters in pure benevolence a female waif, who has fainted in the street from cold and destitution. She is a comely, vulgar, good-hearted flower-girl, and her behaviour under trying circumstances is generous and womanly. We hesitate, however, from a masculine standpoint, to put much faith in the temptations the hero is supposed to resist. A man has no right to hug himself on his virtue for sparing the woman he has sheltered and fed, especially when her dress and surroundings cannot possibly be appetizing or provocative. The piece, which precedes 'Sweet Nancy,' is pretty in a way, and is capitally played by Mr. Maurice and Miss Annie Hughes.

This evening at the Garrick Theatre witnesses the production of 'My Friend the Prince,' Mr. Justin Huntly McCarthy's alteration of 'My Friend from India.'

The same evening will be marked by the reappearance at the Criterion of Mr. Charles Wyndham and Miss Mary Moore.

The title of the new piece of Messrs. Jerome K. Jerome and Eden Phillpotts, to be played at the Globe on the 25th inst., is 'The McHaggis.'

The first performance of 'Mariana,' by José Echegaray, will take place at the Court on the afternoon of the 22nd inst., Miss Elizabeth Robins playing the heroine, and Messrs. Hermann Vezin, H. B. Irving, James Welch, Martin

Harvey, and G. Bancroft being included in the cast.

IBSEN'S latest play, 'John Gabriel Borkman,' is to be given by Miss Robins immediately after Easter.

MR. HARE'S success on the second visit to America seems to have been more conspicuous than on the first. The announcement is accordingly made that a third trip will begin next autumn under the management of Mr. Charles Frohman. Eccles in 'Caste' is the character in which Mr. Hare has made his most conspicuous triumph. We in this country can point to other characters in which we think even higher triumphs have been achieved.

DR. EDUARD JACOBSON, one of the most popular of German humorous playwrights, died at Berlin on January 29th. He was born in 1833 at Gross-Strelitz in Upper Silesia, and studied medicine at Berlin, but after taking his degree devoted himself to writing for the stage. His farce of '500,000 Teufel' had a run of three hundred successive performances in Berlin alone.

MISCELLANEA

Southey's Three Bears.—If your correspondent Dr. R. du Bois-Reymond will look at 'More English Fairy Tales,' edited by Mr. Joseph Jacobs (London, 1894), he will find in 'Scrapefoot' (text, pp. 85–90; notes, pp. 228–29) what I am convinced is the only surviving example of the story in its original form. The problems connected with this version are so numerous and so far-reaching in character as to make it the most interesting folk-tale that has been collected in England during the past half-century, which is doubtless the reason why it has been almost entirely overlooked by folk-lorists.

Will you allow me to demur to your reviewer's censure (in your last issue) of Mrs. Clark for "fine writing" in her retelling of Maori legends? If he will look at White or Tregear he will find that the Maori rhapsodists were masters of an extremely florid and imaginative style. Mrs. Clark has rather simplified than accentuated the rhetorical, poetic character of her originals. ALFRED NUTT.

TO CORRESPONDENTS.—V. W.—A. H. G.—W. E. & C. H.—C. V. C.—F. H. P. C.—S. P.—received.

G. F.—We cannot undertake to answer such questions.

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LITERATURE

Fridtjof Nansen's 'Farthest North.' Maps and Numerous Illustrations. 2 vols. (Constable & Co.)

Dr. Nansen will ever occupy a conspicuous place in the record of those gallant struggles which have been made by man for generations past to reveal the mysteries of the ice-bound Polar regions. There have been expeditions the members of which have suffered greater hardships, others whose geographical discoveries and scientific observations have proved of equal importance, but none so boldly conceived and so successfully carried out.

No doubt Dr. Nansen has been favoured by that fortune which so often attends the brave, but his success is primarily due to the care with which he planned his great enterprise. It was an article by Prof. Mohn on the drift of the Jeanette which first aroused in him a desire to entrust his fortunes to that current which it was conjectured would carry him from the New Siberian Islands to the coast of Eastern Greenland, just as it had carried thither some of the wreckage of the doomed American vessel and much driftwood from Siberia. He brooded over this hypothesis, examined it in all its bearings, and the more he did so the more fully did he become convinced of its truth. At length, in 1890, he placed a matured scheme before the public. Arctic authorities, with few exceptions, looked upon his proposals as quite impracticable, if not foolhardy, and these adverse opinions he now quotes with evident satisfaction in a rapid survey of the methods of preceding Arctic expeditions, which forms an introduction to the two bulky volumes of his narrative. In his native country, fortunately, his proposals were hailed with enthusiasm. The Storthing voted 11,000*l.*, subsequently increased to 15,400*l.*, the remainder of the cost (9,500*l.*) being covered by private subscriptions, Dr. Nansen himself being one of the contributors.

The preparations for the voyage were made with exceptional foresight, and nothing seems to have been forgotten that could contribute to the success of the expedition or the comfort of the crew—unless it was that no insect powder was included among the ship's various stores. The Fram, upon which a vast amount of thought and labour had been expended, did credit to its builder, Mr. Colin Archer, and successfully withstood the vicissitudes of nearly three years' imprisonment within the Arctic ice.

The crew was the most select that had ever started upon an expedition of the kind. The leader himself may fairly be described as a landsman, and in the first gale encountered he stood seasick upon the bridge, "occupying himself in alternately making libations to Neptune and trembling for the safety of the boats and the men." The crew only numbered twelve, all told, and among these there were a lieutenant in the royal navy; four captains in the mercantile marine, of whom one acted as cook; a university graduate, who was rated as stoker; and the "keeper" of a lunatic asylum, a concession, possibly, to those critics who looked upon our modern Argonaut as "a shippe of fools." These thirteen men lived together in the miniature saloon of the Fram on a footing of perfect social equality; they all took their share in the duties of the ship, not even the commander claiming exemption, so that the Russians and Samoyeds who saw him at Khabarova working in his shirt sleeves maintained that he could not possibly be the "great person" which he had been represented to be, and yet strict discipline was maintained, and all orders were obeyed implicitly and with alacrity.

The progress of the Fram along the coast of Norway resembled a triumphal procession, for was not this the first great national naval expedition with a bold programme which had ever been undertaken? Passing vessels dipped their flags, old people and young cheered the Fram from points of vantage on the coast, bands of music awaited the vessel at the piers, and sumptuous banquets were offered to its occupants. The ubiquitous British tourist naturally put in an appearance. At Bergen

"I could hear a whole company of them besiege my cabin door while I was dressing, declaring 'they must shake hands with the doctor!' One of them actually peeped in through the ventilator at me, my secretary told me afterwards. A nice sight she must have had, the lovely creature! Report says she drew her head back very quickly. Indeed, at every place where we put in we were looked on somewhat as wild animals in a menagerie, for they peeped unceremoniously at us in our berths as if we had been bears and lions in a den, and we could hear them loudly disputing among themselves as to who was who, and whether those nearest and dearest to us, whose portraits hung on the walls, could be called pretty or not. When I had finished my toilette I opened the door cautiously, and made a rush through the gaping company. 'There he is, there he is!' they called to each other as they tumbled up the steps after me. It was no use, I was on the quay and in the carriage long before they had reached the deck."

Having taken on board the dogs supplied him by Baron Toll at Khabarova, Dr. Nansen left that place on August 4th, 1893, and from that time was lost to the world until August 13th last, when the news of his safe return was flashed by telegraph wires to all parts of the civilized world.

Fortune at first favoured the enterprise. The Kara Sea was crossed, and then Dr. Nansen crept along the coast of Siberia, adding very materially to the knowledge previously acquired by Nordenskjöld and his Russian predecessors. The season was getting late, and Dr. Nansen had almost reconciled himself to winter to the west of Cape Chelyuskin and devote this premature delay to an exploration of the Taimir peninsula. But on the 6th of September, the anniversary of his wedding-day, luck attended him once more. The dreaded cape was doubled, and a welcome excuse afforded for distributing punch and cigars and listening to the strains of a barrel-organ, the possibilities of which had become almost unlimited since the ingenious leader of the expedition had set about manufacturing zinc music-sheets, which could be substituted for those furnished by the maker of the instrument. The season was getting late, but

"the weather was still beautiful, and we were thoroughly enjoying the sunshine. It was such an unusual thing that Nordahl, when he was working among the coals in the hold in the afternoon, mistook a sunbeam falling through the hatch on the coal dust for a plank, and leaned hard on it. He was not a little surprised when he fell right through it on to some iron lumber."

As a dark edge to the northward indicated the presence of open water, Dr. Nansen thought it best to push ahead and not to lose time in calling for the dogs which were awaiting him at the mouth of the river Olenek. He already dreamed of reaching a high latitude in his first season when the unwelcome appearance of the edge of the ice, "long and compact, shining through the fog," roughly recalled him to the realities of his position. On September 25th, 1893, the Fram was frozen in, not to be released again until June 3rd, 1896.

Everything on board was made snug: a windmill was erected to drive the dynamo which supplied the electric light, and a snow hut was built upon the ice for the magnetic instruments. The crew being small, every one was kept usefully employed, whilst the doctor, who had "little else to do than doctoring the dogs," employed his leisure in editing the *Framsjaa*, a serio-comic illustrated newspaper, of which specimens are given to the reader. Cards proved a great resource, and there was an excellent library. The tediousness of the winter was, moreover, relieved by taking advantage of every opportunity for celebrating birthdays and other anniversaries, on which occasions the cook furnished banquets consisting of five courses. Even Constitution Day was not forgotten, and demonstrative banners claiming a "Normal Working Day" and "Universal Suffrage" were carried in solemn procession around the Fram and saluted by the ship's guns. In addition to all this there were bear hunts (for bears were met with on the ice far beyond the eighty-second parallel), sleigh drives, and foot races. One of these races was to have come off on November 5th, 1894 (a Sunday):—

"The expectation was great, but it turned out that, from excessive training during the few last days, the whole crew were so stiff in the legs that they were not able to move. We got our prizes all the same. One man was blindfolded, and he decided who was to have each cake as it was pointed at. This just arrangement met with general approbation, and we all

thought it a pleasanter way of getting the prizes than running half a mile for them."

Yet, in spite of all these distractions and the general buoyancy of his spirits, there were times when the leader became despondent, and this happened more especially when the Fram, instead of progressing in the direction desired, was drifting to the south. On one of these occasions Dr. Nansen cries out:—

"My plan has come to nothing. That palace of theory which I reared in pride and self-confidence, high above all silly objections, has fallen like a house of cards at the first breath of wind. Build up the most ingenious theories, and you may be sure of one thing—that fact will defy them all. Was I so very sure? Yes, at times; but that was self-deception, intoxication. A secret doubt lurked behind all the reasoning. It seemed as though the longer I defended my theory, the nearer I came to doubting it. But *no*, there is no getting over the evidence of that Siberian driftwood."

There were times, too, when visions of the solemn pine forests, "the only confidants of his childhood," rose before his thoughts, and when every night he was at home in spirit:—

"The sun mounts up and bathes the ice-plains with its radiance. Spring is coming, but brings no joys with it. Here it is as lonely and cold as ever. One's soul freezes. Seven more years of such life—or say only four—how will the soul appear then? And she.....? If I dared to let my longings loose—to let my soul thaw. Ah! I long more than I dare confess."

All this while the Fram fully realized the high expectations which her designer and builder had formed of her qualities. After having already had some experience of her behaviour, Dr. Nansen writes:—

"The Fram has borne the ice-pressure splendidly, and allows herself to be lifted by it without so much as creaking, in spite of being more heavily loaded with coal and drawing more water than we reckoned on when we made our calculations; and this after her certain destruction and ours was prophesied by those most experienced in such matters."

Even the terrific pressure of January, 1895, when a ridge of ice advanced upon the Fram, and, creeping over the bulwarks, invaded the ship, so that everything was got ready—for the first time!—to abandon her, was a trial out of which she came triumphantly.

When once the Fram had taken a decided course towards the west, Dr. Nansen determined to leave her to her fate, and to travel over the ice towards the Pole. He has been blamed for "deliberately quitting his comrades on the ice-beset ship, when hundreds of miles away from any land"; but surely those on board were comparatively safe, while their leader risked his life in an ice journey of an extent never before attempted. The Fram, moreover, remained under the command of its experienced navigator, Capt. Sverdrup, whose report forms not the least interesting section of the second volume. The hardships of such a journey as Dr. Nansen and Lieut. Johansen undertook must be experienced to be appreciated. The surface as the pair advanced north grew worse and worse, and crossing ridge after ridge was terrific work. At last they found that the ice upon which they were travelling was slowly drifting southwards, as it had done in the case of Parry's expedition to the north of Spitzbergen. This discovery rendered their efforts hopeless. They had attained a latitude of 86° 14′ N., and were at least four hundred miles from the nearest land. Months were to pass before they came within sight of it:

"It has long haunted our dreams this land, and now it comes like a vision, like fairyland. Drift-white, it arches above the horizon like distant clouds which one is afraid will disappear every minute."

This was written on July 24th, 1895, but anxious days passed before they came close up to it, and only on August 14th "for the first time for two years [Dr. Nansen] had bare land under foot." The terrors and hardships of travelling over the drift-ice had been surmounted, but there awaited them a dreary winter, in a remote corner of Franz Josef Land, far away from the comforts of the Fram, isolated and solely dependent upon themselves. Yet Dr. Nansen tells us that on the whole they had quite a comfortable time in the hut which they had built themselves of stone and moss, and covered with walrus hides. The only thing they longed for was books! "How delightful our life on board the Fram appeared, when we had the whole library to fall back upon." Fortunately bears were numerous, and the explorers lived almost luxuriously upon bears' flesh and blubber.

At length, on May 19th, 1896, they turned their faces southward. A month afterwards the bark of a dog revealed the proximity of human beings, and a few hours later they found shelter under the hospitable roof of Mr. Jackson.

It might be imagined that the account of a voyage through a region of ice and snow, affording no opportunity for those descriptions of scenery, of towns and peoples, which constitute the charm of many of our books of travel, would prove tedious reading. And so it would, no doubt, in many instances. But Dr. Nansen is a writer of singular capacity; he enlists the sympathies of his readers, and makes their hearts go out to him. He imparts a charm to everything, whether he is speaking of the cheery life on board the Fram, the perils passed through, the beauties of nature, or his inmost reflections on things that are and are to be. The following description of an Arctic night breathes the spirit of poetry, and there are many passages equally striking:—

"Nothing more wonderfully beautiful can exist than an Arctic night. It is dreamland, painted in the imagination's most delicate tints; it is colour etherealized. One shade melts into the other, so that you cannot tell where one ends and the other begins, and yet they are all there. No forms—it is all faint, dreamy colour music, a far-away, long-drawn-out melody, on muted strings. Is not all life's beauty high and delicate and pure, like this night? Give it brighter colours and it is no longer so beautiful. The sky is like an enormous cupola, blue at the zenith, shading down into green, and then into lilac and violet at the edges. Over the ice-fields there are cold violet-blue shadows with lighter pink tints where a ridge here and there catches the last reflection of the vanished day. Up in the blue of the cupola shine the stars, speaking peace, as they always do, those unchanging friends. In the south stands a large red-yellow moon, encircled by a yellow ring and light golden clouds floating in the blue background. Presently the aurora borealis shakes over the vault of heaven its veil of glittering silver—changing now to yellow, now to green, now to red. It spreads, it contracts again, in restless change, next it breaks into waving, many-folded bands of shining silver, over which shoot billows of glittering rays, and then the glory vanishes. Presently it shimmers in tongues of flame over the very zenith; and then again it shoots a bright ray right up from the horizon, until the whole melts away in the moonlight, and it is as though one heard the sigh of a departing spirit. Here and there are left a few waving streamers of light, vague as a foreboding—they are the dust from the aurora's glittering cloak. But now it is growing again; new lightnings shoot up; and the endless game begins afresh. And all the time this utter stillness, impressive as the symphonies of infinitude."

The *Athenæum* was a supporter of earlier Arctic expeditions, and more especially of the search for Sir John Franklin—a search which it advocated at times when further effort seemed likely to be abandoned—and consequently it has peculiar pleasure in welcoming Dr. Nansen's volumes. The illustrations are numerous and well executed, and the translator has earned the thanks of all readers of the English edition. His name—or is the work by more than one hand?—should have been mentioned.

ANGLING LITERATURE.

The Compleat Angler. Edited, with an Introduction, by Andrew Lang. (Dent & Co.)
The Compleat Angler. Edited by Richard Le Gallienne. Parts I.–IX. (Lane.)
Musa Piscatrix. By John Buchan. (Lane.)
The Complete Angler. Being a Facsimile Reprint of the First Edition published in 1653. With a Preface by Richard Le Gallienne. (Stock.)

Ever since 1750, when Moses Browne, at the instigation of Johnson, edited 'The Compleat Angler,' which had been unnoticed since the last edition during the writer's lifetime in 1676, a stream of editions, varying in notes and engravings, had issued from the press, until in 1887 appeared "The Lea and Dove Illustrated Edition," being the hundredth, under the auspices of Mr. R. B. Marston. Since that year several more editions have been published at a rate which seems to show that before another fifty years have passed Walton will be in his two hundredth edition. Literary men and naturalists have not unreasonably liked to associate their names on the title-page with Walton and Cotton. Thus Sir J. Hawkins, Bagster, Major, Rennie, Sir H. Nicolas, Jesse, and if last, certainly not least as an angler, "Ephemera," have paid homage to 'The Compleat Angler.' Even an American, Dr. G. W. Bethune, has edited the book and brought his garland from the New World to lay on Walton's tomb. The homespun wisdom, the quick sympathy with nature, the air of sanctified content which Walton has breathed over angling, have naturally endeared his book to all anglers.

Ever since the much-lamented Thomas Westwood drew up his 'Chronicle of "The Compleat Angler"' the principle has been accepted that Walton's rough hodden-grey should not be overlaid with too many notes and illustrations. It must not be "overdressed," as Westwood says. Too often "Maudlin, the milkmaid, is tricked out in a gown of brocade with a mantle of cloth of gold." Mr. Lang with native good sense

has borne this hint in mind. He has reprinted in beautiful form and type Walton's fifth edition, the last that was revised by the author. The reader is not annoyed with an apparatus of notes. A couple of pages of them—and they were hardly needed, as they merely give dates of the authors for the most part from whom Walton quoted—will be found at the end of the book. Mr. Lang has written some sixty characteristic pages of an introduction. Here will be found that love for nature and angling, that wise irony and playful humour which have endeared him to many readers. In a word, he has successfully caught the key-note of an editor of Walton which was sounded by Westwood. It is hopeless for the most keen-eyed searcher to expect to discover fresh facts about Walton. Sir H. Nicolas and many other investigators preclude this; but Mr. Lang pleasantly runs over the chief events of his life. There is the flavour of a tradition, but no more, that he was "a very sweet poet in his youth, and more than all in matters of love"; time, however, has made away with his verses, if they ever existed. What would we not give for a sonnet or two by Walton on Rachel Floud's eyebrow!

As is his wont, Mr. Lang waxes eloquent on the original edition of 'The Compleat Angler':—

"The book is one which only the wealthy collector can hope, with luck, to call his own. A small octavo, sold at eighteenpence, 'The Compleat Angler' was certain to be thumbed into nothingness, after enduring much from May showers, July suns, and fishy companionship. It is almost a wonder that any examples of Walton's and Bunyan's first editions have survived into our day. The little volume was meant to find a place in the bulging pockets of anglers, and was well adapted to that end. The work should be reprinted in a similar *format*; quarto editions are out of place."

As he sums up the life and character of Walton during the many years of his pious life, Mr. Lang has omitted to correct an amusing misprint: "Circumstances and inclination combined to make Walpole [*sic*] choose the *fallentis semita vitæ*." He accords Walton much praise for his biographies: if he cannot always away with the good old man's unquestioning faith, at least he can appreciate Walton's love of innocent quiet and contented goodness. From these 'Lives' of the angler he naturally considers 'The Compleat Angler' as a practical manual for fishing, contrasts it with other fishing literature, and compares the style of fishing of to-day with the methods recommended by 'The Compleat Angler.' Here Mr. Lang is naturally at his best; here he expatiates in pastures dear to his heart, which might be dappled with the birches of Tweedside and bounded by Border castles, while old-world ballads suggest themselves at every turn. Anglers must see what a treat awaits them in Mr. Lang's introduction, what need of patience have "honest Nat and R. Roe" when they go a-fishing:—

"O the tangles, more than Gordian, of gut on a windy day! O bitter east wind that bloweth down stream! O the young ducks that, swimming between us and the trout, contend with him for the blue duns in their season! O the hay grass behind us that entangles the hook! O the rocky wall that breaks it, the boughs that catch it, the drought that leaves the salmon stream dry, the floods that fill it with turbid impossible waters! Alas for the knot that breaks and for the iron that bends; for the lost landing-net and the gillie with the gaff that scrapes the fish! Izaak believed that fish could hear; if they can, their vocabulary must be full of strange oaths, for all anglers are not patient men. A malison on the trout that 'bulge' and 'tail,' on the salmon that 'jiggers' or sulks, or lightly gambols over and under the line. These things and many more we anglers endure meekly, being patient men, and a light world fleers at us for our very virtue."

The illustrations to this edition by Mr. E. J. Sullivan are quaint and numerous, and show the dress of the period in particular. On the other hand, Mr. E. H. New, in the parts of Mr. Le Gallienne's edition already published, has confined himself to fish, and especially to the topography of the book. Old houses in the Lea district have greatly caught his fancy, and are worthily translated into black and white. Beyond giving a calendar of fishing operations month by month, Mr. Le Gallienne does not seem to have touched his author, but the edition is charmingly printed on thick paper with rough edges in small quarto. This and the characteristic engravings will render it a favourite edition. It is pleasant to read in such a book of the great eel that was caught at Peterborough, a yard and three-quarters long, or of "the trout that is near an ell long which had his picture drawn and is now to be seen at mine host Rickabie's at the George in Ware," together with other of Walton's marvels.

Mr. Buchan has hit upon a happy idea in collecting together some of the most noteworthy angling poetry. The book is dedicated to Mr. Lang, and contains several of his neatest angling lyrics. John Dennys might have been more largely drawn upon. He has often been termed the laureate of the craft. Gay's verses and Sir J. Wootton's are well known to all lovers of the riverside. Several other "choice verses" are included, but more modern pieces might have been inserted with advantage. One more criticism and we have done. It would be wiser to print such an anthology in a much smaller form. Then the angler could have thrust it into his pocket or basket, and enjoyed these poems where they ought to be read, under Walton's "broad beech tree," or by the "honeysuckle hedge" at the side of the trout stream.

It is scarcely wonderful, when on the 2nd of December, 1896, a copy of the first edition of Walton sold for no less than 415*l*., that reprints of the book are also in continual request. Mr. Stock published a so-called facsimile reprint in 1876, which two years ago was rather scarce. The present facsimile, which is no more a real facsimile than its predecessor, is printed in a most convenient form for the pocket, while the print and paper are beautiful. Mr. Le Gallienne scarcely ventures to be glad that Cotton's second part is here absent; a good many readers will unfeignedly rejoice at it. No prettier edition can be desired; but a lover of the book might well grumble that on the cover it is lettered "The Complete Angler," instead of 'The Compleat Angler.' "I have neither a willingness nor leisure to say more," writes the author in his address to the reader, "then wish thee a rainy evening to read this book in and that the east wind may never blow when thou goest a fishing." Each of these editions will bring joy to the literary angler.

The Well at the World's End: a Tale. By William Morris. 2 vols. (Longmans & Co.)

Far away, at the verge of the "Ocean-sea," beyond the "Wood Perilous," beyond "Swevenham" and "Goldburg" and the "Castle of Abundance" and the "Thirsty Desert"—nay, even on the other side of "Utterness" itself—there lies at the World's End a well over which are written these words:—

"Ye who have come a long way to look at me, drink of me, if ye think that ye be strong enough in desire to bear length of days: or else drink not; but tell your friends and the kindreds of the earth how ye have seen a great marvel."

Though for ages upon ages men and women, thinking themselves "strong enough in desire to bear length of days," have been yearning to reach this well (which is none other than that famous "Fountain of Youth" that man has been dreaming of ever since his eyes were first opened to the busy wonder of life and the mysterious peace of death), few have been those who knew the taste of its waters. We, for our part, doubt whether any person ever did really succeed in drinking a full draught from that fountain save one, the writer of this beautiful story, William Morris himself, the illustrious poet whom we have lately lost, and, with him, lost how much of the romance and the colour of life?

But it was hardly by seeking it that Morris lit upon the well. It was by the workings of the natural instincts within him. No child that in its half-conscious gambols

Always finds and never seeks

ever came more easily, more instinctively, upon the beautiful things that could please its eyes than William Morris came upon the waters of the Fountain of Youth. Nay, it seemed as though the Well at the World's End was brought to him. No need to travel (except in imagination) across the "Wood Perilous" and the "Thirsty Desert" in quest of the Fountain of Youth if the Well at the World's End comes bubbling up at your very feet as you design your wall-papers at Queen's Square or Hammersmith, or superintend your tapestry-looms at Merton, or examine your upholsteries in Oxford Street, or write your poems wherever and whensoever you can find half-an-hour's breathing space from a score of different kinds of the work that is your only sport.

This is why Morris's position among the poets of the world is unique. He (though a poet) stands for all time as the very type of youth. Though a poet, we say; for, as a rule, few people age more quickly than does your poet. And no wonder; for, like the nightingale of the Romanies, the more he is pricked by the thorn on which it is his fate to sit, the louder and the longer does he sing. Shakspeare lamented the forty winters that had besieged his brow; Coleridge called himself old at the same age; Byron was old at thirty. But no other poet of whom we have any record was ever at any

period of his life so young that he could have written this story. Compare Morris's delight in the beauty of the earth, in the birds of the wild-wood, with that of any other poet's delight in these things; compare the talk of the lovers beneath the trees in this story with anything to be found in any of the poems of such venerable bards as Chatterton, Shelley, and Keats. If Morris at sixty had not reached the mature age when he could have written thus:—

> There was a listening fear in her regard,
> As if calamity had but begun;
> As if the vanward clouds of evil days
> Had spent their malice, and the sullen rear
> Was with its stored thunder labouring up,

assuredly at twenty-four Keats was too old to have been able to write as Morris writes in this volume of the beauty of earth and the joy of life. What was called the "melancholy tone" of 'The Earthly Paradise' was but the expression of his regret that even the waters from the Well at the World's End were not powerful enough to enable the drinker to enjoy for ever the beauty of Earth and the witchery of Woman.

Matthew Arnold, in a noble prosaic line which is often called poetical, says of Sophocles that he

> Saw Life steadily and saw it whole.

This steadiness and wholeness of vision is the very opposite of the youthful way of seeing life. It is in brilliant little pictures coloured with beauty that youth sees the world; and it is thus that Morris always saw it. Indeed, there is not a weakness in his work and not a beauty which does not spring from that ebullience of youth which he drank and was always drinking from the Well at the World's End.

When Keats wrote,

> Beauty is truth, truth beauty; that is all
> Ye know on earth and all ye need to know,

the words did not really comprise his philosophy of life, as a score of passages in his letters will show; but of Morris's law of life these lines are a full expression. Upon this axiom that "beauty is truth, truth beauty," his social theories, no less than his artistic, were based. That generous heart of his became after middle age deeply touched with pity for the people—touched because he saw how cruelly the "folk" were shut out from the Palace Beautiful which nature intended them to enjoy; and he ran his head against the closed gates of the palace (though to him they had been thrown wide open), and beat them with his hands, and cried, "Let the folk in—'Arry and 'Arriet and all!" Whether his preachings from the Socialistic tub of Hammersmith Broadway did good or ill—whether they opened the eyes of the East-End to the iniquities of the middle-class patrons of Tottenham Court Road chairs, tables, and wall-papers, as some think they did, or merely turned good-humoured vulgarians into sour, morose, and insolent ones, as others affirm—is a question altogether beyond our scope here. The nobility and the beauty of his intentions and his aspirations none has ever challenged, and every word he uttered was that of a generous-hearted youth who saw life not steadily and whole, but unsteadily and partially and in little pictures. The artistic self-indulgence—the self-pleasing whim—which is the characteristic of youth is the basis of all Morris's work as poet, as artist, and as doctrinaire. Though with the full conviction that if the world did not join him in his tastes it was so much the worse for the world, he worked always to please himself. Most other poets, after youth is gone, arrange a compromise, a *modus vivendi* between themselves and the taste of the time. "A man must needs be more like the age in which he lives than he is like his father and mother," says the Chinese sage. It is youth that knows not the word "compromise," nor did Morris know that word. Whatsoever work pleased himself he did, and if the public liked it, so much the better for the public. At one time, when Browning was his hero in poetry, it gave him pleasure to write rugged and more or less obscure dramatic idyls. These he produced, heedless as to whether he would or would not please anybody but himself and his friends. Afterwards he found a new pleasure in writing in the very opposite style to that of his first volume, long narrative poems in smooth Chaucerian measures, but without securing Chaucer's nearness of atmosphere. The public might or might not care for such a return to old forms; that was their matter. After this, having become fascinated by the Northern sagas, he found a still newer pleasure in writing a kind of prose poetry, bristling with archaic locutions and archaic words. Taking no heed of newspaper gibes about "Wardour Street English," &c., he continued to write them till death stayed his hand.

The step from this fancy of writing in obsolete English to printing books in an obsolete type was not a wide one; and soon no printing gave him pleasure that was not either in black-letter or in some type akin to black-letter. At the root of all his beautiful work, in a word, there lies the whim of pleasing himself which is the chief characteristic of youth—of extreme youth. Whether this self-indulgence will or will not prevent his work from being accepted, as it would otherwise have been, by posterity is one of the questions which time alone can answer. Black-letter we know can never be revived. Man has already awakened to the fact that, wonderful as have been the few thousand years of his past, his future of a million years is going to be more wonderful still. Posterity will be far more likely to favour some kind of phonetic symbol that saves time than the type which Morris loved. And what about the archaic diction and locutions in which he delighted? Beautiful, to our minds at least, as is this "Wardour Street English," it is after all an artifice, and, as such, does not strengthen, but weakens the full illusion which the worker in imaginative prose is supposed to seek. The moment that in any imaginative picture artifice is obtruded where even art is weak unless she disguises herself, illusion (which must be always born of the artist's sincerity) begins to grow dim. Had the verbal texture of these stories not been imitated from books, but been the natural and inevitable expression of the writer's mood, the combined beauties of the old literary temper and the new, of which the stories are so full, would have made them surpass in charm most other things in imaginative literature. But not even the movement of Morris's splendid imagination can prevent us from feeling as we read that the *raconteur* is a modern man whose natural speech is modern English, and who is indulging here the self-pleasing whim of a marvellous boy. The truth seems to be, as the present writer more than once remarked to Morris, that if he really wished to throw around the reader the veil of full illusion which most imaginative artists in prose endeavour to throw around him, he should have written these stories not in the epic, but in the autobiographic form. Then the archaisms that are interspersed in the narrative would not have seemed to the reader more artificial, and therefore more insincere, than those in the dialogue of Scott's novels. The accent, though strange, would have appeared the natural accent of a dramatic character. This is easily seen if we contrast the beautiful realism of the dialogue between the characters who live in the story before us with the movement, trammelled if fascinating, of the narrative portions surrounding them. Here is an example of an admirable dialogue between the hero and Bull Shockhead, one of the wandering band of brigands who, judging from their use of the *patterin*, would seem to be gipsies:—

"Early next morning Ralph arose and called Bull Shockhead to him, and said: 'So it is, Bull, that thou art my war-taken thrall.' Bull nodded his head, but frowned therewithal. Said Ralph: 'If I bid thee aught that is not beyond reason, thou wilt do it, wilt thou not?' 'Yea,' said Bull, surlily. 'Well,' quoth Ralph, 'I am going a journey east-away, and I may not have thee with me, therefore I bid thee take this gold and go free with my good will.' Bull's face lighted up, and the eyes glittered in his face; but he said: 'Yea, king's son, but why wilt thou not take me with thee?' Said Ralph: 'It is a perilous journey, and thy being with me will cast thee into peril and make mine more. Moreover, I have an errand, as thou wottest, which is all mine own.' Bull pondered a little, and then said: 'King's son, I was thinking at first that our errands lay together, and it is so; but belike thou sayest true that there will be less peril to each of us if we sunder at this time. But now I will say this to thee, that henceforth thou shalt be as a brother to me, if thou wilt have it so, and if ever thou comest amongst our people, thou wilt be in no danger of them: nay, they shall do all the good they may to thee.' Then he took him by the hand and kissed him, and he set his hand to his gear and drew forth a little purse of some small beast's skin that was broidered in front with a pair of bull's horns: then he stooped down and plucked a long and tough bent from the grass at his feet (for they were talking in the garden of the hostel) and twisted it swiftly into a strange knot of many plies, and, opening the purse, laid it therein, and said: 'King's son, this is the token whereby it shall be known amongst our folk that I have made thee my brother: were the flames roaring about thee, or the swords clashing over thine head, if thou cry out, I am the brother of Bull Shockhead, all those of my kindred who are near will be thy friends and thy helpers. And now I say to thee farewell; but it is not altogether unlike that thou mayst hear of me again in the furthest East.'"

But then comes the question, What kind of illusion did Morris really seek in these stories—stories which, notwithstanding a certain affinity with the methods of the Sagamen, must be characterized as a new form of imaginative art? In judging of the success or non-success of anything in

imaginative literature the first question to ask and the first to answer is this, What is the nature of the imaginative belief that the writer asks of the reader? Does he endeavour to compass the full illusion which is effected by the modern novel, or only that partial illusion which the poet seeks? While nearness is the quest of the worker in prose fiction, remoteness may be, and often is, the legitimate quest of the poet. These stories are in atmosphere far more remote than the 'Canterbury Tales.' Chaucer's quest was nearness of suggestion, and this is what makes him so much more modern than a prose-writer like Malory, so much more modern than a poet like Spenser. Even when Morris modelled his work in some measure upon Chaucer's, he never achieved Chaucer's nearness of atmosphere: perhaps he never tried to do so. It would almost seem that, in order to find a substitute for that aid which metre can give to the poet whose object is to produce a sense of remoteness, Morris in these stories goes out of his way to surround the dramatic action with all kinds of improbabilities. When Shakspeare introduced lions into the forest of Arden, it was not done in order to produce remoteness; for the acted drama of the modern world, whether written in verse or prose, is unlike the acted drama of Greece in this, that it takes a place between prose fiction, whose quest is full illusion, and unadulterated poetry, whose quest is partial illusion. Shakspeare introduced his lions because the audience of his time would scarcely have felt that a forest in foreign lands would be complete without them. But why does Morris introduce lions (and apparently the entire fauna of Africa) into European forests, unless it is to secure remoteness, and so give a reason for the archaic nature of his form? If, however, it was Morris's desire, as we are suggesting, to achieve the partial illusion of poetry, another question arises in connexion with 'The Well at the World's End': Is there any proper length for a narrative? and if so, what is it? Although very much longer than 'The Roots of the Mountains,' 'The Well at the World's End' is entirely without the grand pathetic motive of that story. After the assassination of the hero's first mistress, the Lady of the Castle of Abundance, when it has become evident what the peripeteia is going to be, the story becomes a mere string of incidents which could have been shortened at almost any point. And here one of the most noticeable of all Morris's artistic gifts, his fecundity of invention of incident, leads him astray.

In judging of the proper length of any work in imaginative literature, it seems necessary to illustrate our meaning by examples taken from the two opposite kinds of prose fiction. Two of the greatest masterpieces in the prose fiction of the nineteenth century are very likely 'Vanity Fair' on the one hand and 'Undine' on the other. Long as is 'Vanity Fair,' it is not by a single sentence too long; and short as is 'Undine,' it is not by a single sentence too short. With regard to 'Vanity Fair,' so complete has been the illusion achieved by the writer, so entirely has the reader accepted the characters as real, that he reads the last lines with a feeling of regret that they are the last; he wants to follow still further the adventures of that wonderful Becky Sharp round whom the other characters cluster. And in the same way, short as is 'Undine,' the reader feels on reading the last lines that to have said more would have tended to weaken rather than to strengthen the reader's imaginative belief. Now in the story before us Morris's method is as entirely that of poetry of the remote kind as in the stories of 'The Earthly Paradise.' He seems, as we have said, to go out of his way to show that his quest is the partial illusion which the poet alone is, except in the case of Chaucer, expected to secure. And yet, after having taken all this trouble to make the reader feel that he is in fairyland, Morris spins out his story into a poem as long as a realistic novel of modern life. He seems to forget that, howsoever lovely a fairy story may be, human life is much too short for readers to want to read it at such length as this. A mere string of adventures such as these would have had far more effect had they been told at a third of the length.

That nothing can possibly be simpler than the main thread of the story we can show in a few words. Rumours of the Well at the World's End and stories concerning the many people who have perished in trying to find it, and of the few who have drunk of its waters, reached Ralph, the younger son of King Peter of Upmeads, and fired him with the wish to drink of it. And one day he stole away from his father and mother in quest of the well. Scarcely had he left home when Chance or Providence or Fate threw him across a maiden of the yeoman class, Ursula, who also had a desire to seek the well. This maiden attracted Ralph, and no wonder, for she was as fascinating as any of the women to be found in any of Mr. Morris's poems:—

"And she went hither and thither about the hall and into the buttery and back, putting away the victual and vessels from the board and making as if she heeded him not: and Ralph looked on her, and deemed that each way she moved was better than the last, so shapely of fashion she was; and again he bethought him of the Even-song of the High House at Upmeads, and how it befitted her; for she went barefoot after the manner of maidens who work afield, and her feet were tanned with the sun of hay harvest, but as shapely as might be; but she was clad goodly withal, in a green gown wrought with flowers."

But if Ursula made an impression upon Ralph, he made upon her a deeper impression still; for although she felt her passion for him to be hopeless, she straightway abandoned the lover she then had in order to find the Well at the World's End and so become worthy of Ralph. For the waters of this well have the power of transfiguring the drinker both body and soul, and give him the power of dominating over mankind by force of wisdom as well as youth and beauty.

After leaving Ursula, Ralph remembered for a time her charms; but he passed through many adventures, and at length encountered a siren who completely drove out of his mind all memory of Ursula. This was the famous Lady of the Castle of Abundance, one of the few who had found the Well at the World's End and drunk of it, and become in consequence irresistible to all human kind of the male sex, but extremely disliked by the female. In Ralph, however, she encountered her match, for if she conquered the men through the magical power she had imbibed at the well, he conquered all the women through his natural endowments of beauty, strength, and chivalry, and especially by his freedom from any desire to conquer them. And these two lived together as lovers in the wild-wood, and she undertook to conduct him to the well. The descriptions of their life during this period are extremely beautiful. Their bliss, however, soon came to an end, for one day, after Ralph had left her to shoot deer for their dinner, the husband and tyrant from whom she had fled found her and slew her. Notwithstanding his grief, Ralph after a while pursued his quest of the well; and now that the siren was dead, his thoughts would again recur to Ursula, who, as was pretty broadly indicated during his travels, was on the same road as himself, and was very likely to cross his path, as in fact she does. After many adventures and escapes from many perils, they reached the Well at the World's End and drank the waters, ending their days as King and Queen of Upmeads.

But whether or not these beautiful stories are apt sometimes to become over-long, the reader will say, "Would that the beloved storyteller were with us still to tell new stories—tell them by the score, nay, by the hundred, if it pleased him to do so: would that William Morris were with us still!"

Notes from a Diary, 1851–1872. By the Right Hon. Sir Mountstuart E. Grant Duff. 2 vols. (Murray.)

Sir Mountstuart Grant Duff has compiled these two volumes of extracts from his diary on the principle of leaving behind him one of the most good-natured books of its kind ever printed. That end he has certainly fulfilled, though there is enough salt to redeem the production from insipidity. Many of his stories are old; some of them are more than a little inaccurate—for example, he places President Lincoln's assassination before, not after, the conclusion of the Civil War; but as stories they quite pass muster. Besides, he has known almost as many people of celebrity as Lord Houghton, and witnessed many memorable scenes. The book would have been improved had there been a little less botany, and fewer entries of purely domestic interest. We fear, too, that this degenerate age does not altogether share Sir Mountstuart's ingenuous belief that no gentleman's library can be considered complete without the 'Elgin Speeches.' Still dulness is commendably absent from his pages, and wit and wisdom are reasonably plentiful. It is exactly the book to pick up at the club for an hour before dinner.

We may pass over the diarist's visit, as a young man full of Balliol, to Italy and Eastern Europe. The following estimate by that sagacious person Mountstuart Elphinstone is, however, worth quoting:—

"We talked about conversation. He put Luttrell's above that of all whom he had known.

Talleyrand's was very rich in anecdote, but by no means witty. Of Sydney Smith he spoke with very great regard, treating his wit as merely the flower of his wisdom."

Hayward, on the other hand, used to consider Sydney Smith's table-talk much superior to Luttrell's, and the specimens that survive certainly bear him out.

Sir Mountstuart had a happy power of picking up friends on the Continent. The following conversation with Ranke, the historian, whose sympathies were with Russia in the Crimean struggle, is dated 1854 :—

"After dinner I had a long and somewhat lively conversation with Ranke. He said that Germany had nothing to fear from Russia—more from England ; and that if we succeeded, all we should do would be to destroy an infant civilisation. 'Ah ! we love you,' he said, 'and feel with you far more than with Russia, but we cannot agree in all things. There are some differences between our interests.' Later he added : 'To me the chief interest of England is, that she is *Old* England.'"

Sir Mountstuart's criticism of Maurice's preaching is absurdly pragmatic :—

"Went, as usual about this time, to hear F. D. Maurice preach at Lincoln's Inn. I suppose I must have heard him, first and last, some thirty or forty times, and never carried away one clear idea, or even the impression that he had more than the faintest conception of what he himself meant. Aubrey de Vere was quite right when he said, that listening to him was like eating pea-soup with a fork, and Jowett's answer was not less to the purpose, when I asked him what a sermon, which Maurice had just preached before the University, was about, and he replied—'Well ! all that I could make out was that to-day was yesterday, and this world the same as the next.' John Stuart Mill, who had known him early in life, said to me about this time, 'Frederick Maurice has philosophical powers of the highest order, but he spoils them all by torturing everything into the Thirty-nine Articles.' The fact that he should have exerted a distinctly stimulating and liberalising influence over many more or less remarkable people, is sufficiently strange ; but it must be remembered that he was a noble fellow, with immense power of sympathy, and an ardent, passionate nature, which often led him to right conclusions in spite of his hopelessly confused reasoning. To listen to him was to drink spiritual champagne."

In February, 1858, he entered the House as member for the Elgin Burghs, and had a strange confidence from a disappointed candidate :—

"Had a curious conversation with Thackeray at the Cosmopolitan about a French invasion, *à propos* of the fiery Colonels, with regard to whom there was a good deal of talk at this time. He said, alluding to his recent candidature at Oxford :—'The chief reason why I wished to be in Parliament was, that I might stand up once a year, and tell my countrymen what will happen when the French invade us.'"

Next year we find him in Paris, frequenting Madame de Circourt's receptions, meeting Falloux, and on terms of intimacy with Émile Ollivier, at that time furiously hostile to the Emperor ; but he made little of Cousin :—

"It was M. de Falloux who said of Louis Napoleon, with great truth, 'Il ne sait pas la différence entre rêver et penser.' He asked much about England, and was afraid of the smallness of our majorities, and the difficulty of forming a strong government. Dined with Madame Mohl, meeting, amongst others, Cousin, who was very angry with England, because, he said, she was thwarting French policy in Italy, and insulting France, 'Et nous n'insultons personne.' This sort of foolish talk seemed to me habitual with him, and I have never been able to understand on what foundation his great social fame rested."

An amusing anecdote of Cousin is the following :—

"At night Taine, dining with us, told a story of Cousin's enlarging to Jules Simon upon the frightful difficulty of the Timaeus, with which he imagined himself to have been struggling, then suddenly exclaiming,—as the real state of the case flashed into his mind—'Ah ! I recollect, it was you who translated it.'"

Quite ten years before the Franco-Prussian war he heard Prévost Paradol's prediction :—

"Long talk in Paris with Prévost Paradol. He said, amongst other things, 'Well, France seems to me between two great fortunes ; either we shall have peace and improved government at home, or we shall have war and the Rhine.' 'Improved government at home,' I said, 'by all means, but what do you want with the Rhine?' 'Oh,' he rejoined, 'our present frontier is a very bad one.' 'We in England,' said I, 'are not accustomed to think very highly of the advantages of a river frontier.' 'I daresay not,' he said, 'for God has given you the best of all frontiers, the sea ; but if France had the Rhine, even without the fortresses on its banks, Europe united could not get across it.'"

In the same year the diarist was at Chambéry :—

"At Chambéry, where saw the grotesque monument to the famous adventurer De Boigne, who disciplined Scindiah's battalions. Many years ago, I think in 1823, my father stopped at this place to visit him. In the course of conversation De Boigne said, 'Financial difficulty ! The Company can never have any financial difficulty ; they have always one certain resource open to them.' 'What is that?' asked my father eagerly. 'Plonder China,' was the characteristic reply."

Here are some characteristic outputs of Bulwer Lytton's fancy :—

"Introduced at the Athenaeum by Hayward to Bulwer Lytton, and very curious conversation. He talked of Foster, the Medium, in whom he seems to believe. He thinks that his feats are not juggling, but that his brain has some power of putting itself *en rapport* with other brains. The markings on the arm he compared to the Middle Age *Stigmata* received by Saints, and *Sigillationes* received by sinners. He had thought of his old housekeeper, Sophy Tate, and Foster had guessed her name. We talked of Stanhope's 'Life of Pitt,' and Hayward remarked that no man wrote so above himself as Stanhope. Lytton said 'No man writes above himself, but most men are very unequal. Campbell the poet, for instance, always struck me as very tiresome, till one night when he met me at the door of this Club, and asked me to go home and sup. I had only just dined, and at first refused, but seeing that he was hurt, I agreed to go. We were *tête-à-tête*, and from ten to half-past one he poured out a stream of conversation of the most surpassingly brilliant kind.'"

We have no wish to discount the pleasure of these volumes by undue quotation, and feel bound, therefore, to omit some capital talks with Carlyle, Dickens, Sainte-Beuve, and many other remarkable men. Let us rejoin Sir Mountstuart Grant Duff in Poland, whither he went to study that eternal question, just when the last rebellion was drawing to a close. Readers of his 'Studies in European Politics' need hardly be reminded how sane was his Liberalism, and his diary proves him to have been untiring in his quest for information. The same sobriety of judgment characterizes his forecast of Free Italy's future, which is here reprinted from the *North British Review*.

This pleasing little retort by Fuad Pasha is, so far as we are aware, a treasure trove of Sir Mountstuart's own :—

"It was Fuad who some years ago said in Arthur Russell's hearing to Lord Palmerston, when the latter expressed the opinion that nothing would go right in Turkey till they got rid of polygamy, 'Ah ! milord, nous ferons comme vous, nous présenterons l'une et nous cacherons les autres.'"

The diarist rates Lord Strangford a little above his deserts it seems to us :—

"At Strangford's funeral. He is buried at Kensal Green, under the same monument as his brother, who, although very unlike him, was in a different way as gifted. I have heard that Disraeli once said—'George Smythe is more like Bolingbroke than any Englishman who has lived since his times.' In his own line the last Lord Strangford was unique, and up to this date the place which he left vacant in European journalism has never been filled."

The book abounds with Houghton anecdotes, but most of them, or their twin brothers, have already appeared in print. This sneer of Kinglake's at his old aversion, however, is fresh and hideously clever :—

"Amongst others, Kinglake dined with us. Speaking of the narrative of Sédan by Napoleon the Third, which lately appeared in the newspapers, he said to me, 'It read like nothing but an account of the 1st of September by an escaped partridge.'"

We have not said much about Sir Mountstuart Grant Duff's own reflections, because he is content, for the most part, to record. The following passage will show that his notes on travel are marked by knowledge and sensibility :—

"The sun had risen over the hills on the Asiatic shore before we ran between Sestos and Abydos, and drew near to the town which Europeans call the Dardanelles, but which the Turks, with their genius for the commonplace in names, call Tchanak Kalessi, or Pottery Castle, from the flourishing manufacture of earthenware which exists there. Presently a boat came alongside, bringing one of the English residents of the town, to whose kind keeping we had been consigned by friends. Here, after a visit to the Governor, a friendly and hale old man who commanded the Turkish fleet when the Allies engaged the seaward batteries of Sebastopol, we spent half an hour in inspecting the far-famed Castle of Asia, whose monster guns still bear the marks of the balls which struck them when Duckworth, not too wisely, ran up past them to Constantinople. .....The military Pasha gave us a large boat with fourteen rowers, and we were soon afloat. After a row of about two hours and a half, we approached a quiet little bay with a shelving shore, white cliffs to the left, and a sandy hill to the right. We touched land and stood upon the soil of the Troad, for the sandy hill to the right was the eastern face of the Rhaetian promontory. It was curious to think, as we drew near the beach, how many and how different were the travellers in whose wake we were following. Hither turned aside Xerxes on his way to attack Athens, and Alexander on his way to conquer Persia ; so did Mindarus, the Spartan, the hero of the famous and characteristically laconic despatch ; Ovid came also as a youth with his tutor Macer, and Germanicus, and Julia, the daughter of Augustus, who, by the bye, was all but drowned in the Scamander. These are a few,

and only a few, of the famous personages of antiquity whom we know to have visited the Troad for the same purpose for which we were now landing on its shores."

Within the limits which he deliberately set himself, Sir Mountstuart Grant Duff has put together a most agreeable piece of work.

NEW NOVELS.

The Scholar of Bygate. By Algernon Gissing. 3 vols. (Hutchinson & Co.)

Bygate was one of those dark mysterious houses that are haunted (especially in novels) by the evil reputations of their owners. Sibbald Crozier, vaguely called a Scholar because he possessed a number of books, some of which he was supposed to read, was a stilted and supercilious nondescript, or so his cousin Adelina described him; but his father, according to the same authority, was "a positively ferocious savage." As Sibbald says, however, "her eye never saw a true thing, and her mind never conceived one." They gave each other queer characters at Bygate. Adelina was an orphan, or thought herself an orphan; and when she came to live with the Croziers she certainly had a most discouraging reception. This is all preliminary to the real plot, which is worked out with considerable skill. Some parts are more natural and human than others. Sibbald, for instance, changes his opinion of his cousin, perhaps without much reason, but their relations are of the most romantic and pathetic sort; and the character of old Crozier is well conceived and drawn. There are sundry North-Country sketches sufficiently true to life; and it is unnecessary to say that his readers may usually count on Mr. Algernon Gissing for an attractive story.

Lying Prophets. By Eden Phillpotts. (Innes & Co.)

This book comes as an agreeable surprise. Hitherto Mr. Phillpotts has appeared chiefly as an exponent either of "the new humour" or of so-called "realism"—brutal stories crudely told. It seemed as if his undoubted power of story-telling was hopelessly enthralled by the influences of the less estimable productions of America and France; but to the satisfaction of all who desire the wholesome development of English fiction, he has in his present book shown a grasp of the truth that violence is not strength nor paradox originality. He has devised a story which would have afforded ample opportunities for a writer of the pornographic school to show his mettle, and has treated it with a tenderness and reticence that deserve all praise. With a full disposition to allow to nature all her rights, he has shown no mercy to the claim often put forward on her behalf to override man's duty to his fellows, whether men or women; and he has contrived to do this in the mere development of his narrative without a suggestion of the parenthetic pulpit. The scene of the story is laid at Newlyn, a place where the finest flower of modern culture, or what is apt to hold itself for such, is brought into contact with a local population still in many respects at a pretty primitive stage, living much as its forefathers have done for centuries, feeling the same wants, pondering the same thoughts. Religion is a strong influence in the lives of these people; but though it has adopted Christian phraseology, it is in many cases a fetishism which, but for the restraints of the law, would be hardly less ferocious than that of their supposed Phœnician ancestors. In this creed, as expounded by the "Luke Gospellers," among whom her father is a tower of strength, the heroine, Joan Tregenza, has been brought up; but it has never taken possession of her, and she turns readily enough to the æsthetic pantheism propounded by John Barron the artist. The association between them begins harmlessly enough, by Joan's consenting to stand as the figure in an outdoor picture which Barron is painting. Of anything like love the man has not a grain in his composition. "You know my rule of life," he says to a friend, "to sacrifice all things to mood." In other words, he is a selfish animal, feeble mentally, and, as it happens, physically also. Novel-readers may have noticed how this type has superseded the muscular hero of twenty or thirty years ago. There is a parable herein, but we do not propose to develope it now. We should like to say a word in praise of Uncle Chirgwin, the kindly optimist, who makes an admirable foil to the bitter Calvinist, Michael Tregenza; and of Michael's wife Thomasin, a very subtly-studied character, rough-tongued, avaricious, but with a heart of a kind beneath all. But the book has so many points that it is impossible to do more than touch on one or two. Nothing so powerful has appeared in this line since 'Esther Waters'; and curiously enough, in spite of its tragic ending, the reader lays down Mr. Phillpotts's book with less of gloom in his heart than Mr. Moore's story inspired. If Mr. Phillpotts can keep up to this level he will do.

The Mystery of Dudley Horne. By Florence Warden. (White & Co.)

If the incidents of Miss Florence Warden's "mystery" were run off the reel in five minutes, without phrase or fashion, they would not appear to promise a sober or substantial story. There is a murder, almost followed by another; the mystery is concocted out of a variety of foolish acts and notions, for which cerebral disease has to account; Mrs. Higgs turns out to be a man; and there are other things equally difficult to swallow if taken in an uncompromising lump. But Miss Warden does not ask her readers to swallow them in a lump. The tissue of the veil on which these spots are stuck at intervals is pretty enough; and looking at the tissue rather than at the spots, one may spend half an hour in pleasant anticipation, and be rewarded at last by the explanation of the mystery.

The Idol Maker. By Adeline Sergeant. (Hutchinson & Co.)

Miss Sergeant has certainly made a bold venture in selecting for the hero of her new story an insignificant, ill-bred youth, a physical coward and a moral fanatic, such as Perry Wilson. And in the first part of the book she lays such unsparing stress upon his disadvantages of mind and person that it is as difficult for the reader as for the young man's own relations to realize the beautiful if distorted nature that lies beneath his unprepossessing exterior. Perry Wilson—or Sir Francis Dysart, as he should be called—obstinately believes that his vocation is to be a missionary. Certainly the *rôle* of successful claimant to the Dysart title and estates is less to his tastes and very elementary capacities than the hewing to pieces of the images of the heathen. But by the irony of fate his uncle and guardian is surreptitiously a manufacturer of these same images, and the complications induced by such a situation go far in themselves to fill a volume. Miss Sergeant, however, prefers a well-covered canvas, and there are two quite separate romances in the Dysart family at the Towers, which are bent out of their natural course to revolve round the figure of the young martyr. This at least seems the most obvious explanation of the misunderstanding between Nora Dysart and her lover, as foolish and unnecessary as Nora's subsequent conduct. Neither is Lady Dysart a convincing woman, nor good enough for Lydiard, the quiet, strong type of man that Miss Sergeant knows how to paint. The story is long-winded, but it contains pleasant reading, and in the difficult and pathetic personality of Perry Wilson the author has achieved something of a success.

A Bit of a Fool. By Sir Robert Peel, Bart. (Downey & Co.)

Sir Robert Peel tells with much vigour the story of a young man of fortune who goes to the bad and comes back again. The tempters, male and female, who lead the young man the way he should not go are all described with complete frankness, and the fact that their victim is very willing and even eager to be led only adds to the truthfulness of the picture of real life which the author lays before his readers. It is a picture into which a good deal of vice is introduced, but in a way that is not vicious. The charms and vices of Nellies and Mrs. St. John-Elliots are vivaciously presented, perhaps with an excess of detail, but there is no sickly gloating over these things. The standard of morality is not high; it is the easy standard of what is called a man of the world, one who is apt to say he likes to have no nonsense, to take things as he finds them, and to wish not to be different from others in his position. Every one knows what this means. The merits of Sir Robert Peel's book are that he has succeeded in keeping the same tone throughout, that all his characters are given to the life, and that his tale is written in a vivacious style, with no small amount of literary skill.

Tatterley: the Story of a Dead Man. By Tom Gallon. (Hutchinson & Co.)

Tatterley was Caleb Fry's man, and so like his master in bodily presence, except that he wore a patch over one useless eye, that it was easy for Caleb, when Tatterley died, to take to his shoes, his patch, and his shabby clothes, and pass amongst his old acquaintance for his servant. At least Mr. Tom Gallon tells us so, and for the sake of his lively and interesting story it is quite worth our while to believe it. Caleb was a rich old curmudgeon who had cheated many, but never made a friend. Amongst others he had cheated his nephew, appropriating his money and allowing him to

grow up in poverty. On the night of Tatterley's death he had made a will, leaving his money to a selfish cousin, Hector Kindon: and it was under these circumstances that he suddenly resolved to bury his servant as Caleb Fry, and to watch at leisure the development of events. Such is the basis of the story told by this youngest recruit of the still surviving school of Dickens—a somewhat improbable, melodramatic situation, which leads to a strong contrast of selfish and unselfish characters under extraordinary conditions, and an excessive display of pathos and humour. The reader can argue out for himself what happens to the selfish Hector, to the unselfish nephew and his devoted sweetheart, and to the mock Tatterley, who, of course, lays aside his old self and acts with all the judgment and patience of Martin Chuzzlewit the elder.

Wide Asunder as the Poles. By Arthur Crump. (Longmans & Co.)

It is unwise to state a universal negative, so it would be imprudent to say that no worse novel than this ever appeared; but it has most of the faults that a novel can have. The narrative is confused, the incidents are irrelevant, and the characters are caricatures. Mr. Crump seems to have resolved to get in all his own experiences—not, we should judge, as yet a very long series—somehow or other, and to work them into the story of as ill-bred a family as we ever remember to have met. Indeed, the persons in the book seem to be both ill-natured and ill-mannered, unless we may except a curious half-witted being who talks a dialect blended of conventional Scotch and Irish.

Marie-Magdeleine: Récit de Jeunesse. Par Émile Ollivier. (Paris, Garnier Frères.)

Although it has the form of a novel and a simple story runs through it, the volume by which M. Ollivier brightened his convalescence from an illness before he returned to the serious work of his history is, as its second title shows, a series of sketches of memories of youth—his own youth in some degree. Its chief interest lies in passages describing his mission to Marseilles and Toulon as delegate of the Republic in February, 1848, and the birth then of his oratory; in a couple of pages on Parliamentary ambitions; and in descriptions of Florence and its pictures and of the Antwerp Rubens. Musicians will also find in it a good deal about Liszt, Berlioz, Meyerbeer, and Wagner. M. Ollivier tells us that the face of Rossini "recalled both the Olympian Jove and Mr. Punch." In his later days the very wiggish wig negatived the former suggestion, and few now living can recall the curls of Rossini's youth.

DANTE LITERATURE.

Enciclopedia Dantesca. Da G. A. Scartazzini. (Milan, Hoepli.)

Studies in Dante. By E. Moore. (Oxford, Clarendon Press.)

Pensieri sull' Allegoria della Vita Nuova di Dante. Opera Postuma di Francesco Pasqualigo. (Venice, Olschki.)

Selections from the First Nine Books of the Croniche Fiorentine of Giovanni Villani. Translated by Rose E. Selfe. Edited by P. H. Wicksteed. (Constable & Co.)

The four works whose titles are given above afford an illustrative and interesting example of the various ways in which the study of a great writer may be approached. All belong to the explanatory rather than to the appreciative branch of commentary, so that their comparative value to the student can be estimated without any confusion of the issue by æsthetic questions. The object of each writer is equally to do something towards helping readers of Dante to understand his meaning—often a matter, as we know, of some difficulty.

Dr. Scartazzini's 'Enciclopedia'—of which the first half, to the end of the letter L, now before us, consists of 1,168 closely printed pages—is executed in the fashion familiar to all who have used his edition of Dante. In fact, it amounts to little more than a rearrangement of the notes to that edition under alphabetical catchwords, with such additions as the author's subsequent reading has led him to make, and occasional, though by no means complete references to Dante's minor works, especially the 'Convito.' His method, as we say, is well known. It consists in a laborious and conscientious study of commentaries ancient and modern, dictionaries, all conceivable works in the "literature" of his subject, and the reproduction, often at great length, of extracts from these. Of general acquaintance with literature or of original critical faculty we find very little. In some matters, such as philology, Dr. Scartazzini's knowledge is still at a very elementary stage. He still believes, for instance, that *deus* "comes from" θεὸς; he is quite content to derive *andare* from *anditus* (quasi *aditus*), *accismare* from κοσμεῖν (!), and *adonare* from *domare*, or to assume the possibility of alternative derivations for the same word, and so on. On the other hand, he favours us with a good deal of doubtless correct, but totally superfluous learning. One does not quite see how the study of Dante is advanced by giving names like Gabriel or Jerusalem in their Hebrew forms, or by such information as that a flower is a "product of the vegetation of phanerogamous plants which precedes the fruit," while fruit is a similar product "which succeeds the flower in consequence of the fecundation of the ovary"! It would have been better, for instance, if Dr. Scartazzini had devoted the time spent in copying this abstruse lore from some school-book on botany to the study of one of the passages in which Dante mentions fruit. He would then, perhaps, have avoided the blunder of saying that *frutta* in 'Inf.,' xxxiii. 119, is used figuratively.

We have sometimes been tempted to wonder whether Dr. Scartazzini ever reads anything except "books about" Dante. He certainly shows very little sign of having gone beyond them, either to the books whence Dante drew his lore, or to other literature which might help him to understand the main currents of thought which formed Dante's mental "environment," except in cases where these have been quoted by other commentators. Take, for instance, his treatment (*s.v.* "Accidia") of the question whereabouts in hell Dante intended those who had lost their souls through this sin to be found. All the older commentators assume them to be represented by the sinners who lie submerged in the marsh of Styx (in which the *iracondi* also are punished), and whose existence is only indicated by the words of lamentation (in which the sin is actually named) that come gurgling up with the bubbles through the slimy water. This view, which is plainly suggested by the words, seems to have been unquestioned until the middle of the sixteenth century, when Daniello of Lucca, a painstaking and intelligent, but rather hair-splitting commentator, boggled over the apparent difficulty that *accidia* is not obviously a sin of incontinence, and had therefore no business to be found in this quarter of the infernal regions. It must be remembered that the age in which Daniello lived was not precisely steeped in theology, and that that estimable person, as likely as not, had never looked into the 'Summa Theologica.' If he had done so, he would have found his difficulties entirely removed. *Accidia*, as understood by a mediæval theologian, was a spiritual state of which Aristotle could hardly have formed any notion, so that he may be excused for omitting it from his classification of "things to be avoided from a moral point of view." Dante was therefore free to treat it as he liked, and as we have said, the words of his teacher Aquinas gave him ample warrant for grouping it with the sins of ἀκρασία, even if his own knowledge of the human heart had not led him to see how closely akin the temper implied by *accidia* is to that which makes a man break out in raging anger. But into this Dr. Scartazzini does not go. He gives a list of commentators, "Bocc., Benv., Barg., Dol., Tom.," and so forth, on one side, and another, as "Port., Pogg., Corn.," on the other side, calls the difficulty "little less than insoluble," and passes on to the next word without any attempt to settle the previous question whether there be any difficulty at all.

Another passage to which Dr. Scartazzini has devoted nearly a whole page, and which might have been dealt with in a few lines, is that near the beginning of 'Inf.' xv., in which it is implied that the head waters of the Brenta are in a district called "Chiarentana," a name which in the Italian of the time means Carinthia, and nothing but Carinthia. No difficulty was felt about this (though one or two commentators, among them our friend Daniello, took it for the name of a mountain, perhaps somewhat as the undergraduate explained Gamaliel as "an exceeding high mountain in Samaria") until some wiseacre in the present century discovered that Val Sugana, in which the Brenta rises, is some way from the modern Carinthia. A dozen pamphlets and articles seem to have been the result, and all sorts of wild interpretations were suggested. Even the learned Witte, it appears, was led astray. Dr. Scartazzini takes the right view; but it would surely have been enough to have referred to any chronicler or historian of the period, or even to an historical atlas, to show that the Duchy of Carinthia had once extended almost to Trent, and that even in Dante's time the dukes still claimed the lordship of the Brenta valley.

With all his superfluity of borrowed lore Dr. Scartazzini sometimes contrives to miss a very obvious illustration. Thus the curious use of *gemere* in the sense of "to trickle" or "drip" (not improbably an earlier sense than that of "groan"), occurring twice in the 'Commedia,' is to be found again in the Latin of 'De Vulg. El.,' to which a reference should certainly have been given.

It is needless to go through every instance of the cumbersome fashion of exegesis which seems to meet the wants of Italian students, but one other case may be cited, as affording, when taken with Dr. Moore's treatment of the same passage, a good contrast between the businesslike and the unbusinesslike method of comment. In 'Par.,' xxvii. 137, after a passage dealing with the tendency of all things left to themselves to degenerate, comes the following: "So at the first look grows dark the white skin of the daughter of him who brings morning and leaves evening," *i.e.*, of the sun. Now who is "the daughter of the sun"? "Human nature" or "the human race," say most of the old commentators, from whom Dr. Scartazzini quotes long screeds. He also quotes "Com. Lips.," under which modest *alias* he is believed to disguise himself, in favour of interpreting the phrase as denoting the Church; as thus: He who brings morning, &c.=the sun; but Dante sometimes calls God "the Sun"; and the Church is the daughter of God; ergo. He does not see that though A may be metaphorically applied to B, it does not follow that *every* phrase descriptive of A may also be so applied. This was the error of the boy who rendered "The Lord is a man of war" by "Namque Deus noster bellica navis erat."

(It is odd how often Dr. Scartazzini's reasonings remind us of the schoolboy and the undergraduate!) It will be observed that he has altogether omitted to consider (though here Dr. Poletto's dictionary might have shown him the way) whether any parallel phrase could be traced in any of the authors whom Dante is known to have studied; and yet it must be abundantly manifest — indeed, it has been pointed out in these columns—that researches in this direction offer the best chance of clearing up the surviving obscurities in the "Minerva oscura" of Dante. "Hic est aut nusquam quod quærimus."

Which brings us to Dr. Moore. So impressed is he with the importance of the method just indicated that he has been at the pains of noting more than 1,500 passages—and these only from authors not later than Boethius—which may with more or less certainty be assumed to have influenced Dante's expression in as many passages of his works. He divides them methodically into three classes: "(*a*) direct citations; (*b*) obvious references or imitations; (*c*) allusions and reminiscences," and gives the result in two indexes, first in the order of authors quoted, secondly in the order of Dante's works, the whole occupying some seventy-five pages of his volume. The bulk of the volume contains, besides an essay on the general subject, discussions of a large number of selected passages, showing how the recognition of their parentage aids in the solution of questions of interpretation or reading. Thus, referring to the "bella figlia" passage mentioned above, he points out that it is "almost unintelligible unless familiarity with certain passages of Aristotle be supposed." In about a quarter of the number of words employed by Dr. Scartazzini to leave the passage rather more obscure than he found it, Dr. Moore gives the dictum of Aristotle which Dante no doubt had in mind, shows that it was familiar to him, and makes the obscurity clear to any reasonable mind.

It will not, of course, be supposed that Dr. Moore has found the key to all the unsolved difficulties in Dante. There is, for instance, the famous passage in which Virgil mentions, at the gate of the inner Hell, that he has been there once already at the bidding of the witch Erichtho, who had sent his spirit down just after his death—Erichtho, as we know from Lucan, operated by preference with "fresh" ghosts—to bring up some other spirit "from the circle of Judas." The whole thing is so detailed as to leave no doubt that Dante had some special legend in his mind, but so far no other allusion to it has been found. All that Dr. Moore can do is to criticize the various suggestions that have been offered, and show that none of them will hold water for a moment.

Here and there, perhaps, some readers will think that the principle has been pushed rather too far, and that either the suggested allusion is a little fanciful, or the interpretation based on it not quite sound. Thus, in 'Inf.,' i. 61, *rovinava* can surely mean nothing but "was descending headlong." It is the only meaning ever found in Dante, or, it may be said, consistent with the derivation of the word. There is very likely an allusion to the "nesciunt ubi corruunt" of the Vulgate in Prov. iv. 19, where our version has "They know not at what they stumble"; but it does not follow from this that *corruere*, still less *rovinare*, may be rendered by "to stumble." Dante had, as we know, mounted a little way up the hill, and at the sight of the three wild beasts he fled precipitately down. Again, in 'Purg.,' x. 120, if the use of the word "picchia" contains an allusion to the publican "smiting upon his breast," one can only say that Dante did not clearly see his own picture; for it is hard to imagine any attitude in which it would be more difficult to beat the breast than that in which the shades are imagined, viz., with knees and chin almost touching. Between these two references, by the way, comes a very convincing and (in a small way) illustrative one. The expression in 'Purg.,' vi. 109, "la pressura de' tuoi gentili," is traced to the "pressura gentium" of St. Luke xxi. 25. The connexion can hardly be doubted; but did Dante really think that his "gentili" was in any way a representative of "gentium"? Did he so entirely identify the feudal nobility with the nation? "Der Mensch fängt von den Baronen an," said a great Austrian lady once on a time.

One cannot often charge Dr. Moore with an obvious oversight, but we think that he has been guilty of one in dealing with the obscure line, 'Par.,' ix. 123, "Che s'acquistò con l'una e l'altra palma." Whatever the victory so won may have been, it can hardly be doubted that Dante had in mind the verse "in montem quem acquisivit dextera ejus"—in our versions Psalm lxxviii. 54 or 55.

It is, however, impossible here to do much more than heartily commend this book to all students of Dante who wish to be put on the right road of study. Dr. Scartazzini, with all his undoubted learning, represents a method of comment which has been worked for all that it is worth. Read the old commentators and the newer by all means. You will find much that is entertaining in them, and, in the case of the very old ones, much that is instructive. But an editor ought to use his judgment upon them and leave alone those whom he judges to be in error, or at most send his readers to them to judge for themselves. To those who really wish to help forward the study we say, Read your Dante till you know him well, and then read anything you please. It will be odd if you do not find at every turn something which will illuminate him for you as no commentary will ever do.

A third way of dealing with Dante which appears to enjoy some popularity in Italy is exemplified in the work of the late Signor Pasqualigo. This consists, it would seem, in taking a sentence and writing down every conceivable bit either of information or of reflection that can be suggested by it. For example, at the end of chap. iii. of the 'Vita Nuova' Dante makes the apparently innocent remark that something "is now manifest to the simplest." For the better understanding of this Signor Pasqualigo proceeds as follows:—

> "It is now manifest to the most simple, taking 'simple' to mean uncultured, material, ignorant, and the like. Because, as it has been said, if a thing is clear and open to the most ignorant or gross, it follows of logical necessity that it is also clear and open to those who are learned and of keen understanding."

Then he informs us that "simple" is opposed to "multiple," and a number of passages where Dante, Horace, and Cicero use the word are cited at length. Then it is stated what St. Basil says is the Greek for "simple," and St. Bonaventura is quoted to prove that spirit is simple and matter is multiple. Next a page is filled with two extracts from the 'De Monarchia,' in one of which the word *moltiplicati* occurs, while in the other it does not. In this way nearly ten pages are easily filled up, and by this time, a similar treatment having been applied to what goes before, we have completed three chapters of the text and 438 octavo pages of comment. Now the 'Vita Nuova' contains forty-three chapters. The reader can hardly feel either surprise or regret that the MS. left by Signor Pasqualigo ends here. Out of all the waste of words the most original suggestion that one carries away is that the writer believed the "sin against nature" for which Dante condemned his old friend Brunetto to eternal torment was—the having written his chief work in French! Signor Pasqualigo seems also to have held that Beatrice is purely symbolical, and denotes Christian piety. Some English students have, we regret to say, been of late bitten with the same fad, and not long ago we saw an attempt to depict Dante as a kind of early Tractarian on that basis. One only wonders where such people can have lived, and what they can have read. Surely any one who was ever himself in love, "ciascun' alma presa," must, as Dante says, "recognize the traces of the ancient flame," while no one who has read mediæval literature ever so slightly will find anything to puzzle him in the mystical language and setting. If Beatrice was a real woman, the 'Vita Nuova' is intelligible enough, if a little fantastic to our notions; if she was not, it is little better than the 'Book of Mormon.'

Perhaps no one book is so important to the student of Dante as the 'Chronicle' of his contemporary Villani. The two men were almost certainly acquainted, and though the historian contrived to avoid giving offence to the faction which banished the poet, it is easy to see that he had no great sympathy with its methods. It would seem highly probable that communications went on between them after the great disruption of 1302; and though most of the direct quotations from Dante found in modern editions of Villani are most likely later interpolations, there are too many correspondences of phrase to allow us to doubt that he was thoroughly familiar with Dante's work. His history may, indeed, almost be regarded as the first commentary on the 'Commedia.' This being so, it is amazing to see the neglect with which it has been treated in Italy. There is not a single edition of any critical value—not even one in which any serious attempt has been made to put straight the many difficulties of the extremely unsatisfactory text. Yet Italian scholars have time enough to spend on futilities such as those to which we have more than once called attention. A good edition of Villani well annotated would be worth all the *Giornale Dantesco*, with a good many recent works thrown in. Will not Prof. Villari think of it? He, if any one, is the man for the work. Meanwhile Miss Selfe and Mr. Wicksteed have deserved well of English readers by producing a translation of such parts of Villani as serve more directly to illustrate Dante, with marginal references to the appropriate passages of his works, untranslated intervals being indicated by the insertion of all the chapter-headings. The rendering, so far as we have tested it, seems very accurate, the simple, naïve style of the original being well preserved. It is perhaps a pity that Miss Selfe has thought it necessary to impart an archaic air by writing "which" for *who*, and translating verbatim such expressions as "per la qual cosa." What would she do, we wonder, with *conciossiacosache*? French and other foreign names have, as a rule, been correctly extracted from the disguise, often most perplexing, under which Villani presents them, though "Monsimpeveri," where the French beat the Flemings, should be Mons-en-Puelle, not "en-Sevèle"; but the restoration to the native form is not always consistently done. Thus we find on two consecutive pages "Jean de Cléry," "Alardo di Valleri," and "Guy of Montfort." A similar inconsistency is observable in the rendering of the Italian *di*. Thus "Guglielmino of the Ubertini" rubs shoulders with "Guglielmino de' Pazzi," and "Pope Nicholas d'Ascoli" with "Brother Peter of Morrone." Mr. Wicksteed's introduction is much to the purpose. He briefly explains the principle on which the selections have been made, pointing out how, especially from Book IV. to Book VIII., "chapter after chapter reads like a continuous commentary on 'Purg.,' vi. 127–151," while "there is hardly a sentence that does not lighten and is not lightened by some passage" in the poem. This "continuous commentary" is indeed, as he says, far more instructive than passages strewn through notes. Incidentally he has an interesting observation bearing on the importance of the seldom read 'Eclogues' as affording a clue to the date of the production of the 'Paradise,' and fixing it in

the very last year of Dante's life; though we are not certain that, because Dante was still at work upon that division of the poem, no part of it had as yet appeared. Then follows a short estimate of the historical value of Villani's work, taking the reasonable view that while we may accept him as excellent evidence for his own time and locality, in regard to past history he has not (nor, indeed, does he claim to have) any more trustworthy information than any other mediæval chronicler. The most important section of the introduction is that headed "On the Rationale of the Revolutions of Florence." Avowedly based on Prof. Villari's recent work, it forms the clearest and most accurate view of that complicated story that has been printed in English; and the estimate of Dante's own position is equally good. As Mr. Wicksteed asks that his attention may be called to any important reference omitted, we may point out that on p. 165 we miss any notice that the murder of the Abbot of Vallombrosa is spoken of in 'Inf.,' xxxii. 119–20.

SHORT STORIES.

The heroine of Mrs. Lynn Linton's first story, *'Twixt Cup and Lip* (Digby, Long & Co.), is described with zest:—

"Tall, well-proportioned, frank, free, and English to the backbone, she was a girl with more strength of character than intellect, pure and simple, and as free from sophistry as from affectation. She was free indeed from every form of humbug and superstition. She thought life eminently worth living—especially when Beltrain's love was superadded, but she held honour as the highest thing in life, and would not have bought either safety or happiness by bartering away the smallest fringe of this supreme possession."

Her brave qualities stand her in stead when Beltrain's birth is proved unlawful and she is urged to resign a love no longer gilded with worldly estimation and prosperity. She sets her persecutors at defiance in the old idyllic fashion:

"Softly she came down the stairs, her feet falling like snowflakes on the steps; softly she went through the noiselessly opened door on to the lawn where her young lover stood; and softly, hand in hand, they passed into the safety of the perfumed night, their sorrows left behind them, and the wine-cup of love's delight fairly at their lips."

This tale of true love is contrasted with the tragic fate of 'The Hermit of Lone Head,' the poor mad murderer, who breathes his last in presence of the daughter whom he takes for the love of his youth. 'A Contest of Wits' is a clever study of an ambitious coquette; but we cannot agree with the author's legal opinion on the validity of Rosa's matrimonial *coup* in Scotland. "Oxter," for *oxer*, is a curious verbal slip. Some slighter stories conclude the volume.

Tom Sawyer, Detective, and other Tales. By Mark Twain. (Chatto & Windus.)—With grateful recollections of the first book in which Tom Sawyer appeared, one is ready to accept anything further that Mark Twain is willing to tell about him. If, as in the case of some other boys, he grows less attractive as he grows older, it must be remembered that he has become a hero suffering from the difficulty of living up to his position. He does, in fact, in his experiences as an amateur detective exhibit the characteristic sign of one striving with past fame—a tendency to dulness. Huck Finn, who tells the story, seems to be less weighted with responsibility, and is very vivacious for a hero-worshipper. It must, however, be regretted that he had not a better story to tell. In a chapter headed "How to tell a Story" the author dogmatizes upon the characteristics of humorous, comic, and witty stories. The humorous story is claimed as an essentially American development. Naturally it is praised as the highest of these kinds of story. But then, unfortunately, the writer gives a sample of the comic story and of the humorous story. To English readers Mark Twain proves the case against himself. The comic story (possibly a Joe Miller) is good, the humorous story poor. To convert a comic story into a humorous story it appears that the narrator should spin it out with "tedious details that don't belong in the tale and only retard it," and should give these details with all sorts of incongruities and absurdities. The truth is that Mark Twain is making fun of his readers, and is really laughing at what is known as American humour. In the two chapters about M. Paul Bourget's views on America the author is, however, in earnest. These chapters hardly seem worth reprinting. Mark Twain has not succeeded in inflicting any particularly severe chastisement on M. Bourget or on Max O'Rell, who supported M. Bourget not altogether wisely.

The Tuttlebury Tales of W. Carter Platts (Digby, Long & Co.) originally entranced the guileless readers of the *Yorkshire Evening Post*. Their wit is of the most elementary description, and will not, we fear, raise the sickliest of smiles in the more sophisticated literary circles of the metropolis.

Many Cargoes, by W. W. Jacobs (Lawrence & Bullen), is a collection of stories most of which appeared in *To-day* and the *Idler*. They deal almost exclusively with the humour of barge life on the lower reaches of the Thames and the coast of the Eastern Counties, and are excellent reading. Mr. Jacobs's "ancient mariners" remind one of the immortal Dan Peggotty himself, and the wilful and winsome young damsels, who are always creating for themselves, or having created for them, the most embarrassing situations ashore and afloat, are quite a revelation. There is not a dull line in the book, and if any fault is to be found with it, it is merely that there is a slight sameness in the incidents described. 'The Skipper of the "Osprey,"' 'Mated,' and 'Mrs. Bunker's Chaperon' are, perhaps, as good samples of Mr. Jacobs's wares as any we can mention; but there is really very little to choose, in point of merit, between these breezy and diverting yarns.

The late Mr. Charles Grant, author of *Stories of Naples and the Camorra* (Macmillan), seems to have had a somewhat curious taste in human nature. "I love no people like the Neapolitans," he is reported to have said to the friend who writes the sketch of his life prefixed to these 'Stories of Naples'; and then he depicts these people as murderers, liars of a particularly mean type, profligate, superstitious to a degree which the most fetish-ridden African could not match. The Camorra, with its world-wide notoriety and claim of political principles, seems to be primarily a cross between a trade union and an association for the alternate encouragement and blackmailing of criminals. Thus the atmosphere of Mr. Grant's four stories—which are practically episodes in the history of the same set of personages, one group or another becoming in turn the protagonists of the drama—is not precisely attractive, nor does the reader find himself much in sympathy with any of the characters in them. At the same time it cannot be denied that they are obviously told from a thorough acquaintance with the life that is described. Perhaps the good-natured or generous fisherman Gabriele is the personage who most attracts us; and he is a Calabrian. Even he, kindly as he is, commits one murder in the course of the story; but it must be owned that the colonel whom he knifed in the back deserved all he got. On the whole, the community which Mr. Grant loved appears, seen even by the favourable light in which he views its members, to stand in the scale of civilization about on a level with Bechuanas, and far below Polynesians. The book is quite worth reading, in spite of a certain want of liveliness in the style and rather old-fashioned methods in the construction of sentences and paragraphs, which now and again prevent the perusal of it from being an absolute relaxation.

Turnpike Tales, by Charles L. Marson (Mathews), are short stories of a rather ambitious kind, and are not without literary merit. 'Mr. Lavender and his Legacy' is a pathetic account of a strangely ill-assorted couple—the old rector of Hareby-on-the-Wold and his inconvenient little mulatto grandson. 'The Bishop' presents an interesting study of character, though its central incident is absurdly melodramatic, not to say impossible. Mr. Marson should avoid a certain tendency to over-smartness, which occasionally lands him perilously near vulgarity; but in other respects the little book, if it is a first attempt, is by no means unpromising.

Ghostly Tales. By the Countess of Munster. (Hutchinson & Co.)—The average mind at this end of the century has, perhaps, a tendency to scepticism. But this consideration apart, it is hard to believe that the Countess of Munster's tales will carry much conviction. Moreover, in vouching for the truth of one or two of them she has unconsciously cast a slur upon the others. It must, however, be admitted that the title is misleading. At least three of the stories, including the longest, most important, and least probable, 'The Leather Box,' deal more decidedly with madness and murder than anything less canny. There is also a little tale of feline instinct—'Only a Cat'—so prettily told that we are tempted to wish the author had given us more of these peaceful domestic scenes and less of such unlikely horrors as 'The Tyburn Ghost.' Taking the book as a whole, it would be difficult to find a collection of more unpleasant stories told in a less harmful and effective manner. The illustrations, it is true, do their utmost to make up for what the letterpress lacks in vividness, and were they not grotesque to childishness they would be still more alarming. As it is, they provide a reason, and the only one, for not placing the book in the hands of very young people or of those possessed of weak nerves.

In the Land of the Harp and Feathers, by Mr. Alfred Thomas (Allenson), contains eighteen sketches of men and manners in a Welsh village some sixty years since. Though all the papers are carefully written, they do not merit the expression "Idylls," which the author applies to them. The picture of life contained in the book is interesting, and shows that no little labour has been expended on it. The author would willingly do for the Welsh villagers of 1835–40 what clever pens have done for various localities in Scotland.

OUR LIBRARY TABLE.

Messrs. Macmillan & Co. publish the *Letters from the Sudan* of Mr. E. F. Knight, the special correspondent of the *Times*, which are reprinted from that paper, with excellent maps, plans, and some of the best illustrations that we have seen. One representing the camp at night is admirable for the manner in which it brings before the reader the moonlight of the desert. The letters are so well known that it is unnecessary to say more about their excellence.

In the preface to *The Story of Australia* (Osgood, McIlvaine & Co.) the author, Mr. J. S. Laurie, bespeaks indulgent consideration for pages written in the "monotonous bush," and therefore composed under many disadvantages. From internal evidence, and from the accuracy of his local knowledge, we imagine that he was a resident in Tasmania, and that his visits to the mainland were few and far between. For nearly all his facts he is indebted to former writers, whose works he diligently studied during his seclusion in the bush. We need scarcely say that he has added but little to our information, but what he has compiled is written in a lively, scholarly manner, and many of the most striking points are brought out in bold relief. It is unnecessary to discuss afresh the academic question as to who was the discoverer of the southern continent, whether De Gonneville or De Quiros is

entitled to that honour. All admit that the practical pioneer who gave to the world the "Great South Land" was Capt. Cook, who landed on it on April 19th, 1770. Mr. Laurie admits this, and justly remarks that the marvellous development which has since taken place must not be taken as the result of one hundred and twenty-five years ; that the real history of Australia dates from 1820, when the young colony received its first great impulse from the activity of Governor Macquarie, whom he unduly extols, or even from a later date, 1854, when the introduction of constitutional government first gave to the colonists a full opportunity for self-development. In this we cannot agree with him. New South Wales need not be ashamed of its origin. The same reproach that is levelled against her may be urged against the United States of America, to whose shore more convicts were transported than ever were sent to New South Wales. It is still a sore subject with some Australians descended from this class, and the less allusion made to it the better. Mr. Laurie also dilates on the horrors of Port Arthur, and is eloquent on the wrongs of the aborigines ; we cannot controvert his statements, but we doubt the wisdom and the taste which give them prominence. The most instructive chapters of this volume are those which describe Fiji and New Guinea, of which countries less has been written. This affords our author a better chance of saying something original and new, and of bringing the knowledge of his readers up to date.

Messrs. Innes & Co. publish an excellent account of the Dongola Expedition by Mr. Hilliard Atteridge, the special correspondent of the *Daily Chronicle*, under the title *Towards Khartoum*. The book is bright, readable, excellently illustrated, supplied with admirable plans of the engagements, and forms a complete and valuable record of the expedition.

Gray Days and Gold in England and Scotland. By William Winter. (Macmillan & Co.)—Mr. Winter is a sentimentalist, an enthusiast, and what some of his countrymen would call an Anglomaniac. His veneration for English shrines approaches idolatry. To Englishmen at least his books are pleasant reading, and we should be glad, after reading the homage he pays to Canterbury, York, and Lincoln, if he would visit such less renowned, but not less delightful spots as Peterborough, Ely, Christchurch, and Wells. His delight in picturesque and historical pastoral England is genuine, and if it is a trifle rhapsodical, that is an offence we are not indisposed to condone. His book—of which the illustrations only are new, three editions of it having already seen the light—bears strong witness to its writer's connexion with the stage. It is dedicated to Mr. Augustin Daly. Sir Henry Irving, Mr. Ernest Bendall, and the late Frank Marshall were its author's companions in one at least of the excursions depicted. Stratford and its surroundings are the places that interest the writer most, and references to actors, from Quin to Miss Ellen Terry, abound in its pages. Some slips there are: "Polly Peachem" for Polly Peachum is a curious blunder, and "Dr. Joseph Wharton" inflicts on an amiable and accomplished critic, or on his ghost, what John Philip Kemble would have called a superfluous "ache." The illustrations are numerous and well executed, and are likely to add to the popularity of the book. They include a view from a photogravure of Peterborough, but the cathedral itself is unvisited, or at least undescribed.

Mr. Heinemann prints in his "Pioneer Series" *The Little Regiment and other Episodes of the American Civil War* from the pen of Mr. Stephen Crane, who on this occasion equals his 'Red Badge of Courage' and excels his 'Maggie.' The extraordinary power of imagination which transports the reader into the very firing line of the Northern troops of 1863 is displayed by a writer born, if we mistake not, many years after the close of the scenes which he describes, and is, for this reason, more wonderful than that of Defoe. Mr. Crane's English, when he writes in his own person, is his own, and follows no known rule as to the use and even the meaning of words. It is in dialogue that he is at his strongest, for in this the words are used as the soldiers would have used them.

In *Ancient Ideals*, 2 vols. (Putnam's Sons), Mr. H. O. Taylor has attempted "a new historical survey of the mental and spiritual growth of mankind." So large and important a subject demands a compression of matter and an extent of knowledge which are beyond Mr. Taylor. His book is deficient in critical power, and, whether dealing with Euripides or Koheleth, inadequate and unjust. The number of misprints gives it, too, a most slovenly appearance.

Messrs. P. S. King & Son publish a most interesting paper-covered volume, entitled *Employers' Liability: What Ought It To Be?* by Mr. Henry Wolff, of People's Banks celebrity. As will be expected by those who have read the author's previous articles, he is favourable to the principle, although not to all the details, of the German scheme of accident insurance.

The Rivieras (G. Allen), by Mr. Hare, detached from his well-known guide-books, will prove useful to tourists.

Mr. H. S. C. Everard has added to the large literature of golf a useful little volume on *Golf in Theory and Practice* (Bell & Sons), illustrated by excellent photographs. His directions to the beginner are simple and sensible, and his remarks on the etiquette of the game are particularly appropriate at a time when a number of those who have of late years taken up the game appear to think that there are no courtesies to be observed.

Messrs. Chapman & Hall have sent us shilling editions of *David Copperfield* and *Little Dorrit* well bound in cloth. They are wonderfully cheap, but we wish a little better paper could have been afforded.—Editions at threepence each of *Peter Simple*, *Notre Dame*, *Hard Times*, and Ainsworth's *Old St. Paul's* have been sent to us by Messrs. Routledge, but in these double columns are used.

In *Prose Tales by Edgar Allan Poe* Messrs. Routledge have reprinted in a handy form twelve examples of the American classic, with an introduction by Mr. Lowell. The selection is good, and we miss only 'The Cask of Amontillado.'

That excellent work *The Newspaper Press Directory* has just reached us from Messrs. C. Mitchell & Co. An article on 'Women's Work in the Press' adds to the attractiveness of the volume.

We have on our table *Essays and Addresses*, by Sir J. Russell Reynolds, Bart., M.D. (Macmillan),—*The History of the Last Quarter-Century in the United States, 1870–1895*, by E. Benjamin Andrews, 2 vols. (Kegan Paul),—*The Balkans*, by W. Miller (Fisher Unwin),—*The Growth of the French Nation*, by G. B. Adams (Macmillan),—*Chronologies and Calendars*, by J. C. Macdonald (Andrews & Co.),—*The Hidden Lives of Shakespeare and Bacon*, by W. G. Thorpe (Chiswick Press),—*Enfranchisement and Citizenship: Addresses and Papers*, by E. L. Pierce, edited by A. W. Stevens (Boston, U.S., Roberts Brothers),—*Transactions of the Royal Society of Literature*, Second Series, Vol. XVIII. Part II. (Asher),—*Exercises in Practical Chemistry*, by R. L. Taylor (Low),—*Selections from the Works of Sir Richard Steele*, edited by G. R. Carpenter (Ginn),—*American Orations*, edited by A. Johnston and J. A. Woodburn, Vol. II. (Putnam),—*The Growth of the Idylls of the King*, by R. Jones (Lippincott),—*The Sense of Beauty*, by G. Santayana (Black),—*The Sources of Spenser's Classical Mythology*, by A. E. Sawtelle (New York, Silver, Burdett & Co.),—*Continental Chit-Chat*, by Mabel Humbert (White & Co.),—*The Beggars of Paris*, translated from the French of M. Louis Paulian by Lady Herschell (Arnold),—*Parents and Children, a Sequel to 'Home Education,'* by Charlotte M. Mason (Kegan Paul),—*A Note on the Ancient Geography of Asia*, by N. Chandra Das (Calcutta, Buddhist Text Society of India),—*Magnetic Fields of Force*, by H. Ebert, translated by C. V. Burton, Part I. (Longmans),—*The Story of the Weather*, by G. F. Chambers (Newnes),—*Hymns for "Diamond Jubilee" of Queen Victoria* (Skeffington),—*Patent Law and Practice*, by A. V. Newton (Cox),—*Legal Law: Curiosities of Law and Lawyers*, edited by W. Andrews (Andrews & Co.),—*Caricatures of Twenty-five Gentlemen*, by Max Beerbohm (Smithers),—*Boarding-House Reminiscences*, by Juloc (Fisher Unwin),—*The Blackguard*, by R. Pocock (Beeman),—*An Oak of Chivalry*, by Mrs. J. Procter (Digby & Long),—*For the White Rose of Arno*, by O. Rhoscomyl (Longmans),—*The Three Daughters of Night*, by D. Vane (Hutchinson),—and *The History of a Soul*, by K. Behenna (Digby & Long).

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Yorke's (C.) A Flirtation with Truth, cr. 8vo. 6/ cl.

FOREIGN.

Theology.

Gregorii Abulfaragii Bar-Hebræi Scholia in Libros Samuelis, ed. E. Schlesinger, 2m.

Fine Art and Archæology.

Larfeld (W.): Bericht üb. die griechische Epigraphik f. 1888-1894, 12m.

Poetry.

Richepin (J.): Le Chemineau, 4fr.
Roger-Milès (L.): Cent Pièces à dire, 3fr. 50.
Zola (É.): Messidor, 1fr.

Philosophy.

Brochard (V.): De l'Erreur, 5fr.
Ferrière (É.): La Cause Première, d'après les Données Expérimentales, 3fr. 50.
Récéjac (E.): Essai sur les Fondements de la Connaissance Mystique, 5fr.

History and Biography.

Crousaz-Crétet (L. de): Le Duc de Richelieu en Russie et en France, 1766-1822, 10fr.
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Zevort (E.): Histoire de la Troisième République: La Présidence du Maréchal, 7fr.

Geography and Travel.

Seippel (P.): Terres Lointaines, Voyage autour du Monde, 15fr.
Toutée (Commandant): Dahomé, Niger, Touareg, 4fr.

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Hesse's (L. O.) gesammelte Werke, 24m.

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Bérard (V.): La Politique du Sultan, 3fr. 50.
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Ullmo (L.): Le Problème Social, 3fr.
Velloni (C.): Maitre Dolon, 3fr. 50.
Verly (H.): Le Triomphe du Socialisme, 2fr. 50.
Vogüé (Vicomte E. M. de): Jean d'Agrève, 3fr. 50.

THE SPRING PUBLISHING SEASON.

Mr. T. Fisher Unwin proposes to publish the following books in the coming season. *Belles-lettres* and Travel: 'Travelling Notes in Southern France,' by Hippolyte Adolphe Taine, being the authorized translation, by Mr. Lewis Sergeant, B.A., of 'Carnets de Voyage,'—'Sketches a-Wheel in Fin-de-Siècle Iberia,' by Mr. and Mrs. Workman, illustrated,—and 'The Printers of Basle: being the Autobiographies of Thomas and Felix Platter,' edited by Mr. C. W. Heckethorn, illustrated. History: 'The Inner Life of the House of Commons,' selected from the writings of William White, with a prefatory note by his son and an introduction by Mr. Justin McCarthy, M.P.,—'Communism in Middle Europe in the Time of the Reformation,' by Karl Kautsky, editor of *Die Neue Zeit*, translated from the German by Mr. J. L. and Mrs. E. J. Mulliken,—a volume of "The Story of the Nations," illustrated, viz., 'Modern France,' by M. André Le Bon,—and two volumes of "The Children's Study," viz., 'Old Tales from Greece,' by Miss Alice Zimmern, and 'France,' by Miss Mary Rowsell. Theology: 'The Shadow Christ: an Introduction to Christ Himself,' by Mr. Gerald Stanley Lee,—and 'St. Mark's Indebtedness to St. Matthew,' by Mr. F. P. Badham. Natural Science: 'Glimpses into Plant Life,' by Mrs. Brightwen, illustrated,—and 'Mother, Baby, and Nursery: a Manual for Mothers,' by Mrs. Genevieve Tucker, M.D. Biography: 'Twelve Bad Women,' a companion volume to 'Twelve Bad Men,' edited by Mr. Arthur Vincent, illustrated,—and 'Life of Sir Henry Parkes, G.C.M.G.,' by Mr. C. E. Lyne, formerly editor of the *Sydney Morning Herald*. Essays: 'The Burden of Life,' essays by the late J. Hain Friswell, author of 'The Gentle Life,' edited, with a memoir, by his daughter, Laura Hain Friswell (Mrs. Myall). Manuals: 'Quotations for Occasions,' compiled by Mrs. Katherine B. Wood. Poetry: 'Bards of the Gael and Gaul,' a volume of verse, collected and edited by Mr. George Sigerson, with a photogravure portrait of the blind Irish bard Carolan,—and 'Aphroessa, and other Poems,' by the Hon. George Horton. Fiction: two "Little Novels," viz., 'A Noble Haul,' by Mr. Clark Russell, and 'On the Gogmagogs,' by Mrs. Alice Dumillo,—'Sinbad Smith & Co.,' by Mr. A. Stearns, illustrated,—'A Pot of Honey,' by Miss Susan Christian,—'The Twilight Reef, and other Stories,' by Mr. H. C. McIlwaine,—'The Temple of Folly: a Novel,' by Mr. Paul Creswick,—'Brer Mortal,' by Mr. Ben Marlas, illustrated by Mr. Mark Zangwill,—'In an Ancient Mirror,' a satire by Mr. Herbert Flowerdew,—'Ivan Alexandrovitch,' by Andrée Hope (Mrs. Harvey of Ickwell-Bury),—'Craiktrees,' by Mr. Watson Dyke,—'Those Dreadful Twins: Middy and Bosun,' by Themselves, illustrated,—'Behind the Stars,' by E. L. Dames,—and 'A Great Lie,' by Mr. Wilfrid Hugh Chesson.

Messrs. Skeffington & Son announce a new work by the Rev. T. Moore, author of 'The Englishman's Brief,' &c., entitled 'The Beginnings of the English Church and Kingdom explained to the People,'—and three novels: 'As a Roaring Lion,' by R. Penderel, the author of 'Wilfred Waide,' &c.; 'Sweet Irish Eyes,' a story of society life, by Mrs. Cuthell; and 'God, Man, and the Devil,' a novel dealing with the marriage question, divorce, &c., by E. G. Henham.

SALE.

Messrs. Sotheby, Wilkinson & Hodge sold the following books on the 5th inst.: G. Buchanan, Psalmorum Davidis Paraphrasis Poetica, Paris, in ornamental binding, and probably the dedication copy to Mary, Queen of Scots, 22*l.* Dorat, Les Baisers, La Haye, 1770, 20*l.* 10*s.* Comte, English Dance of Death and Dance of Life, 1815–17 (imperfect), 16*l.* 10*s.* Favole di Esopo ridocte in Lingua Toscana, imperfect, but containing all the woodcuts printed before 1490, 71*l.* Blake, Poetical Sketches, 1783, 33*l.* Skelton, Mary Stuart, on Japanese paper, 1893, 18*l.* A volume of theatrical portraits, 18*l.* 10*s.* Cruikshank, The Progress of a Midshipman, 1821, 12*l.* 5*s.* Cardinal Pole, Pro Ecclesiasticæ Unitatis Defensione, Lib. IV., Romæ, 1539, 15*l.* 15*s.* Sir T. More, Workes, 1557 (imperfect), 13*l.* 7*s.* 6*d.*

JOHN LAMB'S 'POETICAL PIECES.'

11, Guildford Road, Tunbridge Wells, Feb. 8, 1897.

My attention has just been called to a letter from Mr. Bertram Dobell in the *Athenæum* of January 30th, entitled "John Lamb's 'Poetical Pieces.'" From that letter it appears that Mr. Dobell thinks that the copy of poems by the father of Charles Lamb sold by Mrs. Dykes and myself on December 18th last is the only one known to be extant. I therefore write to say that I possess another copy of the same work, the one which was given to my husband by Canon Ainger. M. S. Campbell.

Literary Gossip.

The life of the late Lord Tennyson by his son, the present lord, has now gone to the press, and will be published on October 6th. It is in two volumes of good size, and is full of concentrated material.

Canon Liddon's 'Life of Dr. Pusey' will be completed in the autumn by the publication of the fourth volume by Messrs. Longman. It is due, of course, to Mr. Johnston, of Cuddesdon, and Dr. Wilson, of Keble.

An unpublished work by the late Sir Richard Burton, entitled 'Human Sacrifice among the Sephardím, or Eastern Jews; or, the Murder of Padre Tomaso,' will be issued immediately by Messrs. Hutchinson. The book was written from material which Sir Richard collected when Consul at Damascus, but the publication was delayed on account of its strong anti-Semitic tendencies. The first part of the book is devoted to a general study of the Jew in England, Palestine, and elsewhere; the second deals with the alleged rite of human sacrifice amongst the Sephardím. The MS. will be published practically as it left the author's hands, only the slightest corrections having been made in the original text. It will be edited, with an introduction and brief notes, by Mr. W. H. Wilkins, and will have as a frontispiece a portrait of the author after the picture by Lord Leighton.

Mr. Gilkes, the Head Master of Dulwich College, has made a new venture in the way of storytelling, under the title of 'The Autobiography of Kallistratus: a Story of the Time of the Second Punic War.' Messrs. Longman are to bring it out.

The Rev. Cosmo Gordon Lang, late Fellow and Dean of Magdalen College, Oxford, and now Vicar of Portsea, has written a romance of the '45, called 'The Young Clanroy,' which will be published by Messrs. Smith, Elder & Co. on the 26th. It is a story of adventure which was told by the writer to the boys of an Oxford class.

Mr. G. A. Aitken, who recently wrote an excellent 'Life of Steele,' has undertaken to edit for Mr. Nimmo a new edition of the

Spectator, with voluminous notes, in eight volumes, to be issued monthly. There will be numerous engraved portraits and other illustrations throughout the work. Mr. Nimmo has also in preparation a new work by Dr. Gasquet and Mr. E. Bishop, entitled 'English Monks and Friars: a Chapter in the Religious Life of the Thirteenth Century.'

Mr. Spencer Blackett, who is leaving to-day for the United States on a business tour, has been offered and has accepted a seat on the Board of Directors of Kegan Paul & Co.

Blackwood's Magazine for March will contain an article on 'Gordon's Staff-Officer at Khartum,' with excerpts from the portion of Col. Stuart's diary which was recovered after his murder.

The Anniversary Study in the forthcoming number of the *Cornhill Magazine* is from the pen of Mr. Sidney Lee. Its subject is 'The Death of Queen Elizabeth.' The Bishop of London's recent lecture on 'Picturesqueness in History' is reprinted *in extenso*, and a further instalment is given from the diaries of the late Sir Charles Murray, dealing with the visit to Windsor in the year 1844 of the Tsar Nicholas, whose frank and unconventional manners are illustrated by several curious anecdotes. Signor Giovanni Costa, the well-known Italian artist, gives his reminiscences of the late Lord Leighton, with whom he was more or less associated for upwards of forty years. Mr. J. F. Taylor, Q.C., contributes an article on 'Irish Oratory,' with special reference to Grattan, Curran, Plunket, O'Connell, and Sheil; and Miss Kingsley supplies in 'Two African Days' Entertainments' a humorous account of her adventures with a native patient and a supposed mad dog.

It is said that the report of the syndicate appointed by the Cambridge Senate on the question of degrees for women is nearly completed, and will probably be issued in two or three weeks.

The second annual general meeting of the donors and subscribers to the Booksellers' Seaside Holiday Home will take place at the Sunday School Union, in the Old Bailey, at six o'clock on Monday evening next. It is pleasant to see from the report to be presented that the home has proved successful. The number of visitors has exceeded five hundred, and there is a balance in hand of 265*l.* 19*s.* 11*d.*, after providing for all liabilities, besides the furniture, which has cost 296*l.* The library consists of 166 volumes of modern books, and would be the better for additions.

Messrs. Sotheby, Wilkinson & Hodge's first important book sale in March is to include a few articles of note in the shape of manuscripts. At the head of these come the original autograph MSS. of Keats's 'Endymion' and 'Lamia,' the property of a relative of Mr. John Taylor, who, with his partner Mr. Hessey, published the poems; the former MS. extends to 181 post 4to. leaves, and the latter to 26 leaves on foolscap folio paper. Both have been collated by Mr. Buxton Forman for his four-volume edition of Keats's works. The other articles include an original unpublished poem of two verses by Thackeray; two original MSS. of William Morris, one a story and the other a poem, both of which appeared in the *Commonweal;* and the original MS. of what seems to be an earlier form of Thomas Hobbes's 'Leviathan' than that in print. The first editions in this sale include one of Swift's 'Tale of a Tub,' 1704, a fine copy; one of Goldsmith's 'Vicar of Wakefield,' 1766, in the original calf; and the excessively rare first edition of Mr. George Meredith's 'Poems,' published by J. W. Parker & Son in 1851. There is also a small selection of very tastefully extra-illustrated books on sporting subjects.

It is not improbable that Sir Rowland Blennerhassett will become President of Queen's College, Cork, as Dr. Slattery is retiring from ill health.

We much regret to hear of the death at an advanced age of an old correspondent, Dr. C. Tomlinson, F.R.S., who was for many years a teacher in King's College School and the chief compiler of 'Tomlinson's Cyclopædia of the Useful Arts,' a well-known work in its day. He was a large contributor to the *Saturday Magazine*, and some of his books were republished from it—his 'Amusements in Chess,' 'Introduction to Natural Philosophy,' &c. He also published some biographies of scientific discoverers. In later life he turned more to literature, wrote a book in two volumes on the sonnet, and translated the 'Inferno' and also 'Hermann und Dorothea.' He was for a time Barlow Lecturer.

Following his 'Gutter-Snipes,' Mr. Phil May has completed a humorously treated pictorial alphabet of large and small letters. The whole of the limited and numbered edition, entitled 'Phil May's A B C,' which the Leadenhall Press will shortly have ready, has been absorbed by the booksellers in advance.

It is proposed to found a Pestalozzi Translation Society, for the purpose of publishing English versions of the principal works of the Swiss pedagogue.

It is understood that an appeal has been made to the head masters by the Oxford Teachers' Training Syndicate, in the hope of inducing them to grant facilities for special study to their younger assistants.

Dr. Stokes, of Dublin, has discovered, or rather recovered, in Marsh's Library an uncatalogued collection of nearly forty thousand volumes, containing the greater part of Bishop Stillingfleet's library.

The University Court of St. Andrews has resolved, on the advice of its Chancellor, the Duke of Argyll, to resist the recent decision of the Privy Council, and to promote an "action of reduction"—this in spite of the fact that the Universities Commissioners had expressed an opinion that the most important of the ordinances affecting St. Andrews and Dundee, as confirmed by the Privy Council, could no longer be postponed, unless on financial grounds.

The Welsh Central Board have selected seven out of fifty-five candidates for the Chief Inspectorship of Intermediate Schools. Amongst the seven selected are Mr. Huckwell, Mr. O. M. Edwards of Oxford, and Mr. Roberts of Bath College.

The Chartulary of the Abbey of St. John's, Colchester, is being printed by Earl Cowper for distribution amongst the members of the Roxburghe Club. The work, which will be in two volumes, has been edited by Mr. Stuart Moore, from the original chartulary which is preserved at Wrest Park.

Messrs. Service & Paton have arranged to issue an edition of Nathaniel Hawthorne's romances, with introductions by Dr. Moncure D. Conway, one of the few still living who were intimate with him. 'The Scarlet Letter' will be published shortly. The edition will be illustrated.

The Topographical Section of the "Gentleman's Magazine Library" is gradually drawing to a close, under the editorship of Messrs. G. L. Gomme and F. A. Milne. The next volume, which will be issued very shortly, will contain the counties of Nottingham, Oxford, and Rutland.

Lord Glenesk has consented to preside at the Readers' Dinner, to take place on Saturday, the 6th of March, at the Holborn Restaurant.

The recent sale by auction of ex-libris at Messrs. Puttick & Simpson's appears to have created a considerable stir, and not only do they intend to repeat the experiment, but two important collections will come under the hammer in another place before very long. Those who collected these "unconsidered trifles" when they were to be had for the asking are beginning to realize that their small investments are turning out well; and Mr. J. H. Slater, who seems to keep an eye on the book market, is coming forward with a work on 'Book-plates and their Value,' which Mr. Grant is to publish. After all, the taste is not much less absurd than the postage-stamp mania.

The decease is announced of Dr. W. Scott Dalgleish, the literary adviser of Messrs. T. Nelson & Sons. Having been a schoolmaster in early life, he paid especial attention to the firm's school-books, and wrote several of them himself. For many years past he had acted as one of the principal correspondents of the *Times* in Scotland.

Mr. John Beattie Crozier, author of 'Civilization and Progress,' has a new work in the press: 'History of Intellectual Development.' Vol. i. contains a history of the evolution of Greek and Hindoo thought, of Græco-Roman paganism, of Judaism, and of Christianity down to the closing of the schools of Athens by Justinian.

The erudite historian Dr. Theodor Wiedemann, born in 1833 in East Prussia, died on the 5th inst. at Berlin. In the fifties he studied history under Ranke, and soon became one of his most active assistants and collaborators. In conjunction with the learned archivist Dr. G. Winter, he edited, from Ranke's literary remains, the last volume of his 'Weltgeschichte,' for which task he was eminently qualified. Dr. Wiedemann was a good specimen of the German *Privatgelehrte* of a type nearly extinct—unassuming, industrious, and unselfishly devoted to his studies.

The Parliamentary Papers of the week include a Report on Extension of Newspaper Post by a Committee of the Post Office (2*d.*), and Universities of Oxford and Cambridge Act, 1877, Statutes made by

the following Colleges: Caius, Corpus Christi (Oxford), Hertford, Jesus (Oxford), Lincoln, and Oriel; and also Statutes made by the University of Oxford on June 9th and 23rd, 1896.

SCIENCE

Light Railways for the United Kingdom, India, and the Colonies. By J. C. Mackay. (Crosby Lockwood & Son.)

Light railways have been remarkably little developed in Great Britain, though an Act was passed many years ago authorizing their construction under certain conditions as to limit of speed and maximum weight on a pair of wheels; and Mr. Mackay is only able to furnish a list of nine light railways which have been constructed in England and Wales, the best known of which are those of Festiniog and Southwold. Several light railways of an expensive type were constructed in Ireland under the Tramways Acts of 1860 to 1883 by the aid of large subsidies from Government, and a contribution of over a million pounds has been allotted from the public funds for the construction of 236 miles of Irish light railways authorized under the Acts of 1889 and 1890. A stimulus has been recently given to the extension of light railways in England by the views expressed in many quarters that an increase in cheap railway facilities in country districts would promote the disposal of home produce and aid the farmer in coping with foreign competition, which resulted in the passing of an Act in 1896 to facilitate the construction of light railways in Great Britain. The effect of this Act in the development of light railways will depend largely upon the extent to which the facilities afforded under the Act enable such railways to be constructed at so moderate a cost as to secure a reasonable interest on the capital expended, the manner in which the earlier lines may be laid down, and how far the farmers may be in a position to avai themselves of the new opportunities presented to them. If it can once be demonstrated that light lines can be economically constructed in agricultural districts, and that the traffic on them can give a fair return on the capital cost, ample money will be forthcoming in these times of low interest for the extension of such railways. Railways are termed light when they are constructed either with light rails to the ordinary gauge of 4 ft. 8½ in., and with comparatively light bridges for carrying the railway over roads or rivers, owing to the moderate speed adopted and the reduction in the weights of the locomotives and the loads carried, or with a narrow gauge of 3½ ft. to 2 ft., and a corresponding reduction in the formation width of the cuttings and embankments, and in the sizes of the bridges, other structures, and rolling stock. Some of the light railways hitherto constructed in England and Ireland have been laid to the standard gauges, namely, the Easingwold, Golden Valley, Manchester and Milford, and Liskeard and Caradon railways to the ordinary 4 ft. 8½ in. gauge; and the Cork and Macroom, the Dundalk, Newry, and Greenore, and the Waterford, Dungarvan, and Lismore railways to the standard Irish gauge of 5 ft. 3 in. Six Irish light railways and the Southwold Railway have been given a gauge of 3 ft., the Glyn Valley Railway 2⅜ ft., the Corris Railway 2¼ ft., and the Festiniog and North Wales railways 1 ft. 11½ in.; whilst the Listowel and Ballybunion Railway, ten miles long, has been built on the single-rail Lartigue system. Narrow-gauge railways possess the great advantage of being adapted for much sharper curves than the ordinary gauge, so that the contour of the ground can be much more closely followed in hilly districts, with the result of a considerable reduction in the earthworks, and the line may be laid along the side of ordinary roads if desired. Moreover, these railways, with their smaller trucks, are better suited for the smaller loads and greater variety of goods requiring conveyance in agricultural districts. Lines in mountainous districts, like the Festiniog and Darjeeling railways, with a 2 ft. gauge, and several narrow-gauge railways in Switzerland, could not have been constructed to the ordinary gauge; whilst ordinary branch lines subject to the onerous regulations imposed by the Board of Trade, and obliged by railway managers to carry the locomotives and rolling stock of the main lines which they join, could hardly defray their working expenses with the small traffic of purely agricultural districts.

The reason of the limited development of light railways in the United Kingdom is readily explained by consulting the tables drawn up by Mr. Mackay, for only two of the light railways in Great Britain pay any interest on their ordinary shares, namely, the Corris Railway in Wales, which, with a length of 11 miles, cost, with its rolling stock, only 1,814*l.* per mile, and the Festiniog Railway, which cost, with its rolling stock, the large sum of 10,727*l.* per mile, but derives its main revenue from the slate traffic for which it was originally constructed. The Golden Valley and the Manchester and Milford railways, both passing through agricultural districts, 19 and 41 miles long, and costing with their rolling stock 17,617*l.* and 17,489*l.* per mile respectively, have naturally been financial failures; whilst the Southwold Railway, 9 miles long, having cost 8,500*l.* per mile, in spite of a considerable development of traffic, has only made net earnings of 0·8 per cent. on its capital, which is swallowed up by interest on loans. The light railways in Ireland—costing between 3,200*l.* and 8,700*l.* per mile, with the exception of the Dundalk, Newry, and Greenore Railway, which cost 13,688*l.* per mile—in only three instances give a net return of between 2 and 3 per cent. on the capital cost; in one case the working expenses equal the receipts; and in two instances the expenses exceed the receipts, the Dundalk line being one of the two. Under these circumstances it is evident that a radical change must be introduced in the construction and working of light railways for their development in country districts by the aid of private capital in the United Kingdom. The undue opposition of engineers in general to a break of gauge, the insistence of railway managers on the necessity of being able to run the heaviest locomotives over any part of their system, the costly requirements of the Board of Trade, and the financing generally needed in Great Britain for raising the capital for these light railways, have naturally proved fatal checks to the extension of these enterprises. The author advocates the adoption of a gauge of 2 ft. 6 in; the dispensing with bridges, level-crossing gates with their signals, fencing, station buildings, and goods sheds; great modifications as to interlocking, signals, and brakes; and a considerable reduction in the cost of the land required and the proceedings for obtaining Parliamentary sanction. The recent Act, indeed, aims at diminishing the restrictions imposed upon ordinary railways, and facilitating the advance of loans by the Treasury for the construction of light railways.

The book contains particulars of the extent, gauge, cost, rolling stock, method of working, and returns of light railways, not merely in India and the colonies, but also in France, Belgium, Prussia, Saxony, Italy, Austria, and Hungary, and in some instances in North and South America. A comprehensive view is, accordingly, furnished of the general progress and condition of light railways in various parts of the world, which should prove very valuable in assisting promoters of such undertakings to determine under what conditions light railways can be carried out with good prospects of an adequate return on their capital cost. In Belgium the 730 miles of light railways, laid to a mètre gauge, cost, with rolling stock and land, 2,688*l.* per mile, and afford a net return of slightly over 3 per cent. In Italy the 1,875 miles of light railways laid alongside the main roads, to gauges of from 4 ft. 8½ in. to 2 ft. 5½ in., cost on the average 2,600*l.* per mile, and give a return of nearly 4 per cent. on the capital expended. In France the light railways constructed by the Government to the standard gauge, without adequate regard to economy, have not proved financially successful; but they have served as very valuable feeders to the main lines, and have provided an indirect return by the increased prosperity of the districts they traverse. In India the mètre gauge has greatly developed the means of communication; for there are now 7,637 miles of railway of this narrow gauge open, almost wholly constructed since 1873, as compared with 10,596 miles of the standard 5 ft. 6 in. gauge, on the average costing less than half the expenditure per mile on the standard gauge railways.

The appearance of Mr. Mackay's useful book has been very well timed, when an effort has been made by legislation to infuse fresh life into projects for extending suitable railway facilities to outlying country districts, and when the future of light railways in this country will depend upon the extent to which their construction and working can be assimilated to the conditions which have had satisfactory financial results in some other countries. It would be quite as reasonable to expect a costermonger to make a good profit if he used a cart-horse to draw his barrow instead of a donkey, or urban district councils to keep the rates low if they laid down wooden pavements on country roads, as to anticipate fair returns from light railways in agricultural districts so long as they are constructed and worked in the expensive manner hitherto, in most instances, adopted in this country.

The Zoological Record, 1895. (Gurney & Jackson.) — The record of the zoological literature of 1895 appeared in good time in the autumn of 1896, and is a bulky volume, containing reports on several subjects which were not noticed in the preceding one. Among the recruits whom the editor has been able to enlist we note with great satisfaction the name of a son of the eminent zoologist who conceived the idea of the 'Zoological Record,' and did so much for it in its infancy. Mr. R. T. Günther has prepared an excellent report on the Cœlenterata, which we prefer to call the Cœlentera, a group of animals to which he is specially devoting himself. If Mr. Günther is right, and we are wrong in our Greek, the editor was wrong in allowing the Echinodermata to be called the "Echinoderma." In matters of this kind—not, indeed, of very great importance—it is the business of the editor to ensure common treatment of a language to which zoologists have too often shown the scantiest of courtesy. We are reminded by what we have said of one point in the full title of this work which amuses us; it is called a "record of zoological *literature*": the word might be as fitly applied to the prospectus of a bubble company or the 'Nautical Almanac.' It is, indeed, just because so much of what is written about zoology is not literature that no zoologist reads that much unless he is compelled, and it is this, perhaps, more than anything else, that makes the work of the "recorders" so useful and so necessary. That the younger members may improve on their first attempts as much as Mr. J. A. Thomson has done, and that all will imitate the care and accuracy of their *doyen*, Mr. Boulenger, and the laboriousness of the recorder of insects, is our earnest wish. So long as the present recorder of Echinoderma continues his work, the zoologist with any sense of humour will not be without entertainment.

Francis Orpen Morris: a Memoir. By his Son, the Rev. M. C. F. Morris. (Nimmo.)—The late Rector of Nunburnholme was the grandson of Capt. Roger Morris, who is said to have been the successful rival of Washington for the hand of the charming Mary Philipse; and the accounts of the ancestry and early life of the Rev. F. O. Morris form the most agreeable portion of the present work. The sketches of life and character as observed in the Yorkshire Wolds are by no means devoid of interest, and there can be no doubt that the Rev. F. O. Morris was a man of the most kindly disposition, with a sincere love for all living creatures—except those who disagreed with his opinions. His son, and successor in the rectory, has done his best, and to him the reviewer may say, in the words addressed by the Comte de Gormas to the young Cid:—

> Viens, tu fais ton devoir; et le fils dégénère
> Qui survit un moment à l'honneur de son père.

We fully appreciate his obvious desire to show his father in the light of an amiable enthusiast: a well-meaning opponent of Darwinism and a furious hater of vivisection. "It was impossible," remarks his son, "to say on what subject Mr. Morris might not be found writing to any periodical or paper in the land on any day in the year!" Also, as his old friend Canon Wilton says in a quoted letter:—

> "He [Mr. Morris] told me that there was nothing he enjoyed more than to hear one of his own papers read aloud to him by a sympathetic friend! Of course, we often discussed interesting points; in fact, between us we quite demolished that heterodox philosopher (Darwin)."

Here we have the key-note to the character of the man. One of the papers upon which he most prided himself was 'All the Articles of the Darwinian Faith,' published as recently as 1875, upon which we charitably decline to express an opinion. With regard to vivisection his biographer claims that his father "simply set forth facts," and we are not anxious to controvert the pious statement; but, if so, his example has not been widely followed by his fellow opponents. He disliked hunting because it was "cruel"; but in an imaginary conversation, in which he figures as Mr. de Bracy, he expresses the opinion that, with regard to birds wounded in shooting, "there is suffering—I do not call it cruelty—to some"; while with regard to hooked fish he says, "Even then the mouth is a sort of bone, which can have no feeling." How about fish which are hooked "foul"? but that, of course, is their look-out, and it is entirely the fault of the fish if they suffer. He was a violent advocate of the house-sparrow, and to-day the Yorkshire farmers are invoking State aid to reduce the numbers of this pest! But this he had, that he hated the pole-trap, which thing we also hate, and with this good word we close our notice of the life—and, alas! the works—of a well-meaning enthusiast who for years did his best to set back the clock.

ASTRONOMICAL NOTES.

Dr. T. J. J. See is publishing an important and elaborate work, *Researches on the Evolution of the Stellar Systems* (Lynn, Mass., the Nichols Press), of which the first part has appeared. It treats of the universality of the law of gravitation, and the orbits and general characteristics of double stars, the author having calculated the orbits of forty binaries from the best observations. The author points out the near equality of the masses of most of the binaries which have hitherto been investigated, and the difference thus indicated between such stellar systems and our own solar system. It is much to be hoped that he will be able to complete the work he has so well begun.

Mr. Lynn has in the press (Stanford) new editions of his 'Celestial Motions' (ninth), 'Remarkable Comets' (fifth), and 'Remarkable Eclipses' (second), all revised and brought up to date.

The *Berliner Astronomisches Jahrbuch* for 1899 has recently been published. The contents and arrangement are similar to those in preceding years, whilst but little alteration has been made in the data. Elements of all the small planets up to No. 421 are given, and ephemerides for twenty-eight of those which come into opposition in 1897.

Vol. X. Part I. of the *Publications* of the Washburn Observatory of the University of Wisconsin (Director, Prof. G. C. Comstock) has recently appeared. It contains the results of the observations of double stars which have been made with the 16-ft. Clark equatorial of that observatory between the years 1892 and 1896. Most of the stars observed are well-known binaries in rapid motion, but a certain number of others have been added to the list from time to time for special reasons, eleven being stars of very slow relative motion, taken from those selected by Otto Struve for observation by different astronomers as comparison stars.

We have received the number of the *Memorie della Società degli Spettroscopisti Italiani* for October, 1896. Besides Prof. Tacchini's account of his observations of the solar phenomena seen at Rome during the third quarter of that year, and of the distribution of the protuberances in latitude, it contains M. Sykora's description of the solar eclipse of August 9th, as observed on the mountain Siiakawaara in Lapland, where the party sent out by the Russian Astronomical Society were favoured by a clear sky at the critical moment and obtained some good photographs of the phenomenon. It is remarked that the corona showed a characteristic extension on the line of the sun's equator, approximating to that seen at an epoch of solar-spot minimum. The height of the place of observation above the level of the sea was 471 mètres; the hill in question is near the right or Swedish bank of the river Muonio.

SOCIETIES.

Royal.—*Feb.* 11.—The President in the chair.—It was announced that Prof. O. J. Lodge had repeated and verified the observation of Dr. Zeeman that the ordinary lines of the sodium spectrum are widened when the flame is placed in a strong magnetic field whose direction is perpendicular to that in which the light travels to the eye.—A note by Dr. Larmor on the theory of the phenomenon, as elaborated by Dr. Zeeman and Prof. Lorentz, and on the relation between it and the Faraday effect, was also read.—The following papers were read: 'The Oviposition of *Nautilus macromphalus*,' by Dr. A. Willey,—'Report to the Committee of the Royal Society appointed to investigate the Structure of a Coral Reef by Boring,' by Prof. Sollas,—'The Artificial Insemination of Mammalia and subsequent Possible Fertilization or Impregnation of their Ova,' by Mr. W. Heape,—and 'On the Regeneration of Nerves,' by Dr. R. Kennedy.

Geological.—*Feb.* 3.—Dr. H. Hicks, President, in the chair.—Rev. H. B. Foster, Messrs. C. V. Bellamy, J. Bisset, J. R. Hosken, J. E. Hughes, and H. W. Lake were elected Fellows.—The following communications were read: 'The Subgenera Petalograptus and Cephalograptus,' by Miss G. L. Elles, communicated by Mr. J. E. Marr,—and 'On some Superficial Deposits in Cutch,' by the Rev. J. F. Blake.

Society of Antiquaries.—*Feb.* 11.—The Bishop of Stepney, V.P., in the chair.—The following resolution was proposed by the Rev. G. W. Minns, seconded by Sir S. Montagu, and carried unanimously: "The Society of Antiquaries of London, having heard that the sanitary welfare of the borough of Southampton demands the removal of some ancient and dilapidated dwellings, respectfully urges upon the Mayor and Corporation the importance of preserving ancient landmarks of historic interest. It hopes that an ancient vault of the fourteenth century in Simnel Street may be carefully preserved, connected as it is with the commercial history of the town and the privileges it enjoyed in olden time."—Mr. A. Wyon exhibited and presented casts of a fifth Great Seal of Charles II., and impressions and casts of some modern episcopal seals.—Sir J. C. Robinson exhibited a double mazer mounted in silver-gilt, probably German work of the end of the fifteenth century.—Chancellor Ferguson, as local secretary for Cumberland, reported the discovery (1) at Gosforth of a coped tombstone of the "hog-back" type, decorated on one side with knotwork and interlacing ornament, on the other with two groups of warriors; (2) of a cinerary urn at Carlisle; and (3) a mutilated and defaced Roman altar at Baldwinholme, near Carlisle. The Chancellor further reported briefly on the excavations made on the line of the Roman wall during the past summer.—Prof. J. Ferguson read the first section of a paper 'On the Secrets of Alexis,' a sixteenth century collection of medical and technical receipts. In this division of the paper an attempt was made to examine the difficulties connected with the authorship of the collection. These arise from there being two irreconcilable statements respecting it. The first, nominally by Alexis himself, is contained in an introductory address to the reader. According to it, Alexis, after unwearied study and practice and travelling about the world for upwards of half a century, finally in his eighty-third year wrote down the receipts he had collected and proved, out of remorse for having allowed a man to die when he could have helped him with a secret medicine which he possessed. The other story is that Hieronymo Ruscelli compiled and published the secrets under the pseudonym of Alexis. Both accounts were discussed at some length, but, from the contradictory and insufficient data available, the only conclusion possible was that the authorship cannot at present be definitely settled, and that of the two versions of the origin of the book the balance of probability is in favour of Alexis's, and not of Ruscelli's. Both, however, may be fabrications. The subsequent divisions of the paper will deal with the editions of the book and its contents.

British Archæological Association.—*Jan.* 20.—Mr. C. H. Compton, V.P., in the chair.—A paper by Dr. Fairbank 'On Portable Altars' was read, in the author's absence, by Mr. Patrick, illustrated by sketches made by the author.—A lengthy discussion followed, in which Mr. Dobson, the Rev. J. Cave-Browne, and others, took part.

Feb. 3.—Mr. T. Blashill, Hon. Treasurer, in the chair.—An exhibition of prehistoric implements was made by Mr. G. F. Lawrence, including a unique specimen of a weapon of stag's horn still retaining its wooden handle, thought to be of blackthorn, which was recently found in the Thames at Hammer-

smith. This must have been a very effective weapon, from the toughness of the horn and the pliancy of the handle, in a fierce hand-to-hand combat. In the course of his observations Mr. Lawrence remarked that in the Yorkshire pile dwellings and in a few instances in the Thames the leg bones of oxen and other large animals had been found which had been used in a similar manner, but the difficulty of boring an ox bone in order to secure it to the handle must have made the use of the stag's horn more general. This example is supposed to be about three thousand years old.—Mr. Earle Way exhibited two specimens of Cyprian pottery and a whistle, together with a pretty little model of a quern in soapstone and a bronze bracelet from Egypt.—Mr. Hoyle exhibited a translucent jade earring from New Zealand, about ten miles from Christ Church, the hole in which had been made by a stone instrument close to the edge, but yet without in any way injuring the jade.—Mr. Patrick read a short paper descriptive of the discovery of a Roman house at Burham, in Kent, upon the property of the Burham Brick, Lime, and Cement Company, which Mr. G. Payne and himself had recently had the opportunity of disinterring. The house is a small one, measuring about 60 ft. by 34 ft., but possesses a very perfect and unusual form of hypocaust. This consists of a system of horizontal flues cut in the chalk subsoil and running round all four sides of an apartment measuring about 18 ft. by 16 ft. These flues connect with a central and two radiating flues from the mouth of the furnace, the central flue being large enough for a boy to crawl through, the others varying in diameter from about 13 in. to 8 in. or 9 in. where they joined the wall flue. At intervals round the walls were eight or nine recesses in which vertical wall flues ranged in pairs carried the hot air and smoke to the roof. Some of these were found *in situ*, the remains of others lying in the bottom of the shaft. Remains of pottery tiles, bones of animals, portions of coloured plaster decoration, and one small bronze fibula were found. The house appears to have been one of the smaller and less pretentious kind frequently met with along the line or in the immediate neighbourhood of the principal Roman roads in the south of Britain. The paper was illustrated by plans and drawings from sketches made and measured on the spot by the author, and by numerous photographs taken by Mr. Payne of the various features and phases of the excavations.

STATISTICAL.—*Feb.* 16.—Mr. A. E. Bateman, V.P., in the chair.—A paper 'On English Vaccination and Small-pox Statistics, with Special Reference to the Report of the Royal Commission and to Recent Small-pox Epidemics,' by Mr. Noel A. Humphreys, was read.

METEOROLOGICAL.—*Feb.* 17.—Mr. E. Mawley, President, read a report on the phenological observations during the past year. He showed that throughout the flowering season wild plants came into bloom much in advance of their usual time, and were, as a rule, earlier than in any year since 1893. The wealth of blossom on nearly all kinds of trees and shrubs was a noteworthy feature of the spring and early summer, while the abundance of wild fruits in the autumn was even more exceptional. From an agricultural and horticultural point of view the one great drawback of the year, which must otherwise have proved one of the most bountiful on record, was a drought that lasted almost without break—at all events as far as vegetation is concerned—from March to September. The wheat crop proved the largest and best for many years, while there was a good yield of barley and potatoes. The small fruits were also good. With these exceptions all the farm and garden crops were more or less indifferent, the crop of hay being especially scanty.—The Hon. Rollo Russell gave the results of some observations on haze and transparency which he had made at Haslemere. The clearest hours at a good distance from towns are from about noon to 3 P.M. The clearest winds are those from south to north-west inclusive, and especially west-south-west, west, and west-north-west; the haziest are those between north and east. On bright mornings, with a gentle breeze or calm, from autumn to spring, the haze or fog which has lain on the low ground frequently covers the hills in the course of its ascent a few hours after sunrise. At any distance within a hundred miles of London or of the Black Country observations requiring clear views are likely to be interfered with when the wind blows from their direction, and should therefore be taken early.

SOCIETY OF ARTS.—*Feb.* 11.—Sir F. Bramwell in the chair.—Prof. Ewing delivered the third lecture of his course of Howard Lectures 'On the Mechanical Production of Cold.'

Feb. 15.—Mr. F. Cobb in the chair.—Mr. C. F. Cross delivered the opening lecture of his course of Cantor Lectures 'On the Industrial Uses of Cellulose.'

Feb. 16.—The Marquis of Lorne in the chair.—A paper 'On the Progress of the Dominion of Canada during the Sixty Years of Her Majesty's Reign' was read by Mr. J. G. Colmer.

Feb. 17.—The Attorney-General in the chair.—A paper 'On Light Railways' was read by Mr. E. R. Calthrop.—A discussion followed.

MATHEMATICAL.—*Feb.* 11.—Prof. Elliott, President, in the chair.—Mr. F. S. Macaulay read a paper on a theorem in non-Euclidean geometry.—An animated discussion followed, in which the President, Mr. Kempe, Mr. Love, and Lieut.-Col. Cunningham joined with the author.—Mr. Kempe made an impromptu communication on Prof. Sylvester's partition theorem, and the President and Major MacMahon also spoke on the subject.—The President (Major MacMahon, V.P., in the chair) gave a short account of Mr. Segar's theorem that the product of the differences of n unequal numbers is divisible by the product of the differences of 0, 1, 2, 3, . . . $(n-1)$, and showed also that the product of the differences of n unequal square numbers is divisible by the product of the differences of $0^2, 1^2, 2^2, 3^2, \ldots (n-1)^2$.—Lieut.-Col. Cunningham brought forward some high primes, the highest and lowest being respectively 25,621,901 and 9,170,881 (forty-three primes in all).—A paper by Mr. H. M. Taylor on the degeneration of a cubic curve was communicated by reading its title.

PHYSICAL.—*Feb.* 12.—The chair was taken by Capt. Abney, who, as retiring President, referred to some of the changes which had occurred in the Society during the past year. The annual subscription had been raised, but a satisfactory number of new Fellows had been enrolled. The Society had lost two by death. A good deal of work had been done in the direction suggested by the discoveries of Röntgen.—The Treasurer, Dr. Atkinson, then presented his report and balance-sheet for the year 1896.—The following were the Council and officers for the year 1897-8:—*President*, Mr. S. Bidwell; *Vice-Presidents* who have filled the office of President, Dr. Gladstone, Prof. G. C. Foster, Prof. Adams, Lord Kelvin, Prof. Clifton, Prof. Reinold, Prof. Ayrton, Prof. Fitzgerald, Prof. Rücker, Capt. Abney; *Vice-Presidents*, Major-General E. R. Festing, Mr. L. Fletcher, Prof. Perry, and Mr. G. J. Stoney; *Secretaries*, Mr. T. H. Blakesley and Mr. H. M. Elder; *Foreign Secretary* (new office), Prof. S. P. Thompson; *Treasurer*, Dr. Atkinson; *Librarian*, Mr. C. Vernon Boys; *Other Members of the Council*, Walter Baily, L. Clark, A. H. Fison, Prof. Fleming, R. T. Glazebrook, Prof. A. Gray, G. Griffith, Prof. Minchin, Prof. Ramsay, and J. Walker.—The newly elected President, Mr. S. Bidwell, then took the chair, and an ordinary meeting was held.—Mr. Blakesley read a paper by Mr. H. H. Hoffert 'On the Use of Very Small Mirrors with Paraffin Lamp and Scale.'

HELLENIC.—*Feb.* 15.—Mr. Talfourd Ely in the chair.—Prof. P. Gardner read two papers: (1) 'On a Stone Tripod at Oxford.' The tripod was given to All Souls' College by A. Lefroy in 1771. It was found at Corinth. It consists of a basis intended for the support of a large basin, probably meant to hold lustral water. There is a central column, around which stand back to back three draped female figures, each on a recumbent lion, and holding in one hand the tail of the lion. From a comparison with a very similar tripod of which fragments were found at Olympia, it appears that this was a fixed type for vessels of the class. The date of the Oxford tripod was fixed by Prof. Gardner, from considerations of style, as the earlier half of the fifth century.—A discussion followed, in which Prof. Waldstein, Prof. E. Gardner, and Miss Harrison took part.—(2) 'On the Mantinean Basis.' This basis, bearing reliefs by a pupil of Praxiteles, was submitted by Prof. Gardner to a close examination. He maintained: (*a*) That the phrase in which Pausanias describes the basis should be read Μοῦσα καὶ Μαρσύας αὐλῶν, and must be regarded as referring only to one slab of the reliefs, which represents the conflict of Apollo and Marsyas. (*b*) That the three slabs which we possess were the whole of the relief. We need not suppose a slab to have been lost, and it is quite possible that six Muses rather than nine were represented. The group of Apollo and Marsyas would be in the midst, three Muses on each side as spectators, the whole occupying the front of the pedestals. (*c*) That the figures of Apollo, Leto, and Artemis which stood on the pedestal were not arranged as a group, but stood side by side, as they appear in the Praxitelean group copied on a late coin of Megara.—In the discussion which followed, Prof. Waldstein argued that the proposed arrangement of slabs was too asymmetrical for Greek art, and dwelt upon the difficulty of departing from the number of nine Muses, which was supported both by monumental and literary evidence. The practice of vase painters in varying the number was to be explained by artistic convenience, without regard to mythological considerations. Prof. Waldstein preferred to adhere to the arrangement of the slabs which he had himself publicly advocated, and which assumed that they had originally been four in number.—Prof. E. Gardner, though pointing out some difficulties in detail, was on the whole inclined to accept the rearrangement proposed by Prof. Percy Gardner.

MEETINGS FOR THE ENSUING WEEK.

MON. London Institution, 6.—'Robert Burns,' Mr. W. E. Henley.
— Institute of Actuaries, 7.—'Governmental Supervision of Life Insurance in the United States of America,' Mr. S. Homans.
— Aristotelian, 8.—'Some Problems of Conception,' Mr. L. T. Hobhouse.
— Society of Arts, 8.—'The Industrial Uses of Cellulose. Lecture II.,' Mr. C. F. Cross. (Cantor Lecture.)
— Surveyors' Institution, 5.—Adjourned Discussion on 'Allotments and Small Holdings.'
— Geographical, 8½.
TUES. Royal Institution, 3.—'Animal Electricity,' Prof. A. D. Waller.
— Civil Engineers, 8.—'The Main Drainage of London,' Messrs. J. E. Worth and W. Santo Crimp. 'The Purification of the Thames,' Mr. W. J. Dibdin.
WED. Geological, 8.—'Nature and Origin of the Rauenthal Serpentine,' Miss C. A. Raisin. 'On Two Boulders of Granite from the Middle Chalk of Betchworth, Surrey,' Mr. W. P. D. Stebbing. 'Coal, a New Explanation of its Formation, or the Phenomena of a New Fossil Plant considered with Reference to the Origin, Composition, and Formation of Coal Beds,' Mr. W. S. Gresley.
— Society of Arts, 8.—'Reproduction of Colour by Photographic Methods,' Sir H. Trueman Wood.
— Literature, 8½.—'The Scottish and the English "Macbeth",' Mrs. C. C. Stopes.
THURS. Royal Institution, 3.—'The Problems of Arctic Geology,' Dr. J. W. Gregory.
— Royal, 4½.
— London Institution, 6.—'Peeps into Nature's Secrets,' Mr. R. Kearton.
— Electrical Engineers, 8.—'Electric Interlocking the Block and Mechanical Signals on Railways. Reply of Mr. F. T. Hollins to the Discussion. "Relative Size, Weight, and Price of Dynamo Electric Machines",' Mr. E. Wilson.
— Society of Arts, 8.—'The Mechanical Production of Cold,' Lecture V., Prof. J. A. Ewing. (Howard Lecture.)
— Antiquaries, 8½.—'Inscribed Roman Prow found in London,' Mr. C. H. Read; 'Antiquities found in British Honduras,' Mr. F. Gann; 'Figures of Saints found on Devonshire Screens,' Mr. C. E. Keyser.
FRI. Physical, 5.—'Photography of Ripples,' Mr. J. H. Vincent.
— Civil Engineers, 8.—'Rockers and Expansion-Bearings as applied to Girders of Short Span,' Messrs. A. F. Baynham and F. B. H. Dobree. (Students Meeting.)
— Royal Institution, 9.—'Palestine Exploration,' Lieut.-Col. C. R. Conder.
SAT. Royal Institution, 3.—'The Growth of the Mediterranean Route to the East,' Mr. W. F. Lord.

Science Gossip.

IN his lecture on 'Sixty Years of Submarine Telegraphy' at the Imperial Institute on Monday last, Prof. Ayrton referred to the controversy which occurred during 1856 as to the speed which would be obtainable on the proposed Atlantic cable of that time. This was first conducted in the columns of the *Athenæum* during October and November of that year, between Prof. William Thomson (now Lord Kelvin) and Dr. Wildman Whitehouse, following on the latter's British Association paper on the subject. Dr. Whitehouse was responsible for the electrical components of the cable, and not Sir Charles Bright in any way, who, indeed (as the engineer), recommended a much larger conductor and insulator than that selected—larger, indeed, than was made for a long time. In his mistaken views Whitehouse had the entire support of Faraday, though it is not often remembered.

MR. SQUIRE SPRIGGE is writing a life of Thomas Wakley, member for Finsbury in the thirties, but better known as founder of the *Lancet*. The book, which relates his quarrels with the hospitals and surgeons of the day, is a description of the development of the medical profession between the years 1820 and 1860 rather than a biography of Thomas Wakley.

FINE ARTS

Sculptured Tombs of Hellas. By Percy Gardner, Litt.D. (Macmillan & Co.)

CULTS are more venerable and more conservative than doctrine, hence, as Prof. Gardner well puts it, "the monuments erected to the dead belong in every country, like funeral customs generally, to a deeper stratum of the national consciousness than do openly expressed beliefs." A creed, in

our sense, the Greeks never possessed, but certain beliefs were formulated by their most enlightened, least conservative spirits, and these beliefs found expression in their literature, epic and Attic; but if we want to know what the "man in the street," "l'homme sensuel moyen," thought and felt in the presence of death we must add to our study of aristocratic convictions, of poets, orators, and philosophers, some knowledge of folk-beliefs, as uttered in ritual, burial customs, funeral monuments of any kind. Hence the material of Prof. Gardner's book falls under three heads, considered in succession: first, the burial customs of the Greeks; next, the ideas as to the future life which prevailed among them; last, but foremost, the monuments to their dead. Through this tangled web of hope and conviction, of primitive sentiment and philosophic reflection, Prof. Gardner is a sure and sympathetic guide. There is little that is new to archæologists in his book, but there is everywhere evidence of that first-hand knowledge, that personal point of view, that critical freshness, which is as rare as, and perhaps not less valuable than, originality in theory; the author's mind delights in the balancing of opinion, and in one matter only—that of art criticism—do the scales topple to the wrong side. Prof. Gardner's admiration of the Sidon sarcophagi seems to us excessive. Of the Alexander sarcophagus he says, "Its beauty and preservation are alike overpowering"; we suspect it is the "preservation" rather than the "beauty." "Altogether it is one of the world's masterpieces." We cannot agree. Still more are we at issue with his estimate of the Tomb of the Mourning Women. "Never," says Prof. Gardner, "was there a work of art in which death and mourning were represented in so sacred and so exquisitely subdued a fashion." His critical faculty seems overpowered by the *tour de force* accomplished by the artist, who has produced "eighteen figures of women, all young and of the same type, all standing in poses both in themselves elegant yet suggestive of grief." Yes, that is just what they are, "all elegant yet suggestive of grief" (why "yet"?); but to us they are rather tiresome *clichés*.

Something of the same over-estimate pervades Prof. Gardner's discussion of the Attic *stelæ*. The reason of their wide popularity is not far to seek, and it is a popularity so wide as to be in itself "suspect." Compared with the vulgarities of our own sculptured tombs, the Attic *stelæ* are marvels of beauty and good taste; moreover, they touch an unexpected domestic note. The British tourist learns, to his sudden surprise, that the Greek was human—that, Turkish though his habits always were, he yet loved his wife and child. He learns also, to his still greater surprise, that it is possible to be pathetic without lapsing, as his own stonemasons habitually have lapsed, into emotional indecency. The Greek, who shed on the slightest excuse "abundance of salt tears" in real life, held reserve in art to be imperative; the Englishman, who at his mother's funeral weeps, if at all, with difficulty, delights in overt lamentation on her tombstone.

All this has led, we think, to an overestimate of the artistic merit of the Attic *stelæ*. Beautiful they are, and stamped with the hall-mark of a fine tradition; but many of the most admired—*e.g.*, the Dexileos monument—are not exempt from the *cliché* reproach; which, after all, is only to say that every Greek stonemason is not an artist, and that some of us are touched more by domestic association than by actual artistic utterance.

One of the most interesting and able chapters is on the "heroizing reliefs" of Sparta. On the vexed question of the mysterious horse that appears so often, Prof. Gardner suggests a simple solution, that

> "a chief accustomed all his life to riding would scarcely be supposed to lack a horse in the fields of Hades. We have ancient evidence that the presence of a sculptured horse beside a sculptured man showed his knightly rank in the 'Athenian Constitution' of Aristotle (c. vii. p. 95), where we are told that a statue of one Diphilas in the Athenian Acropolis, which was set up to mark his rise to the knightly rank, had a horse standing beside it."

This is in part true. But what a type came to mean is not on all fours with its original meaning. We believe the horse to be the old symbol and later attribute of the primitive (perhaps Pelasgian) horse-god Hippios, later identified with Asklepios and Poseidon, worshipped in Thessaly—where his coin type prevails—by the horse tribe of the Centaurs, and in Arcadia in the female form as the horse-headed Demeter. Like most primitive tribal gods, he was a god-of-all-work, ruling in the under as in the upper world; and trusting in the god's aid the hero faced the dangers and disabilities of life after death. One other detail, and we have done with criticism. In discussing the well-known Lower Italy vases with "Orphic" representations of Hades, Prof. Gardner says (p. 37), "Orpheus is evidently using his art to persuade Hades to restore Eurydice"; but Eurydice in this, as in most of the vase-paintings, is wanting, "a curious fact, which may indicate that the motive of the quest of Orpheus was originally something different." A very curious fact indeed. If the vase painter had meant to indicate the quest of Eurydice, surely, in the name of common sense, Eurydice would have been present. There is a limit to the stupidity of which even a Greek vase painter is capable. But the vase painter no more intended to depict the quest of Eurydice than did Polygnotus in his great Hades fresco in the Delphian Lesche. There Orpheus is represented seated holding his lyre, but no Eurydice, for Orpheus is present as priest and hierophant of his own mysteries, not as lover; indeed, the love story of Eurydice, dear to the modern romantic mind, was of very secondary import to the initiated Greek. Eurydice was primarily the *wide ruler*, Queen of the shades, and Orpheus in those days was never doomed to sing "che faro senza te," &c.

The chapter on "Inscriptions" is full of human charm. Every one knows the austere fashion of the fifth and fourth centuries B.C., which confined the epitaph to name, patronymic, and deme. Many think that the simple χαῖρε was a frequent addition. This form, common in late epitaphs, never occurs on the grave of an Athenian citizen. But such austerity was not for long. In the decadence of feeling, taste and ingenuity develope, and tombs are hung with flowers from the garland of the anthology, *βαιὰ μὲν ἀλλὰ ῥόδα*. Poets write dainty epigrams for ladies' pets; a long-eared hare, who died of over-feeding, is celebrated in elegiacs of some elegance. On the *stele* of Leon a lion is engraved, and Simonides writes punning pentameters. We are not far removed from the Cheshire worthy who hopes hereafter to rest in "Wilbraham's bosom." The last chapter of ancestor worship remains to be written.

Prof. Gardner's new book is only second in merit to his 'New Chapters in Greek History,' and this is high praise. The beautiful phototype plates will appeal to an even wider public.

Oxford Characters. Twenty-four Lithographs by Will Rothenstein. With Text by F. York Powell and Others. (Lane.)—Mr. Rothenstein has added to the collection of portraits which he made two or three years ago, and has bound up the whole in a handsome volume. Here we may see learned and famous professors assorted in an odd company of possibly even more famous athletes, in whose delineament the brain is dexterously diminished in order to emphasize the brawn, and of other undergraduates who, for one reason or another, have been notable among their kind. We think the combination an unfortunate one, for in years to come the portraits of men like Sir Henry Acland, Burdon Sanderson, and Robinson Ellis will retain their interest, while some of the others will be prized only by the student of fashion, as showing the extreme exiguity of nether garments permitted by the police. At the first glance many of Mr. Rothenstein's drawings strike one as caricatures; but this, except perhaps in one or two instances, is not really the case. The artist has a remarkable gift for seizing characteristic expressions and attitudes, and though the element of exaggeration is not altogether absent, the portraits, on the whole, are wonderfully faithful and full of humour, and there are but few failures. To comment on the latter would lead us into personalities; but we may signalize among Mr. Rothenstein's successes the portraits of Mr. Morfill and Prof. York Powell. The Professor, we may add, occupies a peculiar position in the book. Here is his portrait and the volume is dedicated to him, while at the same time he is the principal author of the notices prefixed. These aim at epigram, but the epigram is not good, and the style is cumbrous and archaic. The book would have been better without them.

The Classical Sculpture Gallery, 1896, Parts I. and II. (Grevel & Co.), ranks itself with *L'Art Pratique*, and contains more than, strictly speaking, its title indicates. It consists of rather heavy and blackish photographic copies from sculptures of various schools, dates, and materials—marble, stone, bronze, and brass. 'The Seated Hermes,' from Naples; the clumsy and exaggerated head of 'The Dying Alexander,' so called, from Florence; reliefs by A. Pisano from the Campanile, Florence; statues from the Palais de Justice, Poitiers; Verrocchio's 'Boy with a Dolphin,' from the Palazzo Vecchio, Florence; and 'King Arthur,' from the famous group of tomb-statues in the Hofkirche at Innsbruck, are all to be found in one number. The fault lies in the process employed for the prints, but the cost—only sixpence a number—is to be noted. *The Print Gallery* (same publishers) is of small folio size, large enough for the reproduction in a satisfactory way of such woodcuts and engravings as Dürer's 'Nativity of Christ,' Stimmer's

'Child and the Maiden,' Hollar's etching of Van Dyck's 'Countess of Portland' (why not one of the 'Centum Icones'?), Delaunay's 'Le Petit Jour,' after S. Freudenberg, as well as works of Zasinger, L. Cranach, Burgkmair, Rembrandt, and Tocqué.

La Galerie Comique du Dix-neuvième Siècle. (Paris, Strauss.)—Nos. 1–6 of this very decidedly "free" and daring collection of *caricatures contemporaines* by various audacious and skilful satirical draughtsmen contain some gems which are "broad" and bold enough to please even jaded palates. Few of the caricatures are lacking in spirit.

THE ROYAL ACADEMY.—WINTER EXHIBITION.
LORD LEIGHTON'S PICTURES.

(Third and Concluding Notice.)

From the *David* (No. 18), which was intended to depict Leighton's interpretation of the lamentation of the king as he sat on the roof of his palace, "Oh that I had wings like a dove! for then would I fly away, and be at rest," the visitor will do well, if he desires to know how wide was the range of the late President's sympathies, to turn to the beautiful idyl which Mr. Ashton has lent under the title *Pastoral* (21), a work of the year 1867—the master's prime. It followed 'David' on his easel, and it was at the Academy with 'Venus disrobing for the Bath,' No. 56, to which we shall come presently, and the 'Roman Mother,' on which we have already commented. The composition is so graceful and pure that it might have been developed from a Greek vase, while the sentiment which inspires this charming group of a shepherd and a girl whom he is teaching to play on the double pipes is quite Hellenic. So likewise are the passion and the graceful restraint of the damsel as she leans against her lover's breast. The design has much of the elegance discoverable in those lovely statuettes of Tanagra, the first of which came to light about the time 'A Pastoral' was painted. The chief fault of 'A Pastoral' is that the girl is somewhat more French than classical, but all the rest of the picture, the draperies throughout, the man's face and demeanour, his stalwart figure, the sheep that linger in the shadows of the trees, the gleam of light that strikes along the sward, and the hills of the background that darken in the coming night are in harmony with each other, and also with the style and tenor of the picture. In short, there is no straining of the sentiment of this excellent design.

Leighton's exemplary care about details could hardly be better illustrated than in the embroidery painted in the half-length figure of *A Noble Lady of Venice* (23), a picture not exhibited till now, and the property of Lord Armstrong. The lady, a portrait of course, wears a brocaded gown, the execution of which, as a specimen of brush power, is not unworthy of Frank Hals. The large picture of *Perseus and Andromeda* (32), painted in 1891, needs no lengthy comment. Here again the trouble Leighton gave himself in preparing his works is conspicuous. In order to solidify his ideas of the subject, he modelled in clay not only the figure of Andromeda, but the group of Perseus and Pegasus, and he carried out his conception of the attitude of the hero and his horse with superabundant care. These models are now in the Water-Colour Room and numbered 322. In the same room are the *Sketch Model for a Group of Three Figures in 'The Daphnephoria'* (312) and models of Cymon and Iphigenia in the large picture 'Cymon and Iphigenia,' Nos. 314 and 315, together with *One of the Figures* in 'The Daphnephoria,' No. 320. It was by means of the statuettes that Leighton contrived to impart so much force to the expressive light and shade of 'Perseus and Andromeda,' and to illustrate the relationship of the chained maiden and the rescuer. The very telling shadow of the dragon's wing, in which Andromeda's flesh is seen, was best studied by these means. Although we do not care for the monster, it is impossible not to admire the suitability of the landscape and seascape. The dark and deep rift in the iron-bound coast, and the narrow opening through which the placid sea is seen, form a capital instance of Leighton's ability to compose the *mise-en-scène* of his subjects, an ability of which other first-rate examples are 'David,' 'Pastoral,' 'Cymon and Iphigenia,' and 'Clytie'; but the altar-like rock rising from the dark-green water in the middle of the inlet is almost too well arranged to sustain the monster and his prey. On the other hand, the wildness of the rift and its chilly gloom are very well suited to the occasion. We believe the scene of this background was found on the coast of Donegal. The radiance surrounding Perseus is not radiant enough, the rock painting is academic, while the dragon is far from being an unqualified success.

The *Jealousy of Simætha the Sorceress* (33) leaves nothing to be desired in the agony of the woman's beautiful face, which is modelled as if it were carved out of marble, while she turns in her seat and is filled with dread because of the omen following the immolation of the dove upon the magic wheel at her side. *The Arab Hall* (34), a fine study of colour and effect, shows the beauty of Mr. Aitchison's adaptation of Oriental art to his friend's taste for the sumptuous. *Ariadne abandoned by Theseus* (36), painted in 1868, is, in our opinion, the simplest and most pathetic of Leighton's pictures. Ariadne wears a voluminous mantle of a wan olive colour, over a tunic of marble white; and these colours not only harmonize with the pallors of her carnations, but enhance the mournful sentiment of the design, while they add the force of contrast to the livid purple of the waveless sea, which extends to the horizon and meets there a long bar of brass-like light. Leighton, always careful of his accessories, has introduced among the arid herbage of the white limestone cliff groups of harsh and dry mortuary flowers, and cast over the whole scene the cold shadow of the brooding clouds which slowly spread themselves as far as we can see. The yellowish-brown flowers are the strongest notes in the picture's coloration, and yet so skilfully are all its elements harmonized that there is no lack of strength of tone or tint. A much smaller picture of *A Greek Girl Dancing* (38) owes its existence to Leighton's seeing a beautiful damsel dancing with a slow rhythmical motion upon the sands of Cadiz Bay. She moves with charming freedom and abundant grace, her draperies swaying about her knees. The *élan* of her attitude is in the best taste. A much larger picture, *The Garden of the Hesperides* (39), which we described before it went to the Academy in 1892, need not detain us now. Fine in every technical respect, it, in spite of the brilliance, gaiety, and splendour of its colouring, the voluptuousness and grace of the figures, fails in adding to our admiration for Leighton, simply because it has no ruling purpose and no vitalizing motive, such as nearly all his more ambitious works possess. Yet in one supremely important respect—in its delightful harmonies of "rose, amber, emerald, blue," and in the glowing lustre of its sunlight effect—No. 39 is the equal of any picture here.

Lord Davey's *Golden Hours* (40) illustrates the culmination of the Italian Renaissance as Leighton understood it. Here the coloration and the light and shade combine to produce excellent chiaroscuro and a choice exercise in tone. We can hardly tell why the life-size, half-length figure of a beautiful damsel—whose bare shoulders and bosom afford a sumptuous example of masterly treatment for the flesh, a noble instance of what the carnations ought to be in art—is styled *Atalanta* (44). *Cleoboulos instructing his Daughter Cleobouline* (45) is exactly what a Greek Watteau might be expected to paint. The charming figure of the girl in a pale purple, semi-transparent costume, her ingenuous expression, and her attentive air, are quite excellent. The teacher is a little prosaic, but the beauty, simplicity, and colour of the picture as a whole are admirable. The largeness and sumptuousness of the nude *Actæa* (49), reclining on the shore and turning to look over her shoulder at the dolphins disporting in the shallow sea near her feet, are not the only charms of a picture the style of which and the flesh modelling are just what they should be. The brilliancy and homogeneity of the whole work are such that it may seem ungrateful to challenge the drawing of her right thigh, as well as to complain that her hands are too large and the dolphins are too near her. It is a work of 1868, and was at the Academy with 'Ariadne Abandoned' and the delightful 'Acme and Septimius,' which is here again as No. 171.

There is somewhat excessive grace and sweetness about the small full-length figure of the naked virgin standing near the edge of a marble bath which Leighton called *The Bath of Psyche* (51), and the Academicians bought it with the Chantrey Fund. Neither it nor the *Egyptian Slinger* (53), which was the fruit of the artist's Nile voyage, is one of his best works. Nearly thirty years before this the President painted an immeasurably finer *Venus disrobing for the Bath* (56), which was some time in hand before he sent it to Trafalgar Square in 1867. It may be taken as a sign of the times that more than one beautiful lady was wont to hint that she had been the model for this beautiful whole-length, life-size goddess, and the artist was wont to smile when he heard of these claims. It is more than possible that all of them and a well-known professional model besides were in the artist's mind when he painted this tall and slender goddess, somewhat more French than antique. It is hard to say how it came about that Leighton, whose flesh tints mostly tended to rosy rather than to silvery hues, made this Venus's flesh somewhat more grey and marble-like than usual. It is probable that the *teint* of some lady whose charms, unused to the sun, were paler than the model's, attracted Leighton at the time and set the key of these carnations at lower pitch than ordinary. However this may be, there is no doubt of the uncommon beauty of this figure, the long and pure lines of which are as chaste in their style as they are statuesque in their forms. The type of this Venus contrasts strongly with that of Actæa, or with that of the maiden singers in 'Daphnephoria,' the lovely girls in 'Summer Moon,' and the voluptuous woman in 'Flaming June.' It is right to call attention to these differences in Leighton's nudities, because they are sufficient to disprove the alleged narrowness of his taste and choice of female charms for the subjects of his art. In this case we have before us a Venus of the Court of Louis XIV. rather than of antiquity; with the former the dressing of the lady's hair, the moulding of her features, and even the slenderness of her torso and limbs, completely agree.

The catholicity of the taste of the Corporation of Manchester is curiously illustrated by its owning Madox Brown's 'Work' as well as the *Captive Andromache* (57). Although one of the most elaborate of the painter's efforts, the 'Andromache' is not one of the happiest. It is, in fact, a collection of almost emotionless statues, most skilfully put together. Some of the figures are lovely, and, severally, they are most excellent illustrations of Leighton's cast of mind. The best is the stately and graceful girl in blue with the Athenian vase upon her head, so elegant that she might have been born in Tanagra. Another picture that is not quite successful is *Orpheus and Eurydice* (61), a group of life-size,

hree-quarters-length figures, the passion of which does not approach that of the far finer lesign of Mr. Watts representing a somewhat ater moment in the same incident. Mr. Watts's dea is a concrete and organic one, anything but commonplace like Leighton's. However, the nterest of his picture for us is greatly enhanced by the beauty of Browning's "Fragment" of verse, which appeared in the Academy Catalogue of 1864, when the work was exhibited, and begins with the wife's cry,

> But give them me—the mouth, the eyes, the brow—
> Let them once more absorb me! One look now
> Will lap me round for ever.

This fragment may be matched with that other one which the same poet wrote in honour of Maclise's picture of 'A Serenade,' representing lovers parting in Venice, a verse which seems to have been developed into the masterly poem 'In a Gondola,' which we all admire. Mrs. Sutherland Orr, we may remark, in her 'Life and Letters of Browning,' pp. 130 and 133, appears to think that Maclise's work was at the British Institution in 1841. In that year he did not exhibit in Pall Mall. 'A Serenade' was, with the verses, No. 255 in the exhibition of 1842.

The Corporation of Manchester was much wiser in buying of Leighton the large upright picture called *The Last Watch of Hero* (67) than when it purchased 'Captive Andromache.' The former, though consisting of a single figure, is truly an epitome of passion such as the President seldom surpassed. *'Twixt Hope and Fear* (68) and *Flaming June* (75) are the last of the works now before us which adorned the Academy's walls during the painter's lifetime. We have frequently admired the subtle pathos of the single figure of the dark-haired Greek, clad in dark green and white, who turns suddenly towards us as if she heard a longed-for footfall. Her lips seem to tremble and her eyes open wide beneath her eyebrows lifted in anxiety. Such are the means by which the artist justified his claim to deal with the more subtle emotions, while most of the works here represent his claims to delineate the more obvious passions. 'Flaming June' was so recently seen in this gallery that we need only regret the signs of failing power traceable in its imperfect drawing and the thinness of its painting. Seeing it on his easel before it went to the Academy, we hoped these shortcomings would be removed. No time was, alas! allowed.

Leighton proved himself an admirable painter of children's portraits when he chose to attempt them, which was seldom. The life-size whole-length of *Miss R. Stewart Hodgson* (72), a charming little girl, dressed in a dark red coat and a hat trimmed with fur, a hitherto unexhibited portrait, is an admirable work technically speaking, a perfect piece of flesh-painting, of which the carnations are as good as Millais's, while the whole is excellent in colour. *Winding the Skein* (79) was painted in 1878, the same year as Miss Hodgson's portrait, and as No. 302 at the Academy it charmed us all by its beautiful and gay coloration, the grace of the figures, and the choiceness of the attitudes and expression, as well as the loveliness and originality of the background of sea and hills. Of *Summer Moon* (84) we have already spoken as one of the finest decorative pictures of our time. It is one of the best of Leighton's compositions in curving lines of unusual complexity and grace. The effect of sultry gloom pervading the alcove is most appropriate and is admirably rendered, while nothing could be finer than the draughtsmanship of the draperies and the sumptuous forms within them. The sentiment of Albert Moore, which Leighton understood too well to repeat often, is to be found in 'Summer Moon,' which surpasses any of Moore's pictures in beauty, delicacy, and also homogeneity of effect and light and shade. These last were qualities in which Moore, fine artist as he was, was lamentably deficient.

To conclude our notice of the exhibition, we may once again repeat our opinion that the 'Daphnephoria' is the finest work of art in it—a picture on which Leighton lavished all his best gifts without regard to time or cost. Some of the figures in it are the most beautiful he ever painted, and it represented his conception of Greek life at its fairest. At the time it was ready for exhibition a description of it was published in these columns which was sanctioned by Leighton himself.

Fine-Art Gossip.

In accordance with a recent practice of the "Old Society," of which he was so distinguished a member, a collection of Mr. Boyce's works will probably be formed next winter at the gallery in Pall Mall. In addition to what we said in our obituary notice of him, let us state that in 1875 he married Mlle. Augustine A. Soubeyran, whose devoted affection soothed, so much as was possible, the sufferings of her husband's later days. Boyce, we may also say, was adequately represented at Manchester in 1887 by No. 1491, 'A Valley at Wooton, Surrey, 1866.'

At Messrs. Agnew & Sons' may now be seen one of Alfred Hunt's most impressive pictures in oil, which was exhibited at the Academy in 1874. Named 'Rents and Scars on Coniston Fells,' it represents with great power a thunderstorm brooding over the deep valley which Hunt depicted in the drawing he called 'The Miner's Path,' No. 1 in the recent collection of his works at the Old Society's Gallery.

It was to No. 3 of the *Germ*—and not No. 4 of that magazine, as we stated last week—that Madox Brown contributed an etching similar to 'Cordelia's Portion.' Brown did so with reference to the theme of Mr. W. M. Rossetti's poem of 'Cordelia.' Coventry Patmore's essay on 'Macbeth,' one of his most acute prose writings, Dante G. Rossetti's 'The Carillon of Bruges,' Woolner's 'Emblems,' and several contributions by Christina Rossetti followed 'Cordelia' in the same number of the *Germ*.

A picture by G. Richmond, entitled 'Christ and the Woman of Samaria,' the gift of the painter's family, has been hung in the National Gallery and numbered 1492. It is in Room XXI., and has been followed by Millais's 'Yeoman of the Guard,' popularly known as 'A Beefeater,' which was at the Academy in 1877 with 'The Sound of Many Waters' and 'Yes!' The 'Yeoman' is the gift of Mr. Hodgkinson, of Kensington.

The promoters tell us that they have on view in the Continental Gallery, New Bond Street, a "New Series of Marvellous Pictures from the Paris Salons, &c."—Messrs. H. Graves & Co. invite us to see "A Collection of Oil Paintings of English Landscape by the Misses S. Wood and A. Elias."

Dr. G. C. Williamson, the author of 'The Life of Richard Cosway' which has just been published, has in the press a book on 'Miniatures,' which is to be profusely illustrated. It will be included in Messrs. Bell's "Connoisseur Series."

Messrs. Christie, Manson & Woods sold on the 13th inst. the following pictures: D. Cox, 'A Welsh Landscape, with men watering horses,' 110*l*. J. Stark, 'A Coast Scene, with figures, dog, and shipping craft,' 210*l*.

Messrs. Sotheby, Wilkinson & Hodge sold the following medals on the 11th inst.:—Gold: Anne, Accession, 1702, 14*l*. 15*s*. Silver: Elizabeth, oval and gilt, 20*l*. 15*s*. Return of William III. from Ireland, bust of the king on the obverse, the queen on the reverse, 17*l*. 5*s*. Medal by Roettier on the presentation of a new chain of honour to the Lord Mayor of Dublin, 12*l*. Loyal Society medal, 1745, 12*l*. 15*s*. George III. small "Indian chief's" medal, 1814, 30*l*. Medal commemorating the earthquake at Lisbon, 1755, 10*l*. 10*s* War medal, "Candahar," 1842, 21*l*. 10*s*.

The following, taken from *Le Journal des Arts*, Paris, of the 13th inst., shows what is thought of art critics in France:—

"M. Osiris vient d'annoncer à M. Hébrard, président du Syndicat de la Presse, qu'il donnerait, à l'occasion de l'Exposition de 1900, comme il l'a fait pour celle de 1889, un prix de 100,000 fr. à décerner par le Syndicat de la Presse parisienne à l'œuvre la plus intéressante au point de vue de l'art, de l'industrie ou de l'utilité publique."

We have received a letter from Mr. F. M. Hueffer in reply to our remarks on the Catalogue of the exhibition of his grandfather's works. He admits that he ought to have given the dimensions of the pictures, but he thinks his additions to Brown's notes are more important than we represented them as being. We cannot agree with him. He adds that the Catalogue was put together under pressure, and that it "contains a number of slips of the pen, some of which your critic has copied into his notice"; but we did not copy a line of the Catalogue beyond the titles.

The Musée du Luxembourg has been closed for enlargements, involving two new halls devoted (1) to specimens of French Impressionists and modern foreign (not French) pictures, and (2) to engravings, which for the present consist of the works of M. Bracquemond only. The latter will in a few months give place to another collection of a similar kind.

At Athens a small potsherd has been found which bears the name of Themistocles, and is supposed to have been used when the ostracism of Aristides took place.

The French School of Athens announces that amongst the inscriptions lately found at Delphi there are some decrees of peculiar importance for the history of Thrace. One of them mentions the Thracian King Chersobleptes, and gives the names of his four sons, which were completely unknown.

An important archæological discovery is reported from St. Petersburg. Prof. S. d'Oldenburg, of that city, has received from the Russian Consul in Kashgaria a manuscript on birch bark written in the Kharoshthi ("Ariano-Pali") character. With the exception of some tiny scraps found by Masson in the topes of Afghanistan, no written example of this character has ever been found. The character is of obviously Semitic origin, and is written from right to left. The latest datable examples of it are of the fourth century A.D.

MUSIC

THE WEEK.

Queen's Hall.—London Ballad Concerts. Promenade Concerts.

An important innovation was made by Messrs. Boosey & Co. at the Ballad Concert last Saturday afternoon. The second part of the programme consisted of a selection of "English Music of the Olden Time," given under the direction of a most earnest worker in the cause of antiquarian music, Mr. Arnold Dolmetsch, who, with his daughters, Misses Hélène and Elodie Dolmetsch, played various selections from sixteenth and seventeenth century composers, on virginals, lute, viola da gamba, and harpsichord; and vocal items were rendered by Mrs. Bertha Moore, Mr. Jack Robertson, and Mr. Douglas Powell. The known composers represented were Henry Lawes, Christopher Simpson, John Jenkins, and Henry Purcell, and some items were anonymous, taken from various sources. The

selection was interesting, and we hope there will be more to follow.

Wagner's death day was commemorated at the Promenade Concert last Saturday evening with fourteen items given under the baton of Mr. H. J. Wood. Of course nothing new was done, for every work representative of the Bayreuth master is now familiar as household words. The various selections from 'The Flying Dutchman,' 'Lohengrin,' 'Tannhäuser,' 'Götterdämmerung,' 'Die Walküre,' 'Tristan und Isolde,' 'Die Meistersinger,' and 'Parsifal' were superbly interpreted, and the same definition will apply to the rendering of the Siegfried Idyl and the Kaiser March. Finer orchestral playing could not be imagined; but Miss Lucile Hill and Mr. Lloyd Chandos did not render full justice to the vocal excerpts with which they were entrusted.

OBITUARY.

M. Castelmary's sudden death during the first act of 'Martha,' in which he was playing the part of Plunket at the Metropolitan Opera-house, New York, has removed a hard and earnest worker in opera, though scarcely an eminent artist. He was one of Mr. J. H. Mapleson's "discoveries," and he first appeared in London in 1873. A more industrious performer never lived. Castelmary's voice was a somewhat rough bass, but he acted vigorously—at first rather too vigorously—and he did good service as a stage manager in Italian opera; but he apparently did not understand how to direct Wagner's music-dramas. At the lowest estimate M. Castelmary was a very useful public servant. His repertory was extensive. According to accepted records he was sixty-three years of age.

Signor Antonio Bazzini died on Friday last week. Commencing as an organist, Bazzini early took up the violin, and earned much reputation as a performer in the Paganini style. In 1864 he retired to his native place Brescia, and subsequently he devoted himself to teaching. In 1881 he was appointed a professor of the Conservatoire at Milan. He had ambition as a composer, but we fear there is no likelihood that his music will endure. Signor Bazzini was in his seventy-ninth year.

Musical Gossip.

Schubert's almost matchless Quartet in G, Op. 161, was repeated at last Saturday's Popular Concert, and Beethoven's 'Kreutzer' Sonata was finely rendered by Lady Halle and Mr. Leonard Borwick. The last-named artist was most praiseworthy in Bach's so-called 'Italian' Concerto. Mr. James Leyland gave satisfaction as the vocalist in airs by Scarlatti and Dvoràk.

Scambati's Quartet in C sharp minor, which was promised for Monday, stands postponed until next week, and in its place Brahms's melodious Quintet in G, Op. 111, was given. The same composer was represented by the revised version of his Pianoforte Trio in B, Op. 8, and also by the Variations on a Theme by Paganini, Op. 35. These are mainly in the old style as to key relationship, but are very clever and difficult. They were finely played by Mr. Frederic Lamond. Some vocal duets by Schumann, Brahms, and Delibes were pleasantly sung by the Misses Florence and Bertha Salter.

The revival of Ferdinando Paër's one-act, or rather two in the original, *opera buffa*, 'Il Maestro di Cappella,' at the Prince of Wales's Theatre on Tuesday afternoon, was interesting. The composer wrote in the old Italian style, and his music shows the influence of Cimarosa, Rossini, and even Mozart; but it is infinitely superior to the French *opéra bouffe* of to-day, and the libretto, though exceedingly slight, is diverting. The trifle, which in its compressed form occupied only forty minutes, was very well played by Signor Maggi, Miss Pauline Joran, and Mr. Austin Boyd, with an excellent orchestra under the direction of Mr. E. Levi. 'Il Maestro di Cappella' was produced in Paris in 1821, Paer having succeeded Spontini as conductor at the Italian Opéra in the French capital.

Presumably the nervousness inseparable from a first appearance in London prevented Miss E. A. Atkinson doing herself full justice at her pianoforte recital on Tuesday at the Steinway Hall. This may account for the want of repose and impressiveness in her interpretation of Beethoven's Sonata in A flat, Op. 26. Miss Atkinson, however, possesses an excellent technique, and played several smaller familiar works with notable taste and expressiveness. A very pleasing feature of the afternoon was the singing of Schubert's 'Die junge Nonne' and two of Mr. Cowen's songs by Miss Beatrice Frost, who was sympathetically accompanied by Miss Ross Hicks.

It is unofficially announced that the Carl Rosa Opera Company will have another brief season in London next autumn and at Covent Garden Theatre. We sincerely trust that the assertion is founded on fact.

An ode for chorus and orchestra has been written by Mr. F. H. Cowen in commemoration of the Queen's long reign, and it will be performed at some of the forthcoming celebrations.

An excellent scheme for the spring and summer concerts of the eighty-fifth season of the Philharmonic Society is arranged. Several new works are announced, among them being a Scottish pianoforte concerto by Sir Alexander Mackenzie, to be played by M. Paderewski; an overture, 'Spring and Youth,' by Mr. Herbert Bunning; a vocal *scena* by Mr. F. H. Cowen; an English 'Fantasia' by Mr. Edward German; and Orchestral Variations by Dr. Hubert Parry. All these are to be conducted by their respective composers. In addition is promised Glazounow's Symphony, No. 4, also under the composer's personal direction. Several other works by British composers new to these concerts are announced to be given with their respective composers at the desk. The general programme looks very commendable, and, of course, Sir Alexander Mackenzie remains conductor in chief.

Mr. Robert Newman has forwarded us advance programmes of the spring series of the Lamoureux Concerts during the last week in March. To give an entire synopsis of the series would neither be possible nor desirable. A few of the more salient features of the series may, however, be noted. The classical composers are well represented, and among pieces unfamiliar to London are a 'Fantaisie Dialogue' for organ and orchestra, by L. Boëllmann, a composer whose name we are unacquainted with, and a symphonic poem, 'Tamara,' by Balarikeff. The schemes, however, mainly consist of well-known works, and selections by Mozart, Mendelssohn, Beethoven, Bach, Weber, Schumann, Berlioz, and, of course, Wagner. The dates and times of the concerts will be duly noted in our musical calendar of March 20th.

We have received a revised edition of the so-called Mottl "Wagner" Concerts, to be given in March, April, and May next at the Queen's Hall. Several other composers are placed side by side with the Bayreuth master, among them being Berlioz, Liszt, Handel, Gluck, Mozart, Beethoven, Weber, Mendelssohn, and Smetana. The concerts cannot fail to prove extremely interesting.

PERFORMANCES NEXT WEEK.

Sun. Orchestral Concert, 3.30, Queen's Hall
— National Sunday League Concert, "The Redemption," 7, Queen's Hall
— Queen's Hall String Quartet Concert, 7.30
Mon. Royal College Students' Concert, 3, St. James's Hall.
— Miss Marie Mott's Concert, 3, St. James's Hall
— Popular Concert, 8, St. James's Hall
Tues. Miss Eileen O'Moore's Orchestral Concert, 3, Queen's Hall
— Bohemian String Quartet Concert, 8, Queen's Small Hall
— Musical Guild Concert, 8, Kensington Town Hall
— Prince Ito Hanover's Concert, 8, Queen's Hall
Wed. Ismail Concert, 3, St. James's Hall
— Mr. Gompertz's Concert, 8.15, Queen's Hall
Thurs. Misses Olson and Barns and Mr. C. Phillip's Concert, 3, St. James's Hall
— Miss Edith Miller's Concert, 3, Queen's Small Hall
— Welsh Entertainment, 8, Wesleyan Church, City Road
— Mr. Henschel's Symphony Concert, 8, St. James's Hall
— Mr. Johann Bandy's Concert, 8, Queen's Small Hall
Fri. Mlle. Esbetschutz's Brahms Pianoforte Recital, 3, St. James's Hall
— Hampstead Popular Concert, 8, Vestry Hall, Haverstock Hill
Sat. Popular Concert, 3, St. James's Hall
— Queen's Hall Symphony Concert, 3
— Crystal Palace Concert, 2
— Concert in Aid of the Funds of the North Eastern Hospital, 3, Queen's Hall
— Promenade Concert, 8, Queen's Hall
— Mr. C. Copland's Concert, 8, Steinway Hall

DRAMA

THE WEEK.

Avenue.—'Nelson's Enchantress,' a Play in Four Acts. By Risden Home.

Garrick.—'My Friend the Prince,' Farce in Three Acts. Adapted by Justin Huntly McCarthy.

If the visitor to the Avenue will dismiss from his mind all notion of the drama, and treat the entertainment as a picture of life in England and Italy at an exciting epoch in our annals, he may derive from 'Nelson's Enchantress' a certain amount of pleasure. If he look for more than an historical pageant he will be disappointed. Though called a play, 'Nelson's Enchantress' has not a dramatic moment. It is a series of episodes, in which the great naval hero is shown as subjugated by the lovely, impressionable lady, immortal alike through her beauty, her conquests, and her indiscretions. Some objection has been raised to the exhibition of an attachment such as existed between Nelson and Lady Hamilton. So well known are the particulars, however, that the author must be acquitted of any serious responsibility. With almost as much reason might objection be taken to the loves of Helen and Paris, or of Antony and Cleopatra. The charge that the play is dull cannot so easily be rebutted. The third act—in which Nelson, living at Merton in undisputed possession of his charmer, tells her that he is ordered on active service, and supplies the heroine with an opportunity for what is technically known as a "back fall"—is extremely dull; while the second act, which passes at the British Embassy at Naples, is more than a little fantastic. As a whole the piece is pleasing, and the pictures of the officers with their naval uniforms and pigtails are delightful. Mr. Forbes Robertson might almost have stepped out of a picture of Nelson so lifelike is he in all respects. The scenes between him and his fair enchantress have a certain amount of tenderness, and the death of the hero, depicted in a vision, is genuinely touching. It is useful to contemplate the picture of Neapolitan or Sicilian society exhibited in this piece beside those presented in a period not far remote by Sardou in 'La Tosca.' For tableaux still more highly coloured one may turn to Henri Latouche and other zealots of the First Republic, who depict the Queen of Naples and Lady Hamilton in the most lurid colours. The general performance of 'Nelson's Enchantress' is good, Mr. Lowne being specially excellent as Capt. Blackwood. Much of the detail of the work is amateurish, and some is a trifle childish. Other portions are, however, both pleasing and touching, and with the exercise of no very large amount of goodwill the whole may be seen with pleasure. Mrs. Patrick Campbell looks well as the heroine. She is neither,

however, the model for Romney's pictures nor the giddy, irresponsible being whom Nelson loved.

'My Friend the Prince,' as Mr. Justin Huntly McCarthy has called his adaptation of a farce known in the United States as 'My Friend from India,' is a neat and creditable piece of work. It is extravagant and wholly inconceivable—qualities to be expected in farce; and it is a little too boisterous, for which, perhaps, the actors rather than the author may be regarded as responsible. It is, however, written with some spirit, brings about some humorous complications, and stirs much laughter. One other quality it has. As in 'The Prisoner of Zenda,' in which piece the leading motive seems to have been found, it has an underlying element of prettiness and tenderness, and one scene of wooing at least is pleasant to contemplate. The singing by Miss Juliette Nesville of a French song, though an excrescence in the work, was its most pleasing feature. 'My Friend the Prince' furnished opportunity for some good acting on the part of Misses Nesville, Sibyl Carlisle, and Blanche Massey, and Mr. Paul Arthur; and for some conventional low-comedy performances by Mr. James Welch and Mr. F. Kaye. It introduced to us also a Miss Miriam Clements from America, in whom beauty of face and form seems more conspicuous than histrionic talent.

My Theatrical and Musical Recollections. By Emily Soldene. (Downey & Co.)—Miss Soldene's 'Recollections' have no motto. With a slight alteration we furnish her with a passage from 'Hamlet' which is at once a motto and a criticism: "All which.....though I most powerfully and potently believe, yet I hold it not honesty to have it thus set down." Miss Soldene writes vivaciously, and, in the main, accurately, and the task of reading her revelations to those who know the personages and things with which she deals is not unpleasant. Her work is not, like some recent revelations, a mere example of book-making. She has had the good fortune to know many of those whom the world calls smart people, and many of those whom the world calls smart people have had the evil fortune of meeting her. One and all of these she "gives away." At the time when she knew them they belonged to the *jeunesse dorée*. Now not a few of them are statesmen, judges, peers, what not. Relentlessly she reveals to the world whatever she knows in their lives. If they have loved not some "bright particular star," but some actress more richly endowed with symmetry than with talent, the fact is set down. If the conditions or the results might justify proceedings in the courts, divorce or other, all is told. Nobody is spared, not even those in highest position, and were the succession in doubt it is possible that claimants might refer in vindication of their pretensions to her book. Nothing is sacred to a sapper says a song with which Miss Soldene should have an acquaintance. She is not a sapper, but she shows a sapper-like contempt for social prejudices. French literature is rich in memoirs, the names in which are suggested by initials, leaving to ingenuity and conjecture to fill in the blanks. We have our own Mrs. Manley, and we have four volumes of 'State Poems,' in most copies of which possessors have extended names indicated by initials. In the case of those who have reached or scrambled into the purple, or in that of Hebrew financiers, Miss Soldene employs a little mystery that, if it were only inspissated, might prove piquant. Of Astrea, otherwise Mrs. Behn, Pope says that she

> —— fairly puts all characters to bed.

This charge cannot be brought against our latest chronicler, but she leaves her readers in some instances in no doubt as to her meaning. At any rate, she mentions by name the people who went behind the scenes of the theatre at which she acted. This could only be done after society journalism has taken privacy and reticence out of our lives. Miss Soldene is not a Brantôme nor a Tallemant des Réaux, but her indiscretions are at least amusing. She ventures on French now and then, and tells us of "François première" and "Molièr," and speaks of herself as a "Mascot." Little eccentricities of grammar such as these may be overlooked. We are, however, aghast when we learn from her professional observation concerning a gallant soldier, African traveller, and Orientalist, "tall, dark, bronzed, masterful, and much addicted to long conversations with ladies of the ballet," that he was "artistically made up; the cheeks rouged a little, and the eyes indian-inked a lot."

Deacon Brodie; or, the Double Life. By W. E. Henley and R. L. Stevenson. (Heinemann.)—From the conjunction of two such writers as Robert Louis Stevenson and Mr. W. E. Henley a good play might well have been expected. It was not obtained. Pleasant enough and greatly to be commended as literature is the work they have produced. It has, moreover, some conspicuous dramatic qualities, but it is not a good drama. This was felt when, on July 2nd, 1884, at the Prince's Theatre, the piece was put on the English stage, and the impression is confirmed by a reperusal. English managers were censured for want of enterprise and insight in letting pass the opportunity of seizing on a play of this calibre. Not blind to their interests are English managers, nor yet wholly incapable in judgment. They were right to pass over a work which, with all its conspicuous merits of characterization and colour, defeats at every point the sympathy which is the one vitalizing and indispensable thing in drama. 'Deacon Brodie' will never obtain on the stage more than a *succès d'estime*. As a book it is welcome, and worthy of the reputation of its joint authors.

Three ladies have combined to produce *Brownie* (Dent & Co.). Miss Alice Sargent has written the little drama, and considerately given directions for the preparation of its scenery. The music is by Miss (?) Lilian MacKenzie and the illustrations by Miss Alice Woodward. We confess to liking the illustrations best. The cover of the book is especially pretty and ingeniously arranged. The drama is weak, and this is a specimen of the versification:—

> Come let us all obeisant
> Pay homage to the fair
> Stars in their courses pleasant
> Dance, so the wise declare.
> Then ringing, singing spheres
> We 'll join thy [*sic*] harmony,
> Listening with wond'ring ears
> To such glad melody.

THE ELIZABETHAN DRAMA.

English Historical Plays. Arranged for Acting as well as for Reading by Thomas Donovan. 2 vols. (Macmillan & Co.)—A collection of the plays of the Elizabethan age, based more or less solidly on English history, would doubtless make an interesting volume or volumes, and would stimulate the study of that history itself. Many a one besides Mr. Pepys ('Diary,' October 23rd, 1667) has been induced by an historical play to turn to the "true story"; but therein lies the gist of the matter: it was the stage that moved Mr. Pepys to consult the chronicle, and it is the stage, in Mr. Donovan's opinion, that is the only, or at any rate the best way of overcoming the initial difficulty of attracting attention to the plays themselves. Unfortunately, however, it is impossible to bring the methods of Elizabethan and Victorian managers into line. Modern managers neither will nor can adapt their scenes to the requirements of the ancient drama; obviously, therefore, the only way to bring the two together is to adapt the ancient drama to the requirements of the modern manager. To effect this it has seemed necessary to Mr. Donovan to divide, conjoin, transpose, or suppress acts and scenes; to redistribute, cut down, and suppress much of the dialogue; and in a general way to clear out much of the comedy and romance with which our old dramatists lightened—or, as Mr. Donovan probably considers, weighted—their historical labours. He has done his work with admirable courage, and, we willingly admit, with considerable intelligence, but with a result which to lovers of the drama as literature is simply appalling. The historical period represented by the plays in these volumes commences with the reign of King John and ends with that of Henry VIII. Shakspeare's series is, of course, included, and the gaps—with one exception—left by him in the continuity of history are filled up with plays by Peele, Marlowe, Heywood, and Ford. The one exception is the reign of Henry III.; for this long reign Mr. Donovan has found no play suited to his purpose. We commend his volumes to managers; we cannot to our readers.

Medicine and Kindred Arts in the Plays of Shakespeare. By Dr. John Moyes. (Glasgow, MacLehose & Sons.)—The late Dr. Moyes presented his thesis on this subject for the Doctorate of Medicine to Glasgow University in 1886; he afterwards worked on it with a view to publication, but left it incomplete; his friend Dr. James Finlayson has revised and prepared the work for press. In the little book which is the result of this co-operation we have what we guess to be a fairly complete collection of such passages in the plays as refer to disease and death. The comment which accompanies them is for the most part but meagre, nor does it often, we think, afford much illustration of the passages quoted or of the pathology of the time. Under these circumstances the utility of this publication seems rather doubtful, and we are quite sure we do not like it; we lack the professional enthusiasm needful for its enjoyment.

New editions (or perhaps we should rather say reprints) of Shakspeare's works continue to pour in upon us. We have received from Messrs. Warne & Co. two single-volume editions, the one called the "Universal," the other the "Victorian" edition.—Messrs. Bliss, Sands & Co. also send us a single-volume edition called the "Falstaff"—a portly volume conformable to its name, a clear and well-printed book. Its title-page, however, is scarcely worthy of its general excellence.

From Messrs. George Newnes we have received a handy, well-printed twelve-volume edition, called the *Stratford-on-Avon Shakespeare* on the paper wrappers accompanying each volume, though we do not find that title in the volumes themselves.

Messrs. Routledge & Sons have sent us two tiny volumes, *The Tempest* and *Much Ado about Nothing*, with illustrations reproduced, of course on a very small scale, from the once popular designs in outline of Frank Howard, first published more than sixty years ago. We would fain welcome them, if only in remembrance of the pleasure they afforded us in our youth; but we fear their day is hopelessly past.

The *Whitehall Shakespeare* (Constable & Co.), to be completed in twelve volumes, the first two of which were issued in 1893, makes slow progress, but has now reached its seventh volume. As an excellent example of the Chiswick Press we have already commended this edition.

Messrs. Dent & Co., having completed their highly popular "Temple" edition of Shakspeare's

works, have now commenced their projected series of "Temple Dramatists," selected plays from the works of Shakspeare's contemporaries, produced in style and size similar to that of the "Temple Shakespeare." We have received the first number of this series, Webster's famous play of *The Duchess of Malfi*, edited by Prof. C. Vaughan, and with a good and sufficient introduction, glossary, and notes. The series, if all up to this mark, should be as popular as convenient. It is, however, only fair to protest against the scrabble, called an etching, which, under the pretence of a frontispiece, disfigures the volume: too many of the volumes of the "Temple Shakespeare" itself were thus disgraced. Unless something better than this can be produced, it would be well to suppress "frontispieces" altogether.

Dramatic Gossip.

OWING to the indisposition of Miss Terry the production at the Lyceum of 'Madame Sans-Gêne' has been deferred. On the 27th, the day fixed for its performance, Sir Henry Irving, now happily recovered from the consequences of his accident, will reappear as Richard III.

THE death of Mr. Henry West Betty, the son of the Infant Roscius, has taken place in his seventy-eighth year. Mr. Betty was for a few years an actor, and made his *début* in London at Covent Garden, December 28th, 1844. In 1852 he was at Drury Lane, playing George Harris in 'Uncle Tom's Cabin.' Shortly afterwards he retired from the stage, but took to the last a keen interest in theatrical charities, which benefit considerably by his death. Among the parts in which he was seen in London or the country were Hamlet, Shylock, Macbeth, Othello, Richard III., Sir Giles Overreach, and Claude Melnotte.

'ROSEMARY' was revived on Saturday last at the Criterion, with Mr. Wyndham, Mr. Bishop, Mr. Barnes, Miss Mary Moore, and Miss Carlotta Addison in their original parts. As Priscilla Miss Annie Hughes was replaced by Miss M. Jocelyn, who, to her credit be it said, left no sense of shortcoming; while Mr. A. E. George succeeded to the part of George Minifie vacated by Mr. Welch.

As the opening piece at the Garrick 'The Man in the Street' of Mr. Louis N. Parker has been revived, with Mr. James Welch in his original character of Jabez Gover.

'THE PHYSICIAN' is the title of a play by Mr. Henry Arthur Jones, which will be the next novelty at the Criterion.

'THE DESTROYING ANGEL' is the title of a piece by Mr. Scudamore, which will shortly be produced by Miss Agnes Hewitt at the Brixton Theatre.

ON March 8th Mr. Robert Buchanan will open the Olympic Theatre with a play called 'The Mariners of England.'

'MY AUNT'S ADVICE' will shortly be revived by Mr. John S. Clarke at the Strand Theatre.

'THE FIRST GENTLEMAN IN EUROPE' is the title of a play by Mrs. Hodgson Burnett, which has been played at the Lyceum Theatre, New York. The hero, as the title indicates, is the Prince of Wales, afterwards George IV., who is at the time of the action in his twenty-fourth year. He can scarcely at that time have won the appellation assigned to him in the title.

TO CORRESPONDENTS.—G. R. C.—M. R. & Co.—G. F. H.—A. C.—E. S. D.—M. A. S.—R. K.—C. W. H.—received.

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Peter Simon Halket, whose name suggests the "sinful" disciple who was chosen to be the rock on which the Church of Christ was to be built, is the son of a poor English widow, has gone to seek his fortunes in Mashonaland, and has had his full share in the rough tasks and coarse pastimes of those in the employ of the new masters of the country. One long night, which may be dated some three or four months ago, he passes on the veld, waiting for the dawn to give him an opportunity of rejoining the comrades from whom he has got astray. Without food and with very little Cape brandy left in his flask, he tries to warm himself and to keep himself awake by crouching over a fire he has lighted on a koppje. He is not addicted to thinking, but to-night he thinks much. He recalls his childish life, its simple pleasures, and the petty faults for which his mother tenderly reproved him. He broods over his mother's patience and poverty, and longs for the time when, his term of service as a trooper being over, and the grant of land with which it is to be partly paid for being obtained, he will have a chance of acquiring the wealth that is to make both him and her happy. As soon as he gets his land he will start a syndicate :—

"Peter Halket was not very clear as to how it ought to be started ; but he felt certain that he and some other men would have to take shares. They would not have to pay for them. And then they would get some big man in London to take shares. He need not pay for them ; they would give them to him ; and then the company would be floated. No one would have to pay anything ; it was just the name—'The Peter Halket Gold Mining Company, Limited.' It would float in London ; and people there who didn't know the country would buy the shares ; *they* would have to give ready money for them, of course ; perhaps fifteen pounds a share when they were up !—Peter Halket's eyes blinked as he looked into the fire.—And then, when the market was up, he, Peter Halket, would sell out all his shares. If he gave himself only six thousand and sold them each for ten pounds, then he, Peter Halket, would have sixty thousand pounds ! And then he would start another company, and another."

Further projects and other thoughts jostle in the weary and half-famished trooper's mind, when suddenly a stranger, who, on being questioned, says that he is "a Jew of Palestine," appears, and asks leave to sit beside him. Converse between these two occupies half the volume. At first it is the trooper who does nearly all the talking. Partly to entertain his mysterious visitor, partly under an attraction that grows steadily upon him, he gives some account of his experiences in Mashonaland, his treatment of his nigger wives and the other niggers whom he helped to hunt down, and so forth. But all the trooper tells seems to have been known to the stranger already, and everything else. Then

"'Peter Simon Halket,' said the stranger suddenly—Peter started ; he had not told him his second name—'if it should come to pass that you should obtain those lands you have desired, and you should obtain black men to labour on them and make to yourself great wealth ; or should you create that company'—Peter started—'and fools should buy from you, so that you became the richest man in the land ; and if you should take to yourself wide lands, and raise to yourself great palaces, so that princes and great men of earth crept up to you and laid their hands against yours, so that you might slip gold into them—what would it profit you ?' 'Profit !' Peter Halket stared : 'Why, it would profit everything. What makes Beit and Rhodes and Barnato so great ? If you 've got eight millions—' 'Peter Simon Halket, which of those souls you have seen on earth is to you greatest ?' said the stranger, 'Which soul is to you fairest ?' 'Ah,' said Peter, 'but we weren't talking of souls at all ; we were talking of money. Of course if it comes to souls, my mother 's the best person I 've ever seen. But what does it help her ? She 's got to stand washing clothes for those stuck-up nincompoops of fine ladies ! Wait till I 've got money ! It 'll be somebody else then, who—'"

It is now the stranger's turn to speak, and in the trooper he has an awed listener. He shows the cruelty of persecuting the natives, of robbing them of their lands and lives. He denounces the great men who have taken the lead in bringing this evil about ; he blames as partners in the guilt all the smaller folk who tolerate it and hope to gain by it. He speaks chiefly in parables or fables. One of these is about a preacher who dared to preach righteousness, and thereby lost his whole congregation, but received his heaviest blow through the reproaches of his wife. Another is about two friendly beasts (by whom we are, presumably, to understand the English and the Dutch parties in South Africa) who were brought into deadly combat by the treacherous action of malignant birds. Another opens thus :—

"There was a streamlet once : it burst forth from beneath the snow on a mountain's crown ; and the snow made a cove over it. It ran on pure and blue and clear as the sky above it, and the banks of snow made its cradle. Then it came to a spot where the snow ended ; and two ways lay before it by which it might journey ; one, on the mountain ridges, past rocks and stones, and down long sunlit slopes to the sea ; and the other, down a chasm. And the stream hesitated : it twirled and purled, and went this way and went that. It *might* have been, that it would have forced its way past rocks and ridges and along mountain slopes, and made a path for itself where no path had been ; the banks would have grown green, and the mountain daisy would have grown beside it ; and all night the stars would have looked at their faces in it ; and down the long sunny slopes the sun would have played on it by day ; and the wood dove would have built her nest in the trees beside it ; and singing, singing, always singing, it would have made its way at last to the great sea, whose far-off call all waters hear."

But the streamlet, taking the wrong course, leaped into the abyss.

"The rocks closed over it. Nine hundred fathoms deep, in a still, dark pool it lay. The green lichen hung from the rocks. No sunlight came there, and the stars could not look down at night. The pool lay still and silent. Then, because it was alive and could not rest, it gathered its strength together, through fallen earth and broken débris it oozed its way silently on ; and it crept out in a deep valley ; the mountains closed it around. And the streamlet laughed to itself, 'Ha, ha ! I shall make a great lake here ; a sea !' And it oozed, and it oozed, and it filled half the plain. But no lake came—only a great marsh—because there was no way outwards, and the water rotted. The grass died out along its edges ; and the trees dropped their leaves and rotted in the water ; and the wood dove who had built her nest there flew up to the mountains, because her young ones died. And the toads sat on the stones and dropped their spittle in the water ; and the reeds were yellow that grew along the edge. And at night, a heavy, white fog gathered over the water, so that the stars could not see through it ; and by day a fine white mist hung over it, and the sunbeams could not play on it. And no man knew that once the marsh had leapt forth clear and blue from under a hood of snow on the mountain's top : aye, and that the turning of one stone might have caused that it had run on and on, and mingled its song with the sea's song for ever."

By such discourse the trooper's eyes are opened and his heart is softened. "I would like to be one of your men," he says to the stranger, who told him that he also had a "company"; "I am tired of belonging to the Chartered Company." But Halket pleads inability to convey any of

the weighty messages which are proposed to him, to the people of England and of Cape Colony, and to "one man," evidently Mr. Cecil Rhodes, adding to his other reasonable excuses, "In truth, the message is so long I could not well remember it." At length

"the stranger looked down at him, and placed his hand gently on his head. 'Peter Simon Halket,' he said, 'a harder task I give you than any which has been laid upon you. In that small spot where alone on earth your will rules, bring there into being the kingdom to-day. Love your enemies; do good to them that hate you. Walk ever forward, looking not to the right hand or the left. Heed not what men shall say of you. Succour the oppressed; deliver the captive. If thine enemy hunger, feed him; if he is athirst give him drink.' A curious warmth and gladness stole over Peter Halket as he knelt; it was as, when a little child, his mother folded him to her: he saw nothing more about him but a soft bright light. Yet in it he heard a voice cry, 'Because thou hast loved mercy—and hated oppression—' When Trooper Peter Halket raised himself, he saw the figure of the stranger passing from him. He cried, 'My Master, let me go with you.' But the figure did not turn. And, as it passed into the darkness, it seemed to Peter Halket that the form grew larger and larger: and as it descended the further side of the koppje it seemed that for one instant he still saw the head with a pale, white light upon it: then it vanished."

How much of hallucination, and how much of supernaturalism, Mrs. Schreiner wishes to be assumed in the night's startling experiences which make up three-fourths of her volume, it would be hard to say. This experiment in the writing of a modern gospel, or in supplementing the old Gospel with a new chapter, and supplying it with a new gloss, is more ambitious than anything of the sort hitherto attempted by her. Perfection in a piece of work so daring was unattainable; that she has succeeded so far in handling such difficult material, in blending the boldest idealism with the most matter-of-fact realism, is surprising and gratifying. The pathos of her sketch, and the skill and delicacy with which she has drawn her outlines and filled them in, are notable; the signs of bathos and clumsiness are few.

There is a short and apt sequel to the story of Peter Halket's conversion to Mrs. Schreiner's view of nineteenth century Christianity and Christian duty. A few days after his lonely—or all but lonely—night on the veld, when he is again with his rough companions, and when he has not many hours to wait for the end of his service as a trooper and the promised grant of land which he has earned by so much ignorant and degrading self-sacrifice, his newly acquired religion is put to the test. Already he has shown himself to be a changed man. As one of his fellow troopers explains to another:—

"He 's never been quite right since that time he got lost and spent the night out on the koppje. When we found him in the morning he was in a kind of dead sleep; we couldn't wake him; yet it wasn't cold enough for him to have been frozen. He 's never been the same man since; queer, you know; giving his rations away to the coloured boys, and letting the other fellows have his dot of brandy at night; and keeping himself sort of apart to himself, you know. The other fellows think he 's got a touch of fever on, caught wandering about in the long grass that day. But I don't think it 's that; I think it 's being alone in the veld that 's got hold of him. Man, have you ever been out like that, alone in the veld, night and day, and not a soul to speak to? I have; and I tell you, if I 'd been left there three days longer I 'd have gone mad or turned religious. Man, it 's the nights, with the stars up above you, and the dead still all around. And you think, and think, and think! You remember all kinds of things you 've never thought of for years and years. I used to talk to myself at last, and make believe it was another man. I was out seven days: and he was only out one night. But I think it 's the loneliness that got hold of him. Man, those stars are awful; and that stillness that comes toward morning!"

On the eventful day Halket has quarrelled with his captain about the treatment of a starving native, who has been caught and tied up to a tree as a spy, waiting to be shot next morning. He dares to talk "pure, unmitigated Exeter Hall" to the captain, urging that "all men were brothers, and God loved a black man as well as a white," and so forth. The scene is described in detail by one trooper, a hardened colonial, to another, a fresh arrival from England:—

"And then he says—'If you let me take him up to Lo Magundis, sir, I 'm not afraid; and I 'll tell the people there that it 's not their land and their women that we want, it 's them to be our brothers and love us. If you 'll only let me go, sir, I 'll go and make peace; give the man to me, sir!' The Colonial shook with laughter. 'What did the Captain say?' asked the Englishman. 'The Captain; well, you know the smallest thing sets him off swearing all round the world; but he just stood there with his arms hanging down at each side of him, and his eyes staring, and his face getting redder and redder: and all he could say was, "My Gawd! my Gawd!" I thought he 'd burst. And Halket stood there looking straight in front of him, as though he didn't see a soul of us all there.'"

The tragic ending of the quarrel the reader may be left to ascertain from Mrs. Schreiner's closing pages. It is the most touching episode in a book as conspicuous for its dramatic force and artistic construction as for the impressive moral it is intended to convey.

English Schools at the Reformation, 1546–8. By Arthur F. Leach. (Constable & Co.)

The returns of the Commissioners under the Chantries Acts of 37 Henry VIII. and 1 Edward VI. have been printed for Yorkshire, Lancashire, and Somerset, and from what has already appeared it was clear that in these records were buried the secrets of the sufferings under the Reformation of all those schools which were maintained out of endowments attached to guilds, chantries, or stipendiary priests. That the number of such schools was far larger than has hitherto been supposed Mr. Leach made known in an article on 'Edward VI.: Spoiler of Schools,' which appeared in the *Contemporary Review*, in 1892. The results then foreshadowed are in the main established by the extracts from the chantry certificates which make up this volume. The idea of bringing together all those entries in the returns which deal with schools was a good one, for the schools fail to receive due prominence where the chantry certificates are printed *in extenso*. Unfortunately selection leads to the exclusion of a mass of important data concerning population, and of many other records of great interest to the social, local, and economic historian, which will have ultimately to be collected. Also there is always the risk that important entries concerning schools have been overlooked. Among the returns here quoted, those of the Commissioners in the West Country are the most interesting, and at times they wax even eloquent. The example of Ledbury may be cited as a specimen. First, the number of communicants, "houseling people," is entered as 640. The stipendiary priest, aged fifty-four, is a man of good conversation, and daily occupied in teaching children grammar, and he ekes out his living with the little rewards of the friends of the scholars. The town of Ledbury, a poor place, finds the school a source of gain, for the scholars have been lodged and boarded in the town, and the country round about has profited by selling victuals there. The poor inhabitants humbly beg that the said school may still be kept, "a charitable deed, if so it may please His Highness." A half-free school is thus defined:—

"that is to say, taking of scholars learning grammar 8*d.* the quarter, and of others learning to read, 4*d.* the quarter."

But there is matter on every page which lends itself to quotation.

As to the importance of that part of the material which is here for the first time printed there cannot be two opinions, and there is no doubt that the introduction on "English Schools at the Reformation" will serve to correct some popular errors. It is unfortunate, however, that the tone which the author has chosen to adopt in speaking of the work of his distinguished predecessors and contemporaries is generally ungracious, and sometimes violent. Even if their statements are as faulty as he would have us believe, after all it is as natural to be guided by the works of previous writers, in the absence of handy original authority, as it is human to err. Mr. Leach escapes the one frailty by the nature of his undertaking, which is to explore the originals, but his knowledge is not so great as to protect him from the other. Certainly he follows no previous authority in calling Henry, the brother of Stephen, uncle of Henry II.; nor when he states that schoolboys were reading "Valla and other ancient Latin authors." It is, perhaps, not his own invention that secular canons were "ordinary clergymen who, like the canons of our cathedrals now, married and gave in marriage." We do not know by what law these persons were exempted from the canons which attempted to enforce sacerdotal celibacy. Again, we do not know on what authority Fox is called head master of Stratford-on-Avon Grammar School. Mr Leach's allegiance to previous authority on the question of the purchasing power of money is wavering. First it is stated to have been from twelve- to twenty-fold; subsequently the equations are based on the supposition that twenty-fold, which is now generally acknowledged to be too high an estimate, is correct.

Doubtless there has been some hasty generalization on the subject of the good

work done for grammar schools under Edward VI., but does the generalization "Edward VI.: Spoiler of Schools," here repeated as the title of a chapter, bring us any nearer to the truth? On Mr. Leach's own showing it is unjust. The small part which Edward personally could take in the matter is one of the points on which Mr. Leach dwells in exposing the errors of others. Another is that the Chantries Act of 1 Edward VI., had it been executed in accordance with its design, bid fair on the whole "not to harm the schools." The verdict finally pronounced is no more severe than that the statesmen of Edward VI.'s reign missed a great opportunity. There is no reason to suppose that the exchange of landed endowment for a fixed stipend, which did so much in the end to impoverish schools, was deliberately planned to obtain this result.

Mr. Leach's aim seems to be at all costs to catch attention by a startling declaration. Because Edward and Somerset and the monks have had more than their fair share of acknowledgment for their zeal in the cause of education, henceforth we must believe that they showed no zeal at all, that Edward robbed schools, that Dudley, not Somerset, deserves some little credit, and as for the monasteries, "certain it is that at the period with which we are concerned, monks had little to do with general education and less with learning." Bridgwater gains no credit for maintaining and educating thirteen poor boys, because the priory was merely in the position of a trustee, as the endowment came, not out of the general revenues, but out of rectories appropriated to the priory on that condition. Extend this principle, and the monasteries have little to do with feeding and clothing their own monks; they merely hold lands in trust on that condition. In several of the certificates the schoolmaster is stated to be in receipt of a pension out of the possessions of a late monastery, which may mean that many monks took to teaching after the dissolution, or may point to an earlier connexion between the school and the monastery. Mr. Leach questions whether any schoolmaster can be named who was at the same time a monk, yet he himself quotes the stipulation at Manchester School in 1525 that the master "be a single man, priest or not priest, so that he be no religious man," which would indicate that the founder desired to avoid the danger of having a monk as schoolmaster.

The tone of the introduction is throughout not that of the historian who weighs his judgments, but that of the ready writer. The depth of Mr. Leach's historic insight may be measured by a passage in which he describes the tenth century revival of monasticism: England was "seized with a craze, like that under which the Eastern world had long lain, for celibacy, fastings, floggings, and other forms of self-torture of the same kind as, and perhaps not very much less in degree than, the fanatical performances of Indian fakirs now."

Early Essays by John Stuart Mill. Selected from the Original Sources by J. W. M. Gibbs. (Bell & Sons.)

These selections include the whole of Mill's small volume issued in 1844 and now out of print, entitled 'Essays on some Unsettled Questions in Political Economy,' together with a number of contributions to periodicals between 1829 and the date of the 'Essays.' Of these some were included in 'Dissertations and Discussions.' There have been added the reviews of Tennyson's early poems and of Carlyle's 'French Revolution,' neither of which was republished by Mill himself. The essays included in 'Dissertations and Discussions,' now also out of print, Mr. Gibbs has reprinted from the original versions, the passages that Mill omitted in his reprint being placed within brackets. As appendices there are given 'Remarks on Bentham's Philosophy, by E. L. Bulwer-Lytton and J. S. Mill' (published in a book of sketches called 'England and the English,' 1833), and Mill's letter to the *Edinburgh Review* (1844) on Bowring's 'Life of Bentham.'

The collection is decidedly interesting, but the propriety of restoring passages from the original versions in the case of essays deliberately revised for publication by the author is more than doubtful. The passages restored are sometimes mere references to the aims of the periodical in which the essays appeared; sometimes they are what Mill evidently thought over-hasty expressions of opinion. A passage on Hume that had been left out of the republished article on Bentham will, however, be read with interest. Hume is there called "the prince of *dilettanti*," and it is remarked that his "absolute scepticism in speculation very naturally brought him round to Toryism in practice."

Of the essays on political economy the last ('On the Definition of Political Economy and its Method') was well worth reprinting, but we are not sure about the first four. They will interest professed students of economics, but they are rather technical, and have not the general interest which is common to all the other essays in the volume. The remaining essays are on 'Corporation and Church Property,' 'What is Poetry?' 'The Two Kinds of Poetry,' and 'Democracy and Government' (in the appendix). All these deserved republication, both for their own sakes and as affording indications of the ideas —especially political—that Mill was afterwards to develope in more systematic form. In the essay on the 'Definition of Political Economy' the reader finds the general view afterwards set forth in the 'Logic'—that the peculiar character of political economy is due to its being at once an "abstract" science, dealing with hypothetical results of tendencies that never act alone, and a "moral" science, dealing with actions considered as proceeding from motives. Mill is here also striving to find a name for the science that has since been called sociology. He suggests "speculative politics" as less open to objection than anything else, though not quite satisfactory. Political economy, he says, is "not the science of speculative politics, but a branch of that science."

Since Mill is often wrongly regarded as an unqualified adherent of *laissez faire*, it is interesting to quote a criticism on Turgot in the article entitled 'Corporation and Church Property.' A protest is there made against the opinion of Turgot and the French philosophers of his time that foundations and endowments are necessarily useless or pernicious. Mill's comment is that they "seem to have conceived the perfection of political society to be reached, if man could but be compelled to abstain from injuring man." In the same essay of 1833 we already find Mill's characteristic view about minorities, and the peculiar importance of securing for them means of expression in a democracy. The disapprobation of the Government, when the constitution is popular, "means the disapprobation of the majority; and where the opinion of the majority gives the law, there, above all, it is eminently the interest of the majority that minorities should have fair play." Another idea afterwards made prominent in the 'Liberty' is to be found in a note appended to the article on 'The Two Kinds of Poetry,' where Mill remarks that "the present as often goes amiss for lack of what time and change have deprived us of, as of what they have yet to bring." And in the article on Bentham there is to be found already a very strong protest against the "despotism of Public Opinion," too little guarded against, as Mill thought, in Bentham's political philosophy.

The reviews of Tennyson and Carlyle will both be read with interest now they are revived; but of the two the former has the more permanent interest. It is noteworthy both for its enthusiasm and for its reference at the end to what Mill evidently thought the weak points of the poet's early work. After remarking on a certain inequality of thinking power to poetic endowment, he goes on to say that while Tennyson's power of painting a picture was almost perfect from the beginning, "his powers of versification are not yet of the highest order." Whatever may now be thought of these criticisms, it cannot be said that Mill falls under the condemnation pronounced against those who in poetry think differently from the poets; for criticisms very like these have since been passed on Tennyson by two of the chief among his poetic contemporaries.

The editorial notes occasionally appended to the articles are useful, but in one case we observe an error. At p. 241 there occurs the remark that Robert Montgomery was the author of 'The Omnipresence of the Deity,' and that this book, "published in 1828, reached twelve editions in as many months. His 'Satan' was afterwards very much cut up by Macaulay in the *Edinburgh Review*." It was, of course, the first of the two poems that was "cut up by Macaulay"; 'Satan' is only just referred to at the end of his article. There is also a mistake in the editor's preface where he speaks of the 'Essays on some Unsettled Questions in Political Economy' as the first book Mill published. The essays were, indeed, all written earlier than the 'Logic'; but while they were not published till 1844 (the date given), the 'Logic' was published in 1843. The 'Logic' seems to have been the first book Mill published as author, and not as editor.

Jewish Life in the Middle Ages. By Israel Abrahams. (Macmillan & Co.)

In this the first volume of "The Jewish Library," edited by Mr. Joseph Jacobs, Mr. Abrahams tries to put together a picture of Jewish social life in the Middle Ages, or rather from the tenth to the eighteenth century. This study, as Mr. Abrahams says, is not quite original, but rather eclectic, as he thus states at the beginning of his short preface:—

"Though I have everywhere referred to the works from which I have derived incidental facts, or from which I have borrowed quotations, there are three writers to whom I should like to express my more general indebtedness. The works of Dr. M. Güdemann, Dr. A. Berliner, and Mr. Joseph Jacobs have been of constant service to me. One thing I have done to justify my frequent use of their works. I have verified their quotations wherever possible. Indeed I honestly believe that not five in a hundred of the many citations made in the course of the following pages have been set down without reference to the original sources. Moreover, a large proportion of my quotations, and almost all my citations from 'Responsa,' have been made at first hand."

Since the appearance of Mr. Abrahams's book the first volume of the history of the Jews in Rome by Dr. Vogelstein has appeared. Dr. Güdemann arranges his highly valuable work ('Geschichte des Erziehungswesen und der Cultur der abendländischen Juden während des Mittelalters und der neuen Zeit,' 3 vols., 1883–1888) according to countries; Mr. Abrahams classifies his observations according to subjects. Thus, after his introductory chapter, he begins to treat of the synagogue, which was the centre of Jewish life, of the institution of the Ghetto, of the home life and social morality, of the various occupations, of the amusements, of the personal relations between Jews and Christians. Most of the documents in these parts Mr. Abrahams adduces from the immense literature of the 'Responsa,' without having exhausted the matter. Mr. Abrahams has done what he could in making the best of the information found in the rabbinical compendium of 'Responsa,' but much, and perhaps more than he acquired, escaped him, since he had no opportunity of searching in MSS. or in rare editions. To give an example, a book by Abraham of Rothenburg, 'Sinai,' may be mentioned, containing interesting information concerning usages in religious matters, the MS. of which is to be found in the Jews' College, London. Important additions to Mr. Abrahams's predecessors who worked on the same subject are the details brought to light in the volumes issued in connexion with the Anglo-Jewish Historical Exhibition, which took place after the publication of Dr. Güdemann's work. The part which treats of the mediæval schools will be read with considerable pleasure; it will be seen that the Jews in all parts of the world took an interest in all branches of science, as far as the study was allowed. They wrote also in the various vernacular dialects of the countries in which they lived, besides the traditional Aramaic. Here our author fetches from far what lies near. He quotes, for instance, 'Responsa' for showing that the prophetical lesson for the Day of Atonement—the Book of Jonah—was read in Greek in those localities where Greek was the language ordinarily in use. A prayer book containing this Greek text in Hebrew characters is to be found in the Bodleian Library, and another copy is in the University Library at Bologna. And this is mentioned in the *Jewish Quarterly Review*, of which Mr. Abrahams is the editor. A similar instance of omission may be detected when he speaks of the Provençal vernacular. There is no mention of the Provençal romance concerning the history of Esther composed by Crescas of Caylar (fourteenth century), a fragment of which was edited from a Hebrew MS. in the possession of the Chief Rabbi in London, and published in *Romania*, vol. xxix. Important omissions of the kind occur elsewhere. It is only necessary to mention the astronomical instrument made by the famous Levi ben Gershom, of Bagnols, which helped to the discovery of America, and is fully described in Renan's article in the 'Histoire Littéraire de la France,' tome xxxi. p. 622, *sqq.*, quoted in other pages of Mr. Abrahams's book. Concerning the praise and blame of women reference ought to have been made to the many pages touching on the subject in the periodical *Isr. Letterbode*. All these omissions are pointed out only for the sake of rendering more complete a second edition of our author's interesting book, which there can be little doubt will appear. Many second-hand quotations will then probably be suppressed, and originals will take their places. We hope also that the 'Responsa,' which are so difficult to consult, may be replaced by references to modern books. The two indexes, viz., 1, Hebrew authorities; 2, general index, are most carefully elaborated.

Domesday Book and Beyond. By F. W. Maitland. (Cambridge, University Press.)

The advent of a new book from the pen of Prof. Maitland is always an event of importance in the world of law and history. It is also, happily, a frequent one. As one of that small — that painfully small—band of original explorers who are striving to lighten the darkness that surrounds the infancy of England, he stands out in striking contrast to a school which finds its sphere in a ceaseless flow of compilations, a school against which, in these columns, a protest has frequently been raised. It is the work of such men as Prof. Maitland that saves in continental eyes the credit of our historical scholarship, which but for them, it is to be feared, would rank low indeed. Nor, it may be said, in France or Germany would the precious time and toil of a scholar so eminent and so brilliant have had to be wasted in what he here terms the "repulsive work" of counting hides. It is simply deplorable to think of the work such men could achieve if the heavy and almost mechanical labour of preparing for them the facts and figures were done, as it could be, in advance by those minor investigators whose work so sadly needs to be organized, or those who, in competing school-books, purvey ancient knowledge.

The "three essays in the early history of England" which constitute the sub-title of this work are respectively devoted to "Domesday Book," "England before the Conquest," and "The Hide." On each of them much might be said. While keeping before him, as prominently as befits a "professor of the laws of England," the "land-law" of the eleventh century, while treating "mainly of the things of the law, of legal ideas and legal forms," the author sees clearly enough that it is in the finance, not in the law, to be found in the pages of Domesday Book that students must seek the key to many mysteries, not only of the eleventh century, but of those preceding. He strikes at the outset the right note by insisting that Domesday is "a geld-book." From this axiom he advances to the corollary that the distinction it draws between various classes of men or classes of tenements is somehow or other connected with the "geld," and thence to two important conclusions. First, the *villanus* is the man whose lord is responsible for the geld: the *sochemannus* is responsible for his own. A new terminology was necessitated by a new, a financial distinction, hence the term *villanus*, which merely rendered *tûnesman*. The second conclusion is a more striking one. What is the *manerium* of Domesday? "A manor is a house against which geld is charged." This view, we believe, is quite original: it is of brilliant simplicity, and it is likely to be true. The reader is then shown how the influence of the "geld" acted both directly and indirectly in the depression of that class which represented the old ceorls, the free cultivators. Heavier, perhaps, than has been generally realized, it was capable, we are told, of transmuting the face of society by the strain its payment would inflict on the small holders; while, indirectly, the new classification which it introduced, as above, tended to depress the tenure of those whose lord paid it for them.

The trend, it will be seen, of this argument is in the same direction as that of Prof. Vinogradoff. It points to the Norman Conquest as a catastrophe, or perhaps we should say a catastrophic stage in the "depression" of a free peasantry. Domesday, it is urged, actually records a long step in the downward course since the day when Edward was "quick and dead"; and that course had begun long before. It is difficult for the student of the great record to free himself from the influence of environment. Mr. Seebohm had ever before him "the classic fields of Hitchin"; Prof. Maitland is clearly influenced by the Cambridgeshire evidence in general and that of Orwell in particular. Yet the latter, it is fair to add, is keenly alive to this danger: he strives to keep his outlook wide. Still, the sokemen of Cambridgeshire and the East afford him his strongest evidence. He is not content, however, with working backwards from Domesday. Land-books in hand, he works downwards. He starts from the very earliest evidence, and shows to his readers kings granting to the churches vast tracts of land. What, asks the author, did they grant? May they not, in fact, have merely conveyed their royal rights over land held by free cultivators? Was it not a mere "superiority" that they gave? And if we accept this view, "shall we not be believing that so far as English history can be carried there is no age before 'feudalism'?" It is a daring conception: one calls a halt. But Prof. Maitland, pushing on, discovers in the action of the churches,

both as grantees and as tithe-owners, a fateful engine of depression, supplemented later by the geld. Need one add that in all this he is in collision with Mr. Seebohm? He always, indeed, has his "fenders" out; but a collision there must be. And so for a Roman villa as the origin of the later manor is substituted the original settlement consisting of a few free land-owning ceorls, who were not, however, without slaves.

Mr. Seebohm, so far as England is concerned, has held an almost Athanasian position; but his many critics are agreed in admitting the extreme ability of his work. It is probable that Prof. Maitland's criticism is the most formidable it has yet encountered; for the authorities on which it relies are here severely handled. The equation of the English and the Roman "villa," which always struck us as weak and hazardous, is not only seriously assailed in these pages, but prettily satirized in one of those rare touches of sarcasm which the author allows himself in this volume: "And so England is full of villas which are Roman and satraps who, no doubt, are Persian."

But another and important line of attack is opened up by Prof. Maitland. Mr. Round had urged that the famous "virgate," Mr. Seebohm's sheet-anchor, was only a secondary term, "a term of relation," and that "the original unit" must, therefore, be the hide. The professor accepts and insists upon this view. In language irresistibly suggestive of Gulliver, he divides historians into the parties of the "big" and the "little" hide: "our whole conception of early English history depends on the choice we make." Why? Because, to express it as briefly as possible, a "big" hide of 120 arable acres would be the holding of a free landowner; the "little" hide of a quarter its size would be, and is recognized as, the typical servile holding. Such, if right, are the "important results" at which Mr. Round hinted. The author finally asserts confidently that the fiscal hide of Domesday contained 120 (fiscal) acres, that its conception was derived from an original areal hide of 120 arable acres, but that the ploughland of Domesday must, for the present, remain undetermined. He definitely advances the theory that the hidage assessed on a district was connected with the value of its land, and he vigorously criticizes the evidence of 'Fleta' as to ploughlands of 160 and 180 acres, overlooking, perhaps, the Rochester evidence as to ploughlands of 180 arable acres.

In this brief summary we have endeavoured to explain some of the chief points in these notable essays. The book, however, is one that needs to be closely studied, to be grappled with. The modern Domesday student dances upon giddy heights; but surely only a Cambridge man could attain such a pinnacle as this:—

"A certain sub-district has $\frac{x}{a}$ hides thrown upon it; a sub-sub-district has $\frac{x}{ab}$; but this apportionment is obtained by combining a proposition about value with the partitionment of the y teamlands. The sub-sub-district has $\frac{x}{ab}$ hides, because $\frac{y}{cd}$ teamlands fall to its share," &c.

It may be, as Prof. Maitland assures his readers, "very pretty"; but to the average man it is distinctly chastening.

We would gladly dwell on the author's brilliant and ingenious argument — suggested, apparently, by Keutgen's work—as to the origin of the English "borough." Advancing here from the position that its true characteristic is found in its "tenurial heterogeneity," he finds in the peculiar position it occupies on the pages of Domesday Book evidence of its origin and status. And he shows us further how a document which he terms "the Burghal Hidage" reveals a whole system of local military defence. This and the similar "County Hidage" will henceforth be deemed of high importance for the study of our ancient institutions. Attention may specially be drawn to the Worcestershire evidence as eminently clear and satisfactory. There are points, no doubt, in the author's conclusions which are open to some question; and in a few, a very few, cases he may possibly be mistaken; but it is at least safe to say that Domesday students owe him a real debt of gratitude for his perfect and scrupulous candour. With him they are absolutely safe from that fitting of facts to theory which has led so many a scholar cruelly and wantonly astray. The author can "revere" even those who have done their successors this wrong. His charity is great.

There are times when the play of humour sparkles even in these pages; but it cannot be denied that the Downing Professor has here laid on men a task, like William's geld, "exceeding stiff." Yet he also, like the great Conqueror, is winning for himself a realm—a realm carved out of the darkness which, almost alone, he has explored. He is planting the standard of knowledge ever further and further in advance, and he sees, in vision, its triumphs in the hands of those who are to come; for the words with which he closes his volume are words of hope.

Occasional Papers. By the late R. W. Church. 2 vols. (Macmillan & Co.)

The republication of articles on subjects of current interest, originally written for daily or weekly papers, is in most cases a somewhat risky experiment. There are not many writers whose reputation can bear close contact with judgments often expressed in a hurry, and on the spur of the moment, during a period of forty years or more, "loose cards, flung daily down, and not the same way twice." It is a great testimony to the sincerity and even balance of the late Dean Church's mind that in passing through these papers, which cover a period of some forty-five years of his life, and are not arranged in chronological order, the reader is nowhere startled by discrepancies or dislocations, whether in the matter of judgments or in the mode in which they are expressed. The only possible exception that we can recall is the first paper here printed—the first also, as it happens, in order of date. It is a review of Carlyle's 'Cromwell,' written for the *Guardian* when the writer was thirty years old. In this one notices, perhaps, a slightly more pugnacious tone than Church seems ever to have again adopted, as well as now and then a curious echo of Carlyle's own style, as unlike as possible to the limpid and equable flow characteristic of all the rest of the reviewer's work. After this it would be difficult by purely internal evidence to assign any piece to any particular period of the writer's life. The maturity of the earlier articles is matched by the freshness of the later ones.

This harmony of the mind with itself is given to but few men, and to hardly any whose convictions on some of the subjects which divide mankind most deeply are as strong as Church's were. When it does exist, it is as the result of a happy combination of qualities. A keen intellect is compatible with much party spirit of the worst kind, a conciliatory temper with bovine stolidity. The intelligence which, while detecting the gaps in an adversary's armour, is sufficiently under restraint to touch them with weapons that leave no smart, is a rare phenomenon; but, when recognized, it commands both respect and affection. One so keen to note the defects of his fellow men as Mark Pattison could find nothing but "moral beauty" in Church, even at a moment when Church had won the fellowship which he himself was bent on obtaining.

The criticisms of a man like this on current subjects of discussion, particularly in his own sphere of thought, are undoubtedly worth preserving; but those here printed deal too largely with ecclesiastical and theological matters to allow of their being dealt with at all fully in these columns. Where politics and theology meet, as in the matter of the Court of Final Appeal, Church is thoroughly on his own ground. The "two clever young men of strong bias and manifest indisposition to respect or attend to, or even to be patient with, any aspect of the subject but their own," who in 1865 edited a 'Collection of the Judgments of the Judicial Committee,' would probably appreciate by this time his reminder that they were handling a two-edged weapon:—

"Those who talk about the Supremacy ought to remember what the Supremacy pretended to be. It was over *all* causes and *all* persons, civil as well as ecclesiastical. It held good certainly in theory, and to a great extent in practice, against the temporalty as much as against the spiritualty. Why are we to invoke the Supremacy as then understood, in a question about courts of spiritual appeals, and not in questions about other courts and other powers in the nation? If the Supremacy, claimed and exercised as Henry claimed and exercised it, is good against the Church, it is good against many other things besides."

Church's serenity was probably reinforced by his historical sense. He could see the analogies of current events with those of the past, until he was able to stand no less outside of the present and regard it no less dispassionately than any student of history would do when regarding events which he cannot have had any hand in shaping. In a short article headed 'The New Court'—"his last utterance," says his daughter, "on any distinctively Church question"—he deals with "the claim maintained" (and sustained) "by the Archbishop.....to cite, try, and sentence one of his suffragans." Not unnaturally he finds it "undoubtedly what is called in slang language 'a large order.'" (The slang is good Aristotle, by the way.) He is not quite clear as to the

ultimate origin of the "great jurisdiction" claimed, not quite easy as to the possibilities which the success of the claim may involve. But the chief interest of "the present proceedings" is "that they illustrate.....the way in which great spiritual prerogatives grew up in the Church."

"Time after time the necessity arose of some arbiter among those who were themselves arbiters, rulers, judges. Time after time this necessity forced those in the front rank into this position, as being the only persons who could be allowed to take it, and so Archbishops, Metropolitans, Primates appeared, to preside at assemblies, to be the mouthpiece of a general sentiment, to decide between high authorities, to be the centre of appeals. The Papacy itself at its first beginning had no other origin. It interfered because it was asked to interfere; it judged because there was no one else to judge."

This is the application to current events of the historical way of looking at things; but Church had the converse faculty of bringing past history and the actors in it into a "common denominator," so to speak, with the events and the men of modern experience, a faculty perhaps more common in historians pure and simple than in theologians. Take this, from a criticism of his predecessor Dean Milman's 'Essays,' published after the writer's death: essays which, as he says, "give life and order and consecutiveness to what are to most of us the rather dry bones of Ranke":—

"We would almost venture to say that if the truth had been better and more generally known in England about the modern religious history of the Roman Church, if the Popes had been known to us as Ranke has shown them, as men, often interesting men, with their human good and evil, instead of as vague general impersonations of some ill-defined, but shocking wickedness, we should not have had so much stupid fanaticism about Popery, but neither could the dream have arisen and taken root in intelligent minds that at Rome there was a divine and supernatural system, different from all earthly ruling and statesmanship in its purity of purpose and its heavenly wisdom, which made the communion which it governed an exception to all the ordinary rules of experience. If people had duly learned that the Popes of Rome were, as statesmen, not very different from the lay statesmen with whom they contended or allied themselves, and, as ecclesiastical authorities, not worse than the great ecclesiastical authorities of the same period in England or Scotland, it would not have been so easy to fly round to the opposite extravagance, that they are something infinitely better, and belonging to a different order of things."

When one comes to think of it, the audacity of this almost takes one's breath away. "Scarlet Women, if you like, but not 'single men in barracks, most uncommonly like you'"; one can fancy the chorus of Gregories, Bonifaces, Innocents. Admirably as Church could expound Dante, this is hardly Dante's manner.

An interesting touch of personal character occurs at the end of a review of Mr. Morison's 'St. Bernard.' The writer evidently was himself one of those who in regard to that eminent saint feel a "jar between the unction of his writings and the distractions and the vigilant and all-embracing energy of his practical life." He concludes the summary of Bernard's character in these striking words:—

"He is a warning to all Christian explorers and expounders of truth.....not to be tempted, by the influence which their work in retirement has given them, into those entangling and difficult paths of public activity from which, when once a man has entered on them, it is hard to draw back, and in which it is so easy for the thinker, the divine, the teacher, to pass into the religious partisan, the religious manager and meddler and contriver, forgetting, at once in the purity and elevation of his purpose, and in the intoxication of success, the inherent snares and dangers of power in any human hands."

No wonder that, with these views, he should practically, if not formally, have refused the Primacy.

As has been said, there is hardly one of the papers now reprinted which does not deal with Church matters in one form or another; but the Dean wrote many political articles. The Eastern Question—which, after all, is not entirely devoid of an ecclesiastical element—interested him greatly; and he was familiar with Italian matters. It is to be hoped that Miss Church may see her way to compiling another volume, which will perhaps appeal to a somewhat wider public than the papers here reprinted.

AUSTRALIAN FICTION.

Too many have found West Australia to be a land of fiction; it remained for Mr. Hume Nisbet to show that it could be a region for romance, although its sandy plains seemed to afford little scope except for tragedies. Three-fourths of *The Swampers: a Romance of the Westralian Gold-Fields* (White & Co.), are filled with murders, burglaries, and hairbreadth escapes in New South Wales; comparatively little relates to West Australia. The scenes are, like most of Mr. Nisbet's, forcibly enough painted and of considerable interest; but none of his heroes or heroines presents a single good trait in their composition. We have had occasion to notice this imperfection in some of Mr. Nisbet's former works, and hope that in future he may try his hand at delineating a decently conducted person. It would seem that our author does not intend ever to revisit New South Wales.

Critics are prepared for surprises in Australia, but really the idea that Capt. Cook met with a phantom ship off the coast of Queensland, whose ghostly sailors were able to throw a material boomerang with an inscription on it in an extinct language, of which a translation could only be made in Germany, is too great a strain upon human credulity. Still less are readers likely to believe that the "Fishers of Moreton Bay" continue at intervals to appear. Australia is too practical and prosaic in its nature for any such nonsense. Mr. J. D. Hennessey, the author of *An Australian Bush Track* (Sampson Low & Co.), can write effectively enough, however. Dorna Stoneham's journey through the wilds is well described and with considerable humour. These are the best chapters in his book. Our fortunate explorer rivals Monte Cristo in the possession of gold and diamonds. He concludes by forming a limited liability company, which he floats in London, but he evidently is not at home in the City; he has no idea of the greed of the modern "promoter."

Mr. Nat Gould is already favourably known as a sporting writer. In *Town and Bush* (Routledge & Sons) he has given to his readers a series of amusing gossiping sketches not only of the turf, but of political, social, and domestic life, written in a good spirit with fairness and vigour. He is an enthusiast, but states his grounds for his views. We can cordially commend this little book; it is replete with useful information, and is too short.

There is considerable literary ability in the sketch of society and politics in Sydney entitled *The Sin of Angels*, by the author of 'A Vicar's Wife' (Methuen & Co.). The picture is clearly drawn from life, and is by no means calculated to please colonial susceptibilities. Under the guise of depicting the characters of a brother and sister (the one a labour member of the legislative assembly, the other an ambitious girl), the story carries the reader through a very detailed account of the life of to-day in New South Wales, and especially of its chief city. In itself the story is good, though not agreeable, and there is no little art in the telling of it. 'The Sin of Angels' will well repay perusal.

GENEALOGICAL LITERATURE.

The second instalment of *The Parish Registers of Dalston, Cumberland*, edited by the Rev. James Wilson, M.A. (Dalston, Beck), begins in 1679 and ends in 1812, when Rose's Act came into force and registers were placed under the control of Parliamentary law. We are glad to see the good work of printing all such records advancing, and hope that the time is not far distant when we shall be able to obtain any register we may happen to want in convenient book form. If only as a precaution against occasional carelessness in their custodians, of which many stories are told—not to speak of risks from damp or fire—this ought to be done. Rarely, however, have we met with parish registers less likely to be useful to genealogists, or so barren of antiquarian interest. Until Paley became vicar, indeed, all the entries seem to have been made by men bent on performing their task as quickly as possible, with the result that after one generation, or at most two, had passed away, these entries must have been absolutely worthless for purposes of identification. "Dorothy of John Atkinson of Dalston" or "Margaret of Richard Brown" tells us nothing but that some babies called Atkinson and Brown were baptized; and "John Simpson and Anne Hodgson" imperfectly informs us of a wedding. These persons were probably what one of the vicars styles "labourers in husbandry," who were never likely to be wanted as heirs to wealth; but what shall we say of "Ponsonby, son of——"? words which, as Tennyson has it, never found their "earthly close." Some of the vicars make no mention of the month and day of the month when a marriage or burial took place. Their spelling, too, was not on a high level, and yet when anything had to be registered that seemed to require a veil, they were always able to clothe their facts in Latin. Dalston showed the laxity of the period with regard to "carrying infants to church," *i. e.*, having them promptly baptized. Illegitimate, or, as the register calls them, "spurious" children seem to have been baptized much more quickly than legitimate. Even the vicars themselves do not always seem to have been in a hurry "to make Christians" of their children. Occasionally slighting mention is made of what Mr. Wilson speaks of as "that marriage scandal which used to be so prevalent in the Border counties and usually known as 'Gretna marriages.'" Between 1678 and 1696 there are, of course, the customary entries "buried in woollen." Mr. Wilson has performed his work as editor well and carefully, and the book has been printed satisfactorily by one of his parishioners.

Calendar of Close Rolls, 1327–1330. (Stationery Office.)—We have to praise, as before, this admirable Calendar, and to express our satisfaction at the fact of which the preface reminds us, that Mr. Stevenson, who is responsible for its text, has received from Oxford University a well-deserved honour. His note in the "Corrigenda" that "Ovemastmathefeld" preserves for us the Middle-English *uremeste* illustrates the keenness of his eye for philological matters. It must frankly be confessed that so many of the

"plums" on the rolls of these three years have already been printed in the 'Fœdera' that they can hardly be expected to add much to our general historical knowledge. But for local and family history their value, as usual, is great. One of the first acts of the new reign was to reduce the "ferm" of London and Middlesex from 400*l.* to the time-honoured 300*l.*; and we here find the concession made retrospective in favour of the late sheriffs. It should be noted, as the point is difficult, that neither James Butler, created Earl of Ormond in 1328, nor his father Edmund is styled Earl of Carrick in these pages. We select for special mention an entry in August, 1328, because it has an important bearing on a controversy waged in our columns some two years ago. It was then pointed out that a document discovered by Mr. Joseph Bain had carried back the office of champion at the king's coronation to the accession of Edward III., when it was discharged by the tenant of Scrivelsby. But here we have the Crown reciting an inquisition according to which Tamworth Castle (the seat of the rival claimants) was held "by the service of coming to the king's coronation armed 'universaliter' with royal arms of the king's livery, sitting upon the king's principal destrier, and offering to make proof for the king against all withsaying the king's coronation." The document with which this should be compared is "Privy Seals, 1 Edw. III., file 3." The admirable index of this volume extends to some 260 columns, and its compilers are rarely, if ever, at fault. But the priory of "La Seke," which has baffled them, is simply that of Sele, Sussex. The queerly named "honour of Hagenet" might also, we think, have been identified. A "mayor" of Colchester, who occurs in this index, is a disquieting apparition; but in this case, and probably in those of some other towns, one can see how the slip was made. We suspect that the "Robert of Stephen" of whom the fourteenth century Thomas de Carren was "cousin and heir" was no other than Thomas Fitz Stephen, so prominent in the conquest of Ireland under Henry II.; but this in no way impugns the absolute correctness of the text.

The Genealogist. New Series. Vol. XII. (Bell.)—Under the editorship of Mr. Forsyth Harwood, this old-established magazine continues to maintain its high standard as the organ of genealogical research. The present volume completes Mr. G. W. Watson's learned papers on the "seize quartiers" of the kings and queens of England, and Mr. Barron's edition of the Parliamentary Roll of Arms. Mr. Metcalfe continues Harvey's Wiltshire visitation of 1565, and Mr. J. W. Clay his valuable annotated and extended visitation of Yorkshire by Dugdale. The critical genealogist is represented by Mr. J. A. C. Vincent's 'A Bristol Ancestor of the Dukes of Somerset,' and by notes on the origin of the families of Thynne, Lindsay, and Le Poher. General Wrottesley continues his useful 'Pedigrees from the Plea Rolls'; and the lists of 'Funeral Certificates' and of wills and administrations in the Court of Delegates are welcome. Mr. Round's paper on 'Faramus of Boulogne' illustrates the close connexion between England and the Boulonnais in the twelfth century. The volume contains as an appendix a large instalment of the parish registers of Street, co. Somerset, and has for frontispiece an illustration of the fine seal of William Erskine, Archbishop of Glasgow.

THE LITERATURE OF SOCIAL ECONOMY.

The hardships of peasant life in the Midlands half a century ago are forcibly described in the earlier chapters of *A Village Politician* (Fisher Unwin). This little volume, edited by Mr. J. C. Buckmaster, purports to set forth "the life-story of John Buckley," and Mr. Mundella, M.P., in a brief introduction, states that the author is "a practical and active worker in all social and educational effort" whom he has known for many years. It is implied that the book is an accurate autobiography, except that "changes in names and places" have been made in order "to prevent a too personal identification." We fail to see any advantage in this partial concealment. The friends of "John Buckley" will probably have no difficulty in recognizing him, and, had he publicly taken on himself responsibility for all his statements, he would probably have framed them more carefully. The first third or half of the narrative is interesting and well put together. It recounts the painful experiences of the writer, who was born in 1820, through his childhood and youth, for a few years as a farmer's boy and afterwards as a carpenter's apprentice. The country parson who taught him to read and write, the village shoemaker who took him to Radical meetings, and others by whose influence he profited in ways not intended or desired by them, are sketched with some skill and humour. These chapters are welcome additions to the small store of first-hand information about the condition of the working classes in times more trying than the present, of which Samuel Bamford's 'Early Days' is the best example. What follows is less satisfactory. "John Buckley" improved his social position, and became a much more important member of the community when he threw aside his carpenter's tools and took to lecturing on the Corn Laws and assisting at Parliamentary elections. But this part of his "life-story" is clumsily and incoherently told. His later occupations, in furthering "with marvellous energy and success," as Mr. Mundella says, "the growing cause of popular education," are not here chronicled.

Mr. William Reeves publishes the second part of *The Annals of Toil*, by Mr. Morrison Davidson, which deals with the years 1381–1649, dwelling much on the Wat Tyler and Jack Cade insurrections, and less perhaps on the Elizabethan legislation than we should have expected from the author. Mr. Morrison Davidson, in his account of the period of the Civil Wars, takes the side of the Levellers against Cromwell, and says that they were Social Democrats who found the liberal "piously-unscrupulous capitalistic crew" "a good many degrees more unbearable than Charles Stuart and the feudal aristocracy." This end-of-the-nineteenth-century way of looking at the Civil Wars is not without amusement for the reader; but there is something in it, and Col. Lilburne, it will be remembered, although an Anarchist (as we should say) both before and after his brilliant military service, was an excellent officer of the Parliamentary cause. Mr. Morrison Davidson draws a parallel between the oratory of Cromwell and that of Mr. Gladstone, the closest point of resemblance being that each of these great masters of speech, according to our author, has been able to "become absolutely incomprehensible at will."

OUR LIBRARY TABLE.

Sir George Clarke edits, and Mr. John Murray publishes, *The Defence of the Empire*, being a collection of some of the letters and speeches of the late Lord Carnarvon, which chiefly concern coaling stations. They are, of course, well known to all students of the subject, and are now somewhat out of date. A letter to the *Times* of 1886 on the abandonment of Port Hamilton receives a fresh interest at this moment from the fact lately mentioned by Mr. Henry Norman in a magazine article, that Admiral Fremantle repeatedly telegraphed, while in command of the China station, to be allowed to occupy Chusan, thus showing that the navy have come round to the view that a station is necessary north of Hong Kong. The advance on the part of Russia which Lord Carnarvon prophesied eleven years ago is taking place, and is apparently not being met by any step of the nature of those which he thought necessary.

Mr. Reginald Statham publishes, through Mr. Fisher Unwin, *South Africa as It Is*, a volume which is more friendly to the natives than most South African literature, and, indeed, in many points hostile to the Chartered Company and its enterprises. There is told at the end of a chapter called "The Charter at Work" the story of a raid in 1891 on the Portuguese territories. The author charges "Cape Colony officials, responsible to Mr. Rhodes as Premier," with arming Gungunhana against the Portuguese.

Some of the papers by Miss Milman collected under the title of *Through London Spectacles* (Smith, Elder & Co.) originally appeared in the *Spectator*. They are not bad specimens of occasional articles for a newspaper. In their place they would (properly enough) be called bright. They are written in an easy style, they begin well, and they are ornamented with many literary allusions and quotations from favourite authors. Commonplace reflections are easily pardoned in newspaper articles, and a newspaper reader is rather grateful for familiar quotations that he may safely skip. But the reader who takes up a book is apt to consider a little more curiously, and resents what he would pardon in a newspaper. The author of 'Through London Spectacles' has occasion to mention Sterne's 'Sentimental Journey,' and asks, "Who has not read that book and condoned its faults of propriety for the sake of its singular and extravagant excellences?" One feels injured at being asked so poor a question. A page or two further on the author says, "I console myself with David's lamentation over Jonathan and Saul, and murmur, too low for scoffers to overhear, 'How are the mighty fallen!'" If so trite a quotation must be made, it might at least be given without explanation. Here is a descriptive introduction to a paper on the Temple Gardens:—

"The Thames Embankment at Westminster, when the moon is full.....the long array of lamps reflected in the dark tide outlining river and bridges in a subtly diminishing perspective, the ceaseless traffic momentarily obscuring the lights on the bridges.....presents a picture that can be equalled in no other part of London."

A moment's consideration should have convinced the author that "subtly diminishing perspective" is a phrase that means nothing, and only the hurry of journalism can excuse the flatness of the conclusion, though it is true enough that the picture could not be equalled by the Serpentine or the lake in Battersea Park. The book has not been ransacked to find such passages as these. There are too many of them. In preparing her pages for publication in book form the author should have struck them out. The matter is too diffuse. Still the papers show a good deal of skill, a pleasant liking for good literature without any very great appreciation of it, and considerable industry.

James Boswell, by Mr. W. Keith Leask, in the "Famous Scots Series" (Oliphant, Anderson & Ferrier), is an unpretentious but satisfactory life of Johnson's famous biographer. In this small volume of one hundred and sixty pages ample information is to be found about the life and loves, the successes and failures, the cleverness and the weaknesses of James Boswell of Auchinleck. Mr. Leask, though himself an enthusiastic Scot, has written with rare impartiality. No attempt is made to exaggerate Boswell's obvious good qualities or to conceal his still more obvious eccentricities. Mr. Leask considers that Boswell's art as a biographer was "in selecting the 'characteristical' and the typical to group and dramatize." We have so often discussed the seemingly complex character of Boswell and the work which has immortalized his name that it is unnecessary on the present

occasion to return to the subject. Mr. Leask's volume appears to be singularly free from errors, though we notice a slight inaccuracy on p. 112. It was not Mr. Gladstone, but Mr. Disraeli, at that time the leader of the House, who, in proposing a vote of thanks to Sir Robert Napier, spoke of that officer "having planted the standard of St. George upon the mountains of Rasselas."

We mention *La Langue Sacrée: La Cosmoglyphie* (Paris, Heymann), from the pen of M. Emile-Soldi, not because it is truly learned, but because there are great numbers of readers interested in the symbol languages of early religions, to whom the cuts of this plentifully illustrated volume, and of those which are to follow it in a series, may be useful. The author has worked immensely hard, and covers the most extensive field, but he is not, we fear, enough of a scholar to be able thoroughly to place his knowledge or to avoid the dangers which every writer must run in dealing with so wide a subject, even if he be, as a fact, learned in some one branch of it. It would require a school full of great scholars properly to perform the task which M. Soldi has taken upon his own shoulders.

Messrs. Cassell & Co. publish, under the title *Are We Ruined by the Germans?* a reprint from the *Daily Graphic* of the excellent reply to Mr. Williams by Mr. Harold Cox.

M. Guiraud has written an appreciative and yet critical monograph on the great historian *Fustel de Coulanges* (Hachette).

Willing's British and Irish Press Guide (Willing) is an excellent handbook, convenient in size and arrangement, as well as low in price, which we have frequently had occasion to praise.

Messrs. Service & Paton have issued in their "Illustrated English Library" *The Last of the Barons*. Mr. Pegram's cuts are clever and careful, but we are a little doubtful of the correctness of his armour. The edition is singularly cheap.

To that pretty collection of reprints the "Temple Classics" (Dent) the *Morte d'Arthur* and *Bacon's Essays* have been added.

We have on our table *Across Greenland's Ice-Fields*, by M. Douglas (Nelson),—*An Outline of the Doctrine of Thomas Carlyle: being Selected and Arranged Passages from his Works* (Chapman & Hall),—*Stories of the Cæsars from Suetonius*, edited by H. Wilkinson (Macmillan),—*The Organist and Choirmaster's Diary, 1897*, compiled by R. H. Baker (Low),—*Compressed-Air Illness*, by E. Hugh Snell (Lewis),—*Mensuration for Beginners*, by F. H. Stevens (Macmillan),—*The Money-Spinner*, by H. S. Merriman and S. G. Tallentyre (Smith & Elder),—*The Rosy Cross, and other Psychical Tales*, by M. Sandeman (Roxburghe Press),—*Cot and Cradle Stories*, by C. P. Traill, edited by Mary A. Fitzgibbon (Low),—*Sons of Freedom*, by F. Whishaw (Nelson),—*The Spirit of Storm*, by R. Ross (Methuen),—*The Tantalus Tour*, by W. Parke (Bellairs),—*Aleph, the Chaldean*, by E. F. Burr (Oliphant, Anderson & Ferrier),—*The Story of Florence Nightingale*, by W. J. Wintle (S.S.U.),—*The Turn of the Tide*, by the Author of 'Once for All' (Women's Printing Society),—*The Story of Hannah*, by W. J. Dawson (Hodder & Stoughton),—*Poems*, by R. Loveman (Lippincott),—*The Strike, and other Poems*, by G. B. Hewetson (Putnam),—*The Magic Key*, by I. Willcocks (Digby & Long),—*God the Creator and Lord of All*, by S. Harris, D.D., 2 vols. (Edinburgh, T. & T. Clark),—*A Critical Dissertation on the Athanasian Creed*, by G. D. W. Ommanney (Oxford, Clarendon Press),—*The Modern Reader's Bible: The Kings*, edited by R. G. Moulton (Macmillan),—*Vocabulaire Anglais*, by G. de la Quesnerie, Parts I. to III. (Paris, Laisney),—*Saint Augustin et le Néo-Platonisme*, by L. Grandgeorge (Paris, Leroux),—*L'Année de Clarisse*, by P. Adam (Paris, Ollendorff),—*Le Maître de l'Heure*, by Hugues Le Roux (Paris, Lévy),—*Roscelin, Philosophe et Théologien*, by F. Picavet (Paris, Imprimerie Nationale),—and *Artasse*, by M. Dagna (Alexandria, G. Jacquemod Figli). Among New Editions we have *The Directorium Asceticum; or, Guide to the Spiritual Life*, by John Baptist Scaramelli, S.J., 4 vols. (Washbourne),—*History of the Life of Fénelon*, by the Chevalier Ramsay (Paisley, Parlane),—and *A Treatise on Ore Deposits*, by J. A. Phillips, rewritten and greatly enlarged by H. Louis (Macmillan).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Craufurd's (Rev. A. H.) Christian Instincts and Modern Doubt, Essays, cr. 8vo. 6/ cl.
Hutton's (W. H.) The Church of the Sixth Century, 6/ cl.
Lee's (G. S.) The Shadow Christ, an Introduction to Christ Himself, 12mo. 2/6 cl.
Modern Reader's Bible: Isaiah, 16mo. 2/6 cl.
Smith's (Rev. F. B.) Parsons and Weavers, a Study in Lancashire Clerical Work, cr. 8vo. 3/6 cl.
Texts and Studies: Vol. 5, No. 1, Apocrypha Anecdota, by M. R. James, 8vo. 7/6 net.
Valling's (J. F.) The Holy Spirit of Promise, cr. 8vo. 5/ cl.

Fine Art and Archæology.

Greek Papyri, Series 2, edited by B. P. Grenfell and A. S. Hunt, 4to. 12/6 net.
Ramsay's (W. M.) The Cities and Bishoprics of Phrygia, Vol. 1, Part 2, 8vo. 21/ net.
Way of the Cross, a Pictorial Pilgrimage from Bethlehem to Calvary, 4to. 8/6 cl.

Poetry and the Drama.

Campion's (T.) Fifty Songs, ed. by John Gray, 8vo. 15/ net.
Castle's (E. J.) Shakespeare, Bacon, Jonson, and Greene, a Study, royal 8vo. 10/6 net.
Field's (E.) Songs of Childhood, imp. 8vo. 7/6 cl.
Keble's (J.) Christian Year, cr. 8vo. 2/6 cl. (New Library.)
Meredith's (G.) An Essay on Comedy and the Uses of the Comic Spirit, cr. 8vo. 5/ net.

History and Biography.

Fea's (A.) The Flight of the King: Escape of Charles II. after Battle of Worcester, 8vo. 21/ net.
Garrett (E.) and Edwards's (E. J.) The Story of an African Crisis, the Jameson Raid, 3/6 cl.
Groesbeck's (T.) The Incas, the Children of the Sun, with Preface by C. F. Markham, royal 8vo. 10/6 cl.
Harris's (J. R. and H. B.) Letters from the Scenes of the Recent Massacres in Armenia, cr. 8vo. 6/ cl.
Hartwright's (H.) The Story of the House of Lancaster, 9/
Lejeune, Baron, Memoirs of, translated from the French by Mrs. A. B. N. D'Anvers, 2 vols. 8vo. 24/ cl.
Murray's (G.) A History of Ancient Greek Literature, 6/ cl.
Story of the Pilgrim Fathers, 1606-1623, as told by Themselves, edited by E. Arber, cr. 8vo. 6/ cl.

Folk-lore.

Crooke's (W.) Popular Religion and Folk-lore of Northern India, 2 vols. 8vo. 21/ net.

Science.

Marcet's (W.) A Contribution to the History of the Respiration of Man, imp. 8vo. 12/6 cl.
Neville's (H.) Students' Handbook of Practical Fabric Structure, cr. 8vo. 6/ cl.
Rentoul's (R. R.) The Causes and Treatment of Abortion, 8vo. 10/6 cl.
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TO
GEORGE FREDERICK WATTS, R.A.,
ON THE EIGHTIETH ANNIVERSARY OF HIS BIRTH,
February 23, 1897.

High thought and hallowed love, by faith made one,
Begat and bare the sweet strong-hearted child,
Art, nursed of Nature; earth and sea and sun
Saw Nature then more godlike as she smiled.
Life smiled on death, and death on life: the Soul
Between them shone, and soared above their strife,
And left on Time's unclosed and starry scroll
A sign that quickened death to deathless life.
Peace rose like Hope, a patient queen, and bade
Hell's firstborn, Faith, abjure her creed and die;
And Love, by life and death made sad and glad,
Gave Conscience ease, and watched Good Will pass by.
All these make music now of one man's name,
Whose life and age are one with love and fame.

Algernon Charles Swinburne.

MISS KINGSLEY'S 'TRAVELS IN WEST AFRICA.'

100, Addison Road, Kensington.

I should esteem it a great favour if you would permit me to make in your columns a few remarks on your most kind review of 'Travels in West Africa.'

The present is a very unpleasant time, owing to the morbid state of opinion regarding women's work, for any student who happens to be a woman to come before the public. I make no pretensions to being a traveller; I am an ethnologist who believes that the best way of studying one's subject is to go and work at the material of it in a native state, instead of relying entirely on information from untrained observers, who, however truthful they may be, are liable to fail to give sufficient time to the consideration of the less striking points in native customs, and thereby fail to grasp and report the most important point in them, the underlying idea. As my visiting West Africa has brought down on the ladies there resident the disparaging remarks of your reviewer, I must combat his statements, and assure you that the wives of the officials and missionaries and traders who are resident there, not for their own pleasure or instruction, but from the noble motive of duty to their husbands, do not lead either an easier or a safer life than I do in the bush. It is far more dangerous to health in West Africa to remain in one place, however comfortable the surrounding conditions may be, than to wander far and wide in the forest, however uncomfortable the surrounding conditions may be there;

and when the residential lady is the wife of a missionary at such places as Lembarene or Talagouga, with little children of her own to see to, domestic affairs to carry on with only the aid of natives quite unused to white culture, and the moral and physical strain constantly on her of a large school of native girls, she has an infinitely harder time and task than I ever had in the most remote regions of Africa my studies have ever compelled me to live in; and I should be ashamed to grumble over my inconveniences and worries when away from a white station in the face of my knowledge of the cheerful and helpful way Madame Jacot, Miss Mary Slessor, and Madame Forget deal with their surrounding circumstances, or in the face of the equally creditable behaviour under difficulties of hundreds of women who have never left England in their lives.

There is, however, a point of greater general interest in your reviewer's authoritative contradiction of my statement that the African has never made an even fourteenth-rate piece of cloth, &c. I am well acquainted with the various cloths he mentions, and have a collection of them; but being a lady, I am also acquainted with the velvets, brocades, chintzes, muslins, and gauzes produced by European and Asiatic looms, and feel I should still have been well within the truth if I had said fortieth-rate instead of fourteenth. The African, besides making cotton cloths, makes them of bark and grass, excellent of its kind, and in the Kassai region of much real beauty; but I doubt whether one would be justified in saying that these cloths were equal to those of the same type—the Polynesian *tappa*. The African's pottery is quite as good as can be expected without the employment of the potter's wheel, which he would have invented if he had had sufficient mechanical sense. This mechanical deficiency of the African mind seems to me an important point, and one that requires studying, so I venture to insist on it, and ask your reviewer if he would really feel inclined to face European society in a suit made from any sort of African-made cloth he has ever seen. The African's rhetoric, his manners, his honesty—taken in their higher developments—do not require of his advocate the plea that they are very good for an African. In these things he will pass muster with any other race.

There is but one other statement I should like to dwell on, and that is that the old coasters were of a "lower type" than those men at present working on the Coast. I have often heard it before, but have never been able to accept it fully, because I have had the honour, both in '92, '93, and '95, of meeting and knowing several of these old coasters quite well enough to know that they could never have been anything but a credit to their country. Capt. Boler of Bonny, himself a devout Wesleyan, but at the same time a great supporter and help to Bishop Crowther, and a man honoured and respected by all men, black and white, who knew him; Capt. Buchan; Mr. Newberry; Major Parminter; Mr. Coxon; Mr. Newton of Loanda; Mr. Joachim Monteiro, whose book on Angola is and will remain one of the best books on Africa ever published; and Mr. Forshaw, I have had the honour of knowing personally quite well, and they are represented in their courage and charity and sobriety among the young men who are coming on, but I know these young men would no more relish being praised at the expense of their forerunners than I relish being praised at the expense of the missionary's wife. Mary H. Kingsley.

*** We meant no disparagement to the wives of missionaries, officials, or traders. We merely stated the fact that they seldom go far from their comfortable homes. This is perfectly true of the great majority, although there are exceptions, and to those mentioned by Miss Kingsley we could add some others.

The cloths made by Africans are well adapted to the country in which they are intended to be worn; but it does not necessarily follow that because they are suitable wear in Africa they could be used in England, nor did we think of saying so.

Half a century or more ago there were traders (long since dead) on the coast who could neither write nor speak the Queen's English correctly, and whose manners and habits would not pass muster in a drawing-room. How could it be otherwise when the terrible mortality of those days not infrequently raised boatswains, carpenters, coopers, &c., to the position of agents for rich firms? They had not been accustomed to the responsibilities which accidentally devolved upon them, nor to having at their disposal large quantities of merchandise, including spirits, and consequently they often abused their power; still some of them proved able and competent traders, and were maintained in positions which they had not been educated to fill. Men of refinement were then the exception. The gentlemen mentioned by Miss Kingsley are (or were) all that Miss Kingsley describes them as being, and we have no desire to praise the present generation at the expense of their predecessors; we simply stated what is within the personal knowledge of most old West Coasters. We praised the late Mr. Monteiro's book highly when we reviewed it.

BARBOUR'S 'BRUCE' AND THE DISPUTED 'LEGENDS.'

The original attribution of the 'Legends of the Saints' to John Barbour, made by the late Mr. Henry Bradshaw and adopted by Prof. Horstmann, the primary editor, was first rejected by Dr. Buss, and received the finishing touch of demolition by British authority at the hands of Prof. Skeat, followed without fresh discussion by Dr. Metcalfe, the latest editor. The rejection was grounded upon contrasts in rhyme and vocabulary apparent from a comparison with 'The Bruce.' The chief propositions of fact were: (1) that in 'The Bruce' *e* with a guttural or after-sound never rhymes with *e* pure, whilst in the 'Legends' it does; (2) that 'The Bruce' has but one assonance, "Bretane," to rhyme with "hame," whilst in the 'Legends' there are very many; and (3) that there are numerous and important differences of vocabulary. The inference was that Barbour could not have written the 'Legends.'

The first proposition when examined gets reduced to the by no means formidable distinction that *e*, eye, *fle*, flee or fly, and *he*, high, rhyme in 'The Bruce' with *e* guttural, whereas in the 'Legends' and the Troy fragment published along with them by Dr. Horstmann they rhyme both as guttural and pure. There is no eccentricity in this, and perhaps the proposition itself is affected by the fact that there is a large body of precedent for *fle* being correctly rhymed as *e* pure. Early poems such as 'Sir Tristrem' habitually use it so. A tendency to ignore some etymological discriminations and confound such rhymes was no novelty at the close of the fourteenth century. The second proposition might not be far from true if the boundary line of assonance were harder and faster than I conceive it is. But in any case it is only fair to note that all the manuscripts and early editions of 'The Bruce' agree in giving two lines ending in "Cowbane" and rhymed with "name" (xviii. 410, 431). Again, however, there is no eccentricity; other poets than Barbour in his time found assonance frequently convenient. The third proposition is certainly true, but here, as in the whole argument, enough attention has not been bestowed on the fact that a long translation on a widely changed theme would infallibly expand and alter very greatly any author's vocabulary. The inference itself—that a poet using assonances in a national epic only once, or thrice, in 1375, could not possibly have given way to the temptation many times in 1390 or thereabouts, when towards the close of his days engaged on a tedious taskwork for local recital in church, and, as he describes himself, old, infirm, and in trouble of eyesight—is a very large one indeed, to which the logician of every-day life will be slow to give his adhesion. The poetical equipment for an original but simple buoyant Scottish story might well prove exceedingly inadequate without much forced expansion for an extended hagiological exercise in almost literal translation. The case against Barbour shrinks under criticism to very thin dimensions. The Buss-Köppel-Skeat-Metcalfe rhyme-inference fails because it proceeds on the erroneous assumption that Barbour was a purist in his rhymes, because it rests on characteristics not uncommon with other poets of Barbour's time, and therefore not distinctive, and because it is in itself inconsequent. For a real crux something better must be sought out, some inherent quality, whether of vice or virtue, individualistic if possible, and organic.

The unfortunate thing is that the argument for Barbour has never been fully set forth. Prof. Horstmann apparently has never restated at large the excellent general reasons which he advanced in 1881. The sketch of the claim for Barbour given in the prefaces to Prof. Skeat's 'Bruce' and Dr. Metcalfe's 'Legends' was in each case cursory to a degree and coloured by the hostile opinion with which it closed. All that need here be said is that not a few facts and allusions in the 'Legends,' personal to the author and relative to Aberdeen and its saint, harmonize admirably with the Barbour theory, although admittedly not amounting to substantive proof. It is a question for internal evidence, a very weighty part of which is a general similarity of language and an identity of metre and style. A few weeks ago an entirely new factor was brought forward (see *Scottish Antiquary*, January, 1897, for full statement), importing a very different measure of applicability into these general considerations. It has now been shown that the curious tale of Macdougall of Galloway and his minstrel Jack Trumpour in the legend of St. Ninian has the corroboration of actual charter by Macdougall to John Trumpour, confirmed by David II. in 1365. The tale is a contribution of the poet's own, "a ferly," he says, "that in my tyme befel." Turning on the wars of Scotland and England, it concerns an exploit which may be assigned approximately to 1355. Being an original piece of biography of a soldier interjected into the translation of the life of a saint, it reveals individuality most clearly. An ardour of Scottish patriotism flashes for a moment on the interminable record of intolerable virtue and inconceivable miracle as the poet sings of arms and men. The narrative displays an absolute correspondence of general idea and particular phrase between the Galloway adventure of the legend and two Galloway incidents in 'The Bruce,' combined with some virtually identical lines such as the following:—

1. And hardy vas of hart and hand.
'Leg.,' xl. (Ninian) 819.
That hardy wes of hart and hand.
'Bruce,' i. 28.

2. That thai mycht cume one hyme thane
And tak hyme but skath of mene.
'Leg.,' xl. 833.
And vald cum on thame suddanly
Vith few menze mycht soyn thame scath
And ȝhet eschape vithouten vath.
'Bruce,' vii. 303.

3. That thai mycht nocht do be mycht
Thai schupe thaime forto do be slycht.
'Leg.,' xl. 829; cp. xix. 441-2.
Schapis thaim to do with slycht
That at thai drede to do with mycht.
'Bruce,' ii. 324; cp. i. 527, v. 268, vii. 13, ix. 350.

'The Bruce' has but one mist, and that one in Galloway: just so with the 'Legends.' And both rise at the dramatic moment with the same verb —

4. Bot myste ves in ale degre
That nane mocht a stane caste se.
'Leg.,' xl. 895.

Gret myst lu-to the morniyng fell
Swa that men mycht mocht se thaim by
For myst ane bowdraucht futtely.
'Br.,' ix. 577 (cp. xiii. 581 for word "stane-cast").

5. And tharwith wox sa bricht the day.
'Leg.,' xl. 912.

And befor mydmorne of the day
The mist wox cleir suddanly. 'Br.,' ix. 587.

These passages and others establish a contact of the closest possible kind between the poems. If any one shall be so hardy as to interpret them by saying that the incident in the Ninian legend is merely copied from Barbour, the answer must be that the copying of such scattered passages for a descriptive purpose entirely subordinate to the main object of the legend, although it may be a possibility, is practically out of the question. The resemblances of phrase are as nothing to the identity of descriptive method. Only one great question remains: Is there or is there not organic unity in the rhyme-systems?

What is the rhyme-specialty of 'The Bruce'? Fortunately, here there is the invaluable assistance of a master in philology for whom and for whose work, despite the present critical lifting of the heel, I cherish a student's highest regard and gratitude. Prof. Skeat, in his rhyme-index to 'The Bruce' (vol. ii. pp. 315–6), says with emphasis:—

"Here take notice of a remarkable class of words in which the ending *yn* or *yne* (with silent *e*) represents the modern *ing* at the end of a verbal noun."

He looks on this as so important that he quotes the rhyme-words in all the instances:—

I. 255, commandyne, syne.
III. 241, fechtyn, syne.
IV. 243, fichtyne, syne.
IV. 512, hontyne, syne.
V. 405, mellyne, vyne.
IX. 120, Brechyne, leding.
IX. 682, restyne, Lyne.
XII. 373, hapnyne, tyne.
XIV. 229, dowtyne, vyne.
XV. 83, helyne, syne.
XVII. 263, armyne, syne.
XIX. 693, tranontyne, tyne.
XIX. 793, welcummyne, syne.

He remarks that "welcoming" is also found written "welcummyng" to rhyme with "kyng." The remark is a little odd, as if the obvious fact had been overlooked that most of the other words in the list appear also in the legitimate gerundial spelling and rhyme of *yng*. Clearly all these gerunds should have been in *yng* or *ing*, and the rhymes with *yn* and *yne* should have been stigmatized as defective. 'The Bruce' has over five-and-twenty pure rhymes of gerundial *yng* with *yng* for one in *yne*. The *yne* is a numerically rare, although systematic exception. Intelligible enough as rendered possible by a slurred pronunciation, it was not the less a slovenly and incorrect rhyme, although I lay no particular stress on this so far as regards the two proper-name instances. Perhaps "assonance" is hardly the word for it, although it is plainly of that species, being a concord perfect in the vowel, but imperfect in the consonant. The point, however, is that it is an eccentricity. In the early poetry of Scotland this gerundial rhyme is, as Prof. Skeat said, indeed remarkable. A faithful search enables me to confirm that opinion. I can find no such usage as Barbour's in any other poet. Sporadic examples exist, but even these are rare: so rare that in over 70,000 lines—not by Barbour—of Scottish fourteenth and fifteenth century verse, I can (leaving out of account four proper-name instances) find only four cases (Wyntoun, viii. 5417; Holland's 'Howlat,' 52, 712; Rauf Coilȝear, 60). It is a usage, therefore, more than remarkable: it is unique, an integral organic flaw in the rhyme-system.

It is no solitary solecism. Barbour's use of the vowels throughout his rhymes appears to be marked by great latitude, but it is easier to show departures from rectitude in the consonants. "Mankynd" (spelt "mankine") and "panch" rhymed with "syne and "dance" (xv. 249, ix. 398) appear, like the *yngs* and *ynes*, to be on the straight road for degeneration. A few other bad rhymes are worth citing, such as "Robert," "speryt" (iv. 13), "ruschit," "refusit" (iv. 145), and "grathit," "laid" (v. 387)—the last especially, which Prof. Skeat pauses at and wonders over. Barbour used dual rhymes for many words. "Hede," for example, he rhymes here *strictissime* with "revede" (v. 11), there more popularly with "reide" (ii. 121). "Lyne" and "lyng" (ii. 417, xix. 355) are convertible according to the exigency of the occasion. This duplication appears to have been one of the ways to decadence of technique. Legitimate alternative rhymes led to illegitimate. The line of descent, which was no sudden leap, is even discernible. *Yne* is rhymed with *ynd* by suppressing the *d*. Then the persistent rhyme of *yne*, *yng*, marks a stage well down the slippery slope which ends in *ane*, *ame*. One could predicate that under stress of rhyme a much more extended resort to assonance would be far from unlikely. The grand canon of Barbour's critics is in the direct teeth of tendencies and facts.

Now to return to the false rhymes of *yng*, *yne*. Besides 'The Bruce' there are but two other works in old Scottish literature known to me in which the same usage exists. The first of these is the 'Legends of the Saints,' where the list of mis-rhymes has come to embrace more than gerunds:—

I. 86, thrynde (thrynge?), bynde.
I. 311, entremetynge, Agrippyne.
I. 649, cumlyne, syne.
III. 73, baptysing, sene.
V. 373, biddinge, done.
XVI. 533, admonestine, fyne.
XVIII. 381, our-cummyne, wethyrwyne.
XVIII. 923, ȝarninge, wyne.
XVIII. 991, clethinge, sene-syne.
XIX. 266, mornynge, fynd.
XIX. 384, kinge, bynd.
XIX. 685, lowynge, fynd.
XXIII. 223, carpyng, pyne.
XXVI. 379, blyssine, fyne.
XXVII. 27, lowing, Martyne.
XXVII. 375, persawing, schyne.
XXVII. 817, teching, discypline.
XXXI. 805, endynge, fynde.
XXXII. 35, schewynge, ourcumyne; "ourcumyne" here a past participle.
XXXIV. 83, thingis, wynis.
XXXV. 79, reknynge, thine.
XXXVII. 193, dinge, behynde.
XLI. 315, lykine, virgine.
XLI. 379, rynge, tharein.
XLIII. 491, duellinge, fyne.
XLV. 173, flynge, bynd.

What began with gerunds did not end with them. These examples, especially "thrynde," "mornynge," "kinge," "rynge," and "flynge," instructively illustrate the sad fact that laxity in rhyme is a progressive quality. This is shown further by the rhyme that puzzled Prof. Skeat in 'The Bruce' occurring here also as "gratht," "mad" (made), and, if possible, still worse as "grathit," "consawit" (xiii. 68, xvi. 544). The significant alternative use of "lyng" and "lyne" (iv. 298, vi. 445, xii. 111, 167, xlii. 65) is the same as in 'The Bruce.' The gerundial and other *yng*, *yne* rhymes are distributed over the whole 'Legends,' although just as there are whole books in 'The Bruce' without them, so there are whole legends, sometimes even long ones.

Some little interest attaches to the second work in which they occur, since it happens to be the Troy fragment, of which one of the two known manuscripts bears within it the express attributions, "Her endis barbour and begynnis the monk" and "Her endis the monk and begynnis Barbour." The instances in the Troy fragment (from Horstmann's edition) are:—

Line 497 conselyne, Appolyne.
517, stekinges, engynes.
922, distribuyne, syne.
1445, refetyne, syne.

Having more than exhausted my due space, I must conclude with but the briefest alignment of salient facts making towards identification—the actual ascription of the Troy fragment; the internal allusions of the 'Legends' to the author's personality; his being a "mynistere of haly kirke"; the clear suggestion of passages in the Ninian and Machor legends of his residence in the north-east of Scotland; his obviously familiar acquaintance with Aberdeen; his declaration that "befor vthyre" he "wald fayn" write of Aberdeen's patron St. Machor, whose Latin life, by the way, is believed to have been known in Aberdeen, though now lost; his references to his own journeyings in younger days; and his varied erudition, to be remembered alongside of the classical and post-classical lore of 'The Bruce.' I may not stay to comment on the deep significance of the many points of contact and parallel furnished by the Galloway episode of John Trumpour, and can spare only one sentence to urge the cumulative conclusiveness of all these things, especially when there is added to them the present demonstration of a systematic unity of error throughout the three poems. This specialty occurs as a usage nowhere else, yet 'The Bruce' (13,000 lines) has it eleven times, the 'Legends' (33,000 lines) have it twenty-four times, and the short Troy fragment (3,000 lines) has it thrice. It is, happily, a positive crux, not negative: it is not an inference, but a fact. It has that organic and individualistic character requisite for a real rhyme-test, and as such I submit it for the verdict of scholars—confident that it ends the question, and finally restores John Barbour to his own.

Geo. Neilson.

A LETTER OF STEVENSON.

The following letter of Stevenson appears in the *Napier Daily Telegraph*, N.Z. It was a reply to one from Dr. Bakewell, communicating an anecdote of a New Zealand boy who, when asked whether he had read 'Treasure Island,' replied: "Every boy 's read 'Treasure Island.' I 've read it four times." Dr. Bakewell remarked that Mr. Stevenson must be "more than human" if he did not appreciate this compliment, and cautioned him against the danger of overwork:—

Vailima, August 7th [1894].

Dear Dr. Bakewell,—I am not more than human. I am more human than is wholly convenient, and your anecdote was welcome. What you say about *unwilling work*, my dear Sir, is a consideration always present with me, and yet not easy to give its due weight to. You grow gradually into a certain income; without spending a penny more, with the same sense of restriction as before when you painfully scraped two hundred a year together, you find you have spent, and you cannot well stop spending, a far larger sum; and this expense can only be supported by a certain production. However, I am off work this month, and occupy myself instead in weeding my cacao, papa chases, and the like. I may tell you my average of work in favourable circumstances is far greater than you suppose: from six o'clock till eleven at latest [*sic*: least?], and often till twelve, and again in the afternoon from two to four. My hand is quite destroyed, as you may perceive to-day—to a really unusual extent. I can sometimes write a decent fist still; but I have just returned with my arms all stung from three hours' work in the cacao.

Literary Gossip.

Mr. Stopford Brooke and Mr. Alfred Perceval Graves are engaged upon an anthology of Anglo-Irish poetry, mainly that of the present century, which will be published at no distant date by Messrs. Smith, Elder & Co. The collaboration of the leading men and women of letters in Ireland is being obtained.

Mr. R. C. Christie has just edited, and printed for distribution amongst the members of the Roxburghe Club, a volume of letters of Sir Thomas Copley to Queen

Elizabeth and her Ministers, from the originals in the Record Office and British Museum. Sir Thomas Copley was one of the leaders of the Roman Catholic fugitives from the penal laws of Elizabeth, and was knighted and created a baron by Henry III. of France. Camden styles him "e primariis inter profugos Anglos," and he was much in the confidence of successive Viceroys of the Netherlands and in high favour with the Kings of Spain and France. His letters, now for the first time printed, extend from 1572 to 1584, and are written from various towns in the Low Countries and France, mostly to Burleigh and Walsingham.

Messrs. Kegan Paul & Co. announce for early in March a one-volume selection by the author from the poems of Sir Lewis Morris. The volume will contain representative pieces from all the writer's works, and will be published at a popular price.

A meeting of bookbinders and subscribers interested in the Bookbinders' Pension and Asylum Society will take place at the Freemasons' Tavern on Tuesday next, March 2nd, for the purpose of forming a committee to place the institution in a better financial position, as at the approaching election there will be forty candidates, and the Committee will be able to elect three only, in consequence of want of funds. Authors and publishers are cordially invited to attend the meeting.

Lord Glenesk will take the chair at the annual meeting of the Newsvendors' Benevolent Institution at the Memorial Hall on Tuesday evening, March 9th, when four pensioners will be elected without the anxiety and expense of a ballot; it is also proposed to appoint a trustee in succession to the late Joseph Newstead.

From the Forty-third Annual Report, which the London Association of Correctors of the Press have just issued, it appears that 1896 was a prosperous year for the Association. Many new members joined, and the satisfactory condition of trade during the year is shown by the fact that on several occasions every member who was not incapacitated by illness was employed. The subscriptions show a considerable increase. The second Readers' Pension has been established, and the third is now in course of formation. During the year lectures have been delivered by Mr. W. T. Lynn, Mr. J. T. Young, Mr. E. W. Brabrook, and Mr. W. H. Harper, the series being brought to a close by Mr. Sidney Lee, who discoursed on 'The Making of National Biography.' In the obituary notices a tribute is paid to Mr. Frederic Pincott, who died in India, as "one of those who have added lustre to the profession of a reader by their attainments." He had become proficient in Urdu, Hindi, Sanskrit, and Panjabi, besides knowing French and Latin.

The value of the property left under the will of Dr. Whewell for the establishment of scholarships in International Law at Cambridge has so largely increased that it has been found possible to double the number of scholarships. There will now be sixteen, representing, we believe, an income of 1,200*l.* a year.

It has been decided by the authorities of Aberystwith College to spend 15,000*l.* on the erection of a new wing to the college buildings.

Mr. Gwenogfryn Evans has now completed the catalogues of the Mostyn, Conway, and Llandudno manuscripts, and he reports considerable progress with the Jesus College manuscripts, and other Welsh documents in the British Museum Library.

The Chancellor of the Exchequer has announced that additional grants amounting to 9,500*l.* will be made this year to the various university colleges recently inspected on his behalf, in accordance with a promise made some time ago to an influential deputation from the colleges.

A new work on the Wrekin country, entitled 'Wrekin Sketches,' will be published by Mr. Elliot Stock immediately. It will fully describe the present aspect of the country, but its chief feature will be the information it will contain concerning the ancient ecclesiastical and secular buildings of the district and the legends which surround them. Notices will be added of celebrated residents. The work will be illustrated by sketches and photographs from the neighbourhood.

Mr. Frederic Boase has just completed the second volume of his 'Modern English Biography,' memoirs of public characters who have died since 1850. The arrangement is alphabetical, and this portion runs from the letter I to Q, and includes accounts of a very large number of celebrities, ranging from Prime Ministers to beggars. The volume is at the binder's, and will be issued by Messrs. Netherton & Worth, of Truro.

Mr. Morris Colles has written for the *North American Review* an article on the reform of the domestic copyright laws in England and America. The subject of copyright has been occupying a good deal of the attention of the Society of Authors, who, having eaten their dinner, have now circulated their report. They have prepared a Bill which Lord Monkswell, it is hoped, will introduce in the House of Lords.

The publishing business established many years since by Mr. W. Hunt, of 12, Paternoster Row, and carried on by him with branches at Holles Street and at Ipswich, has been taken over by Messrs. Marshall Brothers.

The next Clark Lecturer in English Literature at Trinity College, Cambridge, will be appointed in the Easter term, and his tenure of office will be for one year from October next. He will be required to deliver twelve lectures on some period of literature not earlier than Chaucer, to be distributed over two terms at least.

Prof. Wallace, who died last week from the effects of a fall from his bicycle, was one of the many Scotsmen whom the national taste for metaphysics attracts to Oxford. After a successful career as an undergraduate, he became a Fellow and Tutor of Merton, and showed himself an admirable teacher of those reading for honours. In 1882 he replaced the late T. H. Green in the Chair of Moral Philosophy, and proved himself a fit and adequate successor of that distinguished man. Like him, he belonged to the school of Oxford men who took up Hegel when his countrymen were abandoning him, and the main effort of his life was the exposition of Hegelian doctrine. For this he possessed one invaluable gift, an excellent and quite un-German style, which made his treatment of abstruse trains of thought singularly luminous. His first publication was a translation of Hegel's 'Logic,' to which he prefixed an elaborate introduction. He further brought out a translation of the third part of the 'Encyclopædia of the Philosophical Sciences,' under the title of 'Hegel's Philosophy of Mind,' accompanied by explanatory essays. Besides he put together an admirably clear monograph on Schopenhauer. He was also a close student of ancient philosophy, and wrote for the S.P.C.K. a luminous exposition of Epicureanism. An eminently honest, painstaking thinker, he never shrank from toil or thought in his philosophical work, and never attempted to put off his hearers with phrases. In all his efforts truth was his main object.

A new journal for the trade, entitled *The Booksellers' Review*, is to make its appearance. It is to be a weekly.

A correspondent writing from India states that the Amir of Afghanistan's religious work entitled 'Takweem-ud-din' has just been published at Kabul, but that at present it has only been distributed to the Kazis and provincial governors. One of the principal subjects it deals with is Jehad, or holy war.

The paragraph we inserted last week regarding Marsh's Library was unfortunately left incomplete. We should have added that what Dr. Stokes had discovered was an indulgence granted by Wolsey and Cardinal Campeggio to all contributors of funds for the completion of Hereford Cathedral.

The only Parliamentary Papers likely to interest our readers this week are two further Returns of the Endowed Charities of West Riding Parishes.

SCIENCE

CHEMICAL LITERATURE.

Analytical Chemistry. By N. Menschutkin. Translated by James Locke. (Macmillan & Co.)—About three quarters of this book are devoted to qualitative analysis, the remaining portion treating of some of the more important methods of gravimetric and volumetric quantitative analysis. So far as concerns the qualitative portion, both the style and method of the book recall Fresenius's standard work on the subject, and the comparison is not to the advantage of the present work; yet, taken as a whole, the subject is very thoroughly treated, and a student who has worked from it will have a knowledge of qualitative analysis very different from that to be obtained from so many of the wretched cram-books written at present on this subject—books which seem to be intended only to enable students to pass examinations without regard to whether they acquire any real knowledge of the subject. The chapter on the analysis of silicates calls for particular notice; the qualitative methods are treated very fully, and in most cases in such a manner that they can readily be used for quantitative work also. There seem very few errors in the book; one, however, needs correction. It is stated that gold is precipitated by sulphurous acid from *hot* solutions only. This limitation is certainly not

correct; it can be precipitated completely in the *cold*, and liquefied sulphurous acid, now an article of commerce, forms perhaps the most convenient reagent for the precipitation of gold. The book can be safely recommended for the use of more advanced students, and will also be found a useful work of reference to those engaged in teaching chemical analysis.

The Chemistry of Gas Manufacture, by W. J. Atkinson Butterfield (Griffin & Co.), whilst it contains quite a store of valuable information on gas manufacture, is rather difficult to read on account of the need for a better arrangement of the matters treated of; especially will it prove stiff reading to those who know little or nothing of the subject. As might be expected from the author, who is the head chemist at the Beckton gas works, the chemistry of gas and the testing of the various products are well described; but it would have been much better had he treated these subjects in distinct sections and not mixed them up with descriptions of manufacturing processes. The account of the new machinery used for charging the retorts is very good and clear, but some of the other descriptions of appliances used in gas-making are not so good—that of the horizontal condenser is certainly confusing, and the diagram given makes it still more so. There is so much that is good in this work that it is to be hoped that Mr. Butterfield will in a later edition so recast the work as to make readily available the really valuable information which it contains.

A Dictionary of Chemical Solubilities.—Inorganic. By Arthur Messinger Comey. (Macmillan & Co.)—All those who have worked much in chemical laboratories must have had cause to feel gratitude to the author of that work known to them by the abbreviated title of Storer's 'Solubilities,' in which Prof. Storer had collected practically all the data on the solubilities of chemical substances published prior to 1860; whilst to those who had to search through chemical literature for later data the wish must often have occurred that some fresh author would devote himself to the heavy task of writing another work bringing the subject up to date. To Prof. Comey the thanks of the chemical world are now due for the volume before us, which contains what seems to be a complete collection of the data on this subject up to March, 1894. Very wisely Prof. Comey decided not to draw any distinction as to the trustworthiness of the various data given by different observers, for without repetition of the determinations this would be an impossible task. Such distinction would, as he says, have been impracticable; therefore, save in a few cases where the inaccuracy of certain work is obvious, he has quoted all the statements that have been made, the authority for each being given. The arrangements of the entries seem to have been very carefully thought out, and should facilitate reference. So far as we have been able to check it, the compilation seems to have been most carefully and completely effected, and we must congratulate Prof. Comey on the result of his arduous labours. The book closes with some formulæ and tables for the conversion of acrometric degrees into specific gravity, and a useful synchronistic table of chemical and allied scientific periodicals from 1800 to 1895.

SOCIETIES.

Royal.—*Feb.* 18.—The President in the chair.—The following papers were read: 'On the Iron Lines present in the Hottest Stars: Preliminary Note,' by Mr. J. N. Lockyer,—'On the Significance of Bravais's Formulæ for Regression, &c., in the Case of Skew Variation,' by Mr. G. U. Yule,—'Mathematical Contributions to the Theory of Evolution: on a Form of Spurious Correlation which may arise when Indices are used in the Measurement of Organs,' by Prof. K. Pearson,—and 'Note to the Memoir of Prof. Karl Pearson on Spurious Correlation,' by Mr. F. Galton.

Society of Antiquaries.—*Feb.* 18.—Sir H. H. Howorth, V.P., in the chair.—Sir A. W. Franks exhibited a delicately wrought example of a silver-gilt *nef*, of Swiss workmanship. In form it closely resembles the ships shown in the famous picture at Hampton Court of Henry VIII.'s embarkation from Dover in 1520.—Sir H. H. Howorth exhibited a contemporary painting on vellum of George Clifford, Earl of Cumberland, as Champion to Queen Elizabeth, an office conferred upon him in 1590.—The Rev. E. B. Savage communicated a note on ancient burial customs, in which he suggested an explanation of the fact of cremated remains being found side by side in the same barrow with instances of inhumation. The former, he thought, represented the bodies of those who died in troublous times, and were burnt to prevent mutilation, while the latter were the remains of those who had died in times of peace and quiet.—Sir J. Evans said he was of opinion that some other explanation was necessary, and that inasmuch as cremation was more expensive than inhumation, it was possible that the burnt remains were those of the more wealthy members of the community.—Mr. G. Grazebrook read a paper 'On Mediæval Surnames and their Various Spellings.' He indicated how, by degrees, fixed forms of spelling arose, but until the sixteenth century all English names show how the scribes attempted to express in letters their sounds, varied as these would be by the dialect of the speakers on one side, and on the other by the intelligence and refinement of the writers. This was shown by placing side by side the duplicate copies of a concord dated about 1150. Of course, the Latin in both followed what was taught in schools, but the long list of witnesses showed the scribes giving very different spellings, and yet each was an evident attempt to reproduce the sound. The duplicates of another concord, dated January 26th, 1293, showed the same. Quotations from Hickes's 'Thesaurus' and Higden's 'Polychronicon' described the dialects prevailing in different districts, and instances were adduced to show changes in dialect, and the alterations which followed in place-names at certain dates. The origin and growth of fixed surnames were examined, and Mr. Grazebrook maintained that before 1200 there were very few "fixed"—that is, which would have survived separation from the estates which had given rise to them—and that these few were chiefly drawn from the early Norman homes from which the families had originally come. All the early changes in the spelling of names were attributed to dialects and phonetic writing, but from perhaps the fourteenth century another cause arose, namely, the extreme prevalence of Pleas of Misnomer. The legal axiom that the writ of indictment must be exact in the smallest particular was greatly strained. From Horne's 'Mirour of Justices,' a book said to be translated from Norman French of the reign of Edward I., directions were read showing how to take vicious exceptions to writs; the misspelling of the smallest word, and, of course, much more so of names of persons or places, the putting "eum" for "eos," and other little points were urged by counsel on either side. From a number of instances picked out of the Plea Rolls between 1300 and 1400 Mr. Grazebrook selected the following instances of surnames attacked:—Hereford, 1318, Ricardus fil' Willelmi Irby de Hope-Maloysel claimed that he need not respond to the *breve* because he was named "de Irby," and not as described therein. The jury declared upon oath that he was known as "Irby," and not as "de Irby," and so the plea was disallowed. The corollary from this is that had he been named "de Irby" the case would have collapsed. In another assize, Staff., 1306, Alexander Craket sued Richard de Vernun, &c. Richard referred to the writ, where his name was given as Richard le Vernun, and Craket was nonsuited. In another assize, Staff., 1301, the question was whether Alan le Blore had unjustly raised a fence, &c. Alan pleaded that his name was De Aldytheley and not De Blore. The jury found that he was called Alan de Blore and Alan de Aldytheley, and the case proceeded. To show the fear lest such exceptions would lead to the miscarriage of the law a further case was quoted, Staff., 1411, Joan Vernun, formerly wife of Richard Vernun, Knt., and Richard Hawund, administrators of the goods of Richard Vernun *alias* Vernon, Knt., &c. So "wholesome a dread" was thus aroused that every variety in the forms of spelling names came to be introduced into legal documents. Reference was made to a Grasebrok suit in Chancery in 1621, wherein that name occurs in nine different forms, and other similar instances were referred to in many early documents. Legal gentlemen would not have thus painfully introduced all these for the mere sake of variety. A list was submitted showing sixty-one various forms in which the Grazebrook name is found from the year 1200, with the dates and references to the evidence where each occurs.

Geological.—*Feb.* 19.—*Anniversary Meeting.*—Dr. H. Hicks in the chair.—The following gentlemen were elected to serve on the new Council:—H. Bauerman, Dr. W. T. Blanford, Prof. T. G. Bonney, Prof. W. Boyd Dawkins, Sir J. Evans, F. W. Harmer, R. S. Herries, Dr. H. Hicks, Rev. E. Hill, Prof. E. Hull, Prof. J. W. Judd, R. Lydekker, Lieut.-General C. A. McMahon, J. E. Marr, Prof. H. A. Miers, H. W. Monckton, E. T. Newton, A. Strahan, J. J. H. Teall, W. W. Watts, W. Whitaker, Rev. H. Winwood, and Dr. H. Woodward. *President*, Dr. H. Hicks; *Vice-Presidents*, Prof. T. G. Bonney, Lieut.-General C. A. McMahon, J. J. H. Teall, and Dr. H. Woodward; *Secretaries*, J. E. Marr and R. S. Herries; *Foreign Secretary*, Sir J. Evans; *Treasurer*, Dr. W. T. Blanford.—The following awards of medals and funds were made: The Wollaston Medal to Mr. W. H. Hudleston; the Murchison Medal and part of the Fund to Mr. H. B. Woodward; the Lyell Medal and part of the Fund to Dr. G. J. Hinde; the Bigsby Medal to Mr. C. Reid; the balance of the proceeds of the Wollaston Fund to Mr. F. A. Bather; the balance of the proceeds of the Murchison Fund to Mr. S. S. Buckman; and the balance of the proceeds of the Lyell Fund to Mr. W. J. L. Abbott and Mr. J. Lomas.—The President delivered his anniversary address, which dealt with some recent evidence bearing on the geological and biological history of early Cambrian and pre-Cambrian times.

British Archæological Association.—*Feb.* 17.—Mr. Compton, V.P., in the chair.—A paper entitled 'London under the Monastic Orders' was read by Miss E. Bradley, which was well illustrated by maps of the City, indicating in different colours the sites of the many religious houses which existed both within and without the walls between the thirteenth century and the sixteenth. Miss Bradley noticed in detail many of the houses, arranging them in groups under the orders to which they belonged; thus the Benedictines, the Cistercians, the Carthusians, the Augustine Canons, and the three orders of friars were each in turn described, and the circumstances of the foundation of the several houses were related. The Cistercians, apparently, possessed but one abbey in London, that of St. Mary Grace's on Tower Hill, founded by King Edward III. in 1349. He called it "Eastminster" in contradistinction to Westminster. The king and his grandson richly endowed it, and it was regarded as of great importance, notwithstanding which only the very scantiest knowledge of it remains. It was surrendered in 1539, and was valued at 602*l.* 11*s.* 6*d.*, according to Speed. The names of its two earliest abbots alone are known, viz., William de Sancta Cruce, 1349, and William Warden, 1360. The site it occupied is now covered with victualling storehouses and biscuit bakeries for the royal navy; not a trace or fragment of its walls remains. It is not generally known, but it is stated on authority, according to Miss Bradley, that even Westminster Abbey had a very narrow escape from similar destruction at the hands of the Protestant vandal the Protector Somerset when he required stone for the building of his palace in the Strand; this, however, he obtained by demolishing instead the Priory of St. John, Clerkenwell. The paper was listened to with great interest, and conveyed a good impression of the power and influence wielded by the religious orders in London, and showed how large a share they must have had in the making of the history of our great city during the mediæval centuries.—At the conclusion of the paper the Chairman expressed what he felt was the feeling of all present, the obligation they were under to Miss Bradley for the comprehensive and catholic spirit in which she had treated her subject and brought so prominently forward the great benefit which the monastic orders conferred on the country in preserving religion and learning in times when, but for their existence, the country would have sunk into barbarism and gross darkness.—A very animated and interesting discussion ensued, in which Mr. Blashill, Hon. Treasurer, spoke of the value of the Ordnance maps in identifying the sites of the religious houses, and in other ways enabling us to illustrate the life of the old city.—Mr. Patrick pointed out that although the Great Fire was destructive of the majority of the churches of Old London, yet much of their walls must have remained standing, and their foundations, of course, were untouched; and in that connexion it is interesting to know, on the authority of Mr. G. H. Birch, that the present church of Christ Church, Newgate Street, is built upon the actual foundation walls of the eastern portion of the old church of the Grey Friars' Monastery, the nave of which extended considerably further to the west, covering the site of the present burial-ground.—Dr. W. de Gray Birch made many interesting observations on the methods of giving land in the Middle Ages.—

The Rev. J. Cave Browne, the Rev. H. J. D. Astley, Mr. S. W. Kershaw, Mrs. Collier, and the Chairman joined in the discussion.

NUMISMATIC.—*Feb.* 18.—Sir J. Evans, President, in the chair.—Mr. H. W. Lawrence, Mr. F. Bowcher, and Mr. A. Trice Martin were elected Members.—Mr. R. Day exhibited a silver-gilt oval badge of Prince Charles Edward, with his bust three-quarters to left. This badge appears to be a cast reproduction of a repoussé plaque.—Mr. T. Ready exhibited a plaster cast of a quarter-stater of Cyzicus in the Bibliothèque Nationale, Paris, similar in type to that exhibited by him on November 19th last, the authenticity of which had been questioned. Mr. Ready was of opinion that the Paris coin proved the genuineness of his coin. He also exhibited an unpublished bronze coin of the Empress Tranquillina struck at Tarsus, with the name of the city on the reverse and a representation of the Cabiri standing on a galley and holding up a species of arch, beneath which is a pyramidal building enclosing a figure of the god Sandan standing on a lion.—Mr. L. A. Lawrence exhibited a plated half-crown of James I. and a copper penny of the Transvaal Republic bearing the bust of President Kruger, of which only forty specimens are said to have been struck.—Mr. A. Prevost exhibited two vaccination medals: one Dutch, dated 1809, was struck for presentation to local doctors; the other French, dated 1814, for presentation to the Chefs de Service of the Paris hospitals.—Lord Grantley read a paper 'On the Styca Coinage of Northumbria from A.D. 758 to A.D. 808.' Besides giving a general view of the coinage of that period, he called special attention to a few coins, most of which were unpublished. Amongst these was a styca of Elfwald I., with the name of the moneyer instead of an animal on the reverse. This coin is of considerable importance, as it shows the earliest occurrence of a moneyer's name on the Northumbrian series. He also described several unpublished stycas of Elfwald II., formerly in the Bateman Collection, with the moneyer's name Eadwine.

ZOOLOGICAL.—*Feb* 16.—Prof. G. B. Howes in the chair.—Dr. E. C. Stirling exhibited some bones, casts, and photographs of the large extinct struthious bird from the Diprotodon-beds at Lake Callabonna, South Australia, which had been recently discovered and named by him *Genyornis newtoni*.—Mr. G. E. H. Barrett-Hamilton exhibited a pair of walrus-tusks from the Pacific, belonging to the species which has been named *Trichechus obesus*, and gave some account of the cetaceans and seals of the North Pacific.—Papers were read: by Mr. A. Smith Woodward, on *Echidnocephalus troscheli*, an extinct fish from the Upper Cretaceous of Westphalia, proving its identity in all essential respects with the existing deep-sea genus Halosaurus; specimens in the British Museum exhibited most of the essential characters of the skull and opercular apparatus, also the enlarged scales of the ventrally situated slime-canal on the trunk of Halosaurus,—by Mr. G. A. Boulenger, on *Acanthocybium solandri*, recording the occurrence of this fish in the Arabian Sea; a specimen of it, transmitted by Surgeon Lieut.-Col. Jayakar, C.M.Z.S., from Muscat, had recently been received by the British Museum, in which the species had been previously represented only by a dried head from the Atlantic,—by Mr. W. E. de Winton, on the distribution of the giraffe, and the synonyms and more definite descriptions of the two existing forms; *Giraffa camelopardalis*, Linn., was fixed for the name of the three-horned form, and *G. capensis*, Less., for that of the two-horned southern species,—from Dr. A. Dugès, on a new Ophidian from Mexico, which was proposed to be named *Oreophis boulengeri*, gen. et sp. nov.,—from Mr. C. D. Sherborn, on the exact dates of the publication of the parts of the natural history portion of Savigny's 'Description de l'Égypte,'—and by Mr. F. E. Beddard, on the anatomy of the tropic-bird (Phaëthon) of the order Steganopodes, amongst which he considered it to occupy a low position near Fregata.

ENTOMOLOGICAL.—*Feb.* 17.—Mr. R. McLachlan, V.P. and Treas., in the chair.—Messrs. Champion and Jacoby exhibited the collection of phytophagous Coleoptera made by Mr. H. H. Smith in Grenada and the Grenadines for the West India Exploration Committee of the Royal Society.—Mr. F. C. Adams exhibited rare Diptera taken in the New Forest during the preceding year, and including *Callicera ænea* and *Nephrocerus flavicornis*.—Mr. M. Burr showed an example of an undetermined species of locust, taken in the Post Office at Bedford Street, Strand, and six new species of Acrydiidæ of different genera.—The Secretary exhibited a cicada larva from which a fungus, probably *Cordyceps sobolifera*, was growing, which had been sent to the Society from Venezuela, with an inquiry as to its real nature.—The Rev. Dr. Walker showed a series of Coleoptera, Hymenoptera, and Diptera, collected in the Orkney Islands during the previous season.—Mr. Tutt exhibited bred examples of the extreme radiate variety of *Spilosoma lubricipeda*. This variety occurred naturally in Heligoland, and its existence in Great Britain was probably attributable to accidental importation.—Messrs. Jacoby and Champion communicated a 'List of the Phytophagous Coleoptera obtained by Mr. H. H. Smith in St. Vincent, Grenada, and the Grenadines, with Descriptions of New Species.'

CHEMICAL.—*Feb.* 18.—Mr. A. G. Vernon Harcourt, President, in the chair.—The following papers were presented: 'The Oxidation of Sulphurous Acid by Potassium Permanganate,' by Messrs. T. S. Dymond and F. Hughes,—'Sodamide and some of its Substitution Derivatives' and 'Rubidamide,' by Dr. A. W. Titherley,—'Dissociation Pressure of Alkyl Ammonium Hydrosulphides,' by Mr. J. Walker and Dr. J. S. Lumsden,—'On the Spectrographic Analysis of some Commercial Samples of Metals, of Chemical Preparations, and Minerals from the Stassfurt Potash Beds,' by Messrs. W. N. Hartley and H. Ramage,—'Supposed Condensation of Benzil with Ethyl Alcohol: a Correction,' by Dr. F. R. Japp.—'The Viscosity of Mixtures of Miscible Liquids,' by Dr. T. E. Thorpe and Mr. J. W. Rodger,—and 'On the Production of Pyridine Derivatives from Ethylic-β-Amidocrotonate,' by Dr. J. N. Collie.

INSTITUTION OF CIVIL ENGINEERS.—*Feb.* 23.—Mr. J. W. Barry, President, in the chair.—Two communications, 'On the Main Drainage of London,' by Messrs. W. S. Crimp and J. E. Worth, and 'On the Purification of the Thames,' by Mr. W. J. Dibdin, were read.

ANTHROPOLOGICAL INSTITUTE.—*Feb.* 23.—Mr. H. Balfour, V.P., in the chair.—A paper by Miss G. M. Godden, 'On the Nagas of Assam,' was read by Col. R. G. Woodthorpe. The paper was compiled from all available sources of information, and gave an exhaustive account of the various Naga tribes.—In the discussion which followed, Sir S. Bayley, Dr. Leitner, Mr. Crooke, Mr. Gomme, Dr. Garson, and Mr. Balfour took part.—A large number of Naga weapons and personal ornaments were exhibited, and several large paintings by Col. Woodthorpe were hung on the walls. The paper was also illustrated by the optical lantern.

HISTORICAL.—*Feb.* 18.—*Anniversary Meeting.*—Sir M. E. Grant Duff, President, in the chair.—The Earl of Rosebery, Prof. Max Müller, and Prof. M. Burrows, nominated by the Council, were re-elected *Vice-Presidents*; Prof. F. W. Maitland, Archdeacon R. Thornton, Mr. C. W. Oman, and Mr. C. R. Beazley, also nominated by the Council, were re-elected *Members of Council*.—The Council presented their annual report for the session 1895-6, which was unanimously adopted.—The President delivered his annual address, the subject of which was the value of the work of Polybius as an historian.

BIBLIOGRAPHICAL.—*Feb.* 15.—Dr. Garnett, President, in the chair.—Mr. R. Steele read a paper 'On Early Books on Arithmetic,' with special reference to those printed in England. The paper was divided into two parts, the first dealing with the bibliography of the subject, while the second gave a brief conspectus of the methods of arithmetic in use during the mediæval and early commercial epochs, with the object of pointing out the traces which these methods left on the English treatises of the sixteenth and seventeenth centuries. The first important work dealing with arithmetic in English was said to be Robert Record's 'Ground of Artes,' which between 1540 and 1699 went through some twenty editions, its most serious rival being Humfrey Baker's 'Well Springe of Sciences,' first printed in 1562, in use till at least 1670. In the second part of the paper an account was given of the abacus, and of the Arabic system of arithmetic, or algorism, and instances were given of the light which the early treatises on arithmetic throw on the social customs and manners of thought of the day.—The subsequent discussion turned chiefly on the second half of Mr. Steele's paper, the speakers being the President, the Bishop of Portsmouth, Mr. H. B. Wheatley, Mr. C. Davis, Mr. C. Welsh, and Mr. F. Jenkinson.

MEETINGS FOR THE ENSUING WEEK.

MON. Victoria Institute, 4½.—'The Relations of Science and Faith,' Prof. G. Maclosky.
— London Institution, 5.—'The History of Rontgen's X Rays and their Practical Applications,' Mr. H. L. Jones.
— Royal Institution, 5.—General Monthly.
— Engineers, 7½.—'Notes on the Proposed By-laws of the London County Council with respect to House Drainage,' Mr. J. P. Barber.
— Society of Arts, 8.—'The Industrial Uses of Cellulose,' Lecture III., Mr. C. F. Cross. (Cantor Lecture.)
— Institute of British Architects, 8.
TUES. Royal Institution, 3.—'Animal Electricity,' Prof. A. D. Waller.
— Society of Arts, 8.—'Gesso,' Mr. M. Webb.
— Zoological, 8.—'The Growth of Hair upon the Human Ear and its Testimony to the Shape, Size, and Position of the Ancestral Organ,' Mr. H. M. Wallis.—'Notes on a Visit to the Bird Islands, Saldanha Bay, South Africa,' Mr. G. Bolton.—'Collection of Earthworms from South Africa belonging to the Genus Acanthodrilus,' Mr. F. E. Beddard.
— Biblical Archæology, 8.—'The Climate of Ancient Egypt,' Dr. Grant-Bey.
— Civil Engineers, 8.—Further Discussion on 'The Main Drainage of London' and 'The Purification of the Thames'; Ballot for Members.
WED. Archæological Institute, 4.—'The Portraits of Pompei,' Mr. H. P. F. Marriott.
— Entomological, 8.—'The Prothoracic Gland of *Dicranura vinula*,' Mr. O. H. Latter.
— Society of Arts, 8.—'English Orchards,' Mr. G. Gordon.
— British Archæological Association, 8.—'Some Seventeenth Century Records of Absentees from Church,' Mr. T. Blashill.
THURS. Royal Institution, 3.—'Greek History and Extant Monuments,' Prof. P. Gardner.
— Royal, 4½.
— London Institution, 6.—'Cheapside,' Rev. Canon Benham.
— Linnean, 8.—'A Trichoderma parasitic on *Peltia epiphylla*, Corda,' Mr. W. G. P. Ellis; 'New Species of Perichæta from New Britain,' &c., Dr. W. B. Benham.
— Chemical, 8.
— Society of Arts, 8.—'The Mechanical Production of Cold,' Lecture VI., Prof. J. A. Ewing. (Howard Lecture.)
— Antiquaries, 8½.—Election of Fellows.
FRI. Philological, 8.—A Paper by Prof. G. Foster.
— Geologists' Association, 8.—'Some Properties of Precious Stones,' Prof. H. A. Miers.
— Royal Institution, 9.—'Some Curiosities of Vision,' Mr. S. Bidwell.
SAT. Royal Institution, 3.—'Electricity and Electrical Vibrations,' Lord Rayleigh.

Science Gossip.

THE following are the changes proposed in the office-bearers and Council of the Chemical Society: as President, Prof. J. Dewar, *vice* Mr. A. G. Vernon Harcourt; as Vice-Presidents, Prof. W. Ramsay and Prof. J. Emerson Reynolds, *vice* Prof. Dewar and Mr. Horace T. Brown; as ordinary members of Council, Mr. C. T. Heycock, Dr. Rudolph Mensel, Dr. T. Kirke Rose, and Dr. A. Scott, *vice* Dr. B. Dyer, Dr. G. H. Morris, Mr. W. A. Shenstone, and Dr. T. Stevenson.

THE death is announced of Prof. Weierstrass, the celebrated mathematician, in his eighty-first year. He had held the Chair of Mathematics in the University of Berlin for over forty years. He had been a Correspondent of the Institute since 1868, and was also a Foreign Member of the Royal Society.

MR. J. R. B. MASEFIELD, Vice-President of the North Staffordshire Naturalists' Field Club, has written a small volume on 'Wild Bird Protection and Nesting Boxes,' which gives illustrations of various designs of boxes, brackets, &c., that have actually been used by wild birds for nidification. It also contains a list of the orders made under the Wild Birds Protection Acts on the application of County Councils, with the names of the species protected. Messrs. Taylor Brothers, of Leeds, are the publishers.

THE twenty-sixth congress of the Gesellschaft für Chirurgie will be held at Berlin, under the presidency of Prof. Bruns of Tübingen, from the 21st to the 24th of April. The bearing of the Röntgen rays upon surgery will form one of the three principal subjects of discussion.

THE planet Mercury is still visible in the early morning, but will soon cease to be so, as in the latter part of next month he will be approaching superior conjunction with the sun. Venus about the same time will attain her greatest brilliancy as an evening star; she is passing in an easterly direction through the constellation Aries, and will be in conjunction with the crescent moon on the 7th prox. Mars continues to decrease in brightness, but will be visible until past midnight throughout the month of March, situated during the latter part of it in the constellation Gemini; he will be in conjunction with the moon (then just entered on her first quarter) on the night of the 11th. Jupiter is still a brilliant object during nearly the whole of the night, in the western part of Leo; he will be in conjunction with the moon on the morning of the 17th prox. Saturn does not rise until about midnight, being in the constellation Scorpio.

A SPECIAL meeting of the Royal Astronomical Society is to be held on Tuesday next, the 2nd prox., at 4.30 P.M., to receive the medalist, Prof. Barnard, who was to have been present at the general meeting on the 12th inst. (as

stated in our "Science Gossip" on the 13th), but did not arrive in time in consequence of delay caused by bad weather. Prof. Barnard will exhibit some of his photographs at the meeting; later in the week he proposes to start on his return journey, and shortly to commence work at the new Yerkes Observatory.

FINE ARTS

Ford Madox Brown: a Record of his Life and Work. By F. M. Hueffer. Illustrated. (Longmans & Co.)

(First Notice.)

The first thing a sympathizing reader, if he be a man of taste, is sure to do with this volume will be to cover up its binding. That done he will, if he knew Madox Brown, regret that the portrait which faces chap. i. is not more worthy of a manly painter, to whom its affectations hardly do justice. Thirdly, if he have not unlimited time to spare, he must needs wish that Mr. Hueffer had been somewhat less diffuse in what he says about his great-great-grandfather, the "Author of the Brunonian System" of medicine. Mr. Hueffer is also too prolix when he treats of the minute details of his grandfather's family affairs and the small events of his boyish career. It really matters very little whether or not Madox Brown's father possessed the washhand stand and an armchair of which we read on p. 21. It is of much more importance that, in 1839, Brown himself won the praise of his teacher in Antwerp, Baron Wappers—the admirable master of many admirable painters—and, as we have reason to know, the warm appreciation of Slingineyer, an excellent artist, who painted the 'Martyr in the Reign of Diocletian,' which was No. 1843 in the Belgian Section of the International Exhibition at South Kensington—not in 1871, as Mr. Hueffer has it, but in 1862—a picture well known by an engraving. It is of still more importance as explaining how it came about that Madox Brown, naturally resolute and self-reliant, not to say obstinate—characteristics which adhered to him through life and formed the basis of much of his career in art as well as of his dealings with others—inherited an income which, small as it was, partly relieved him from that necessity which has compelled so many artists to debase their powers and skill to the demands of the market.

Despite not a few lapses from good taste, Mr. Hueffer writes, we are bound to say, with no lack of tenderness and gratitude, although it cannot be denied that that sense of humour and delight in a joke which he has inherited from the "Author of the Brunonian System" does now and then startle readers. It must be admitted, too, that the much-loved "Bruno" of the P-R.B. not only enjoyed a joke, even when it told against himself, but often laid himself open to the jokes of others. With regard to the development of his character, of which his art was simply the expression, his biographer might have spoken at greater length than he has done of the qualities of those tentative pictures in which, even in the choice of the subjects, it is easy to detect idiosyncrasies which marked the painter through the whole of his long career. The youth was destined more than once to essay similar subjects who, in 1836, painted the 'Head of a Flemish Fish-wife' and 'A Blind Beggar and his Child,' and, a little later, 'A Friday of the Poor,' 'Job among the Ashes,' 'Elizabeth at the Death-Bed of the Countess of Nottingham,' and, above all, 'Flamand voyant passer le Duc d'Albe' and 'Col. Kirk showing the Woman he had deceived the Corpse of her Husband hanging on the Gallows.' These themes indicate Brown's liking for passionate motives, such as men brooding over their wrongs, illustrations of the tyranny of modern society, class grievances, and democratic legends which, true or false, were more or less tragic. As a humourist, too, he affected a certain unrefined grotesqueness in many of his tragedies and grim comedies, such as 'Ehud and Eglon,' 'The Expulsion of the Danes from Manchester,' 'Cordelia's Portion,' 'Harold' (both versions), 'Parting of Cordelia,' 'Work,' 'The Last of England,' 'Death of Sir Tristram,' and 'Joseph's Coat.' Not one of these (and they include the greater number of Brown's masterpieces) but offers indications of a sardonic temperament which is decidedly rare in modern art, and probably obtruded itself in the earlier pictures we have named, some of which have doubtless vanished. In 'Ehud,' 'Harold,' 'The Last of England,' and 'Sir Tristram' the force of this mocking spirit was very strongly marked. In some of the others, especially in 'Work'—a much overrated picture, though an exhaustive illustration of Brown's technical powers, and a perfect expression of the moodiness which at times swayed him—it is to be seen in its most prosaic guise.

Mr. Hueffer is right in describing Brown's large picture of life-size figures, 'The Execution of Mary, Queen of Scots,' as the first of his great historical works. Produced in 1839–40, it is a noble example of style, full of passion, well composed and compact in all its arrangements, and in these respects it differs materially from such works as youths of nineteen are wont to produce. As we saw it long before it was restored in 1889, it is easy for us to praise the largeness of its draughtsmanship; the firmness of its drawing; the suitability (in spite of certain not unnatural exaggerations) of the expressions, which have something of the tendency to mockery to which we have alluded; and the homogeneity of its colour scheme. Most painters of such a subject would have represented Queen Mary as much younger than she really was, and even drawn her features from portraits taken in France; but Brown had evidently selected for his model the statue erected by her son in Henry VII.'s Chapel. It is likewise evident that he saw the importance of exaggerating those traces of time and pain which King James's sculptor flinched from reproducing in his marble. Brown knew that when Mary's head fell at Fotheringhay her scanty tresses were grey; he likewise knew that she was then somewhat lame, and that in confinement she had grown stout. The infusion of melodrama, not to say clap-trap, which to some extent mars the design, is less conspicuous than might be looked for from a youth trained in the Belgian school, and it is manifest that Brown very soon followed Johnson's counsel and "cleared his mind of cant," although there are still traces of it in the too Byronic 'Manfred,' which followed 'Queen Mary.' Mr. Hueffer thinks the contrary; but we take it that all Brown's subjects from Byron (except 'Parisina's Sleep,' which followed 'Manfred') are tainted with Byronic vices. We can admire the design and execution of 'Parisina,' and it has always been a matter of immense surprise that the authorities of the Salon rejected it in 1843, "the subject being too improper," while in 1845 those of the British Institution did not flinch from exhibiting it. To the Byronic affectation succeeded in Brown's mind in 1843–4, and as became a youth of twenty-one, a Dumas cult, among the manifestations of which were some Monte Cristo-ish stories. Of these a good specimen is an anecdote Brown, in later days, loved to tell to the effect that, in order to raise the wind, Alexandre, at the height of his popularity, said to a certain costumier, "Pay me a million francs and I will sit in your shop window for an hour." That said and done, the news spread. All Paris rushed to see the idol in the part of his tailor's dummy.

"Foreshortened in the tracts of Time" as most of the earlier events of his grandsire's life must needs be to Mr. Hueffer, it is not surprising that the account he gives of Brown's appearances in the Westminster Hall exhibitions is inadequate to explain the effects of them upon the artist's future career. In the eyes of those students whose voices were to become the Fame of the future, 'Parisina' had, even before it was at the British Institution in 1845, compelled attention to any work of Brown's. At Westminster Hall in 1844 the great cartoon of 'The Body of Harold brought to the Conqueror,' now at the South London Gallery, added prodigiously to his reputation. Private notes made at the time by one of the ablest leaders of public opinion, a marked catalogue belonging to another (presented to the present writer), the warm praise of Maclise, Dyce, E. M. Ward, and E. Armitage, all of them eminent competitors with Brown, were, of course, of greater ultimate value than any commendations the Commissioners of the exhibitions (most of them laymen) bestowed on the painter. Rossetti's enthusiasm was roused, as he told us, to the highest pitch by 'Parisina,' the cartoons, and 'Wycliffe,' the last of which he saw at Hyde Park Corner in 1848. There is, by the way, an error in the catalogue before us (p. 435), which dates 'Wycliffe' as "begun 1867–8"; it should have been "1847–8." This catalogue needs much revising. Thus, on the same page, it is stated that Brown's 'Infant's Repast' was at Hyde Park Corner in 1848; it should have been 1849, when it accompanied 'King Lear' and two portraits. That Brown and most of the P-R.B. acted and reacted upon each other is manifest. This was the case with regard to Rossetti more than the others, but it is absurd to describe Brown as the founder; he was, in fact, hardly an "elder brother" of the society; he was not particularly intimate with its leaders till it was established; and when two Brethren sounded him on the subject he specifically declined to be elected a member, alleging, with what

sincerity his practice proved, that he could not accept some of its canons.

Mr. Hueffer, too, is wrong in calling Deverell a P-R.B., which he was not; and he does not say that Miss Siddal (Mrs. D. G. Rossetti) sat for the lady who, with clasped hands, listens in rapt attention to the 'Story of Custance,' as its author reads it in Brown's large picture of 'Chaucer at the Court of Edward III.' In quoting from the *Athenæum* of that day a criticism of great care and acumen upon the 'Chaucer' picture, Mr. Hueffer does not seem to be aware that it was written by Mr. Solomon Hart, who likewise wrote for this journal a highly appreciative notice of Rossetti, and was, in fact, the first critic of note who took pains enough to study either Brown or Rossetti. What Mr. Hueffer may, after this, think of Brown's expletives (p. 78) against "that animal Hart," it is not for us to say.

On the other hand, Mr. Hueffer is right in suggesting that W. B. Scott's assertion that a drawing school in Camden Town, in which Mr. Cave Thomas, T. Seddon, and Madox Brown were warmly concerned, was intended "to run in opposition to the Royal Academy Schools," is on a par with many of Scott's anecdotes; and he need not have taken notice of Scott's statement that the fewness of Millais's shavings in 'The Carpenter's Shop' was due to Brown and his school. Millais had won a Gold Medal at the Royal Academy years before 1850, when the school for artisans and lads was set up in Camden Town. Mr. Hueffer says that Brown wrote for the *Germ* an elaborate essay 'On the Mechanism of an Historical Picture'; this is true, but he ought to have added that Brown wrote in the same magazine a fine sonnet on 'The Love of Beauty.' He is in error as to "the luckless" *Germ* having "roused the anti-innovating forces of the country and brought down the fulminations of their wrath upon the pictures of the school." How could this be when nobody would buy the *Germ* even for a shilling? He errs again in thinking that the head of St. John in Brown's 'Christ washes Peter's Feet,' now in the National Gallery, was painted from Christina Rossetti. There was excuse for this belief before the lady found herself unable to remember sitting for the head; but Mr. W. Rossetti is certainly mistaken in supposing Deverell, whom it does not at all resemble, sat for it. W. B. Scott sat, we think, for one of the Apostles, and this is not mentioned here. The rest of the account is correct enough. We shall have to speak further of the history of this picture and its original reception at the Academy; but, meanwhile, let us say that the notice which follows concerning that most pathetic picture, 'The Last of England,' now in the gallery at Birmingham, is correct and interesting, though we think—allowing for the intrinsic importance of the picture, and the fact that it secured for Brown for the first time fairly adequate appreciation among the general public—not sufficient. The group of the angry emigrant and his confiding companion are admirably painted portraits of the artist and his second wife, while the supposed incident which forms the subject of the picture had its origin in the resentment Brown felt when, finding himself neglected by the London world, he was strongly tempted to follow Woolner to the Southern hemisphere, if not to dig for gold, as the sculptor did, at least to take land and become a sheep farmer. The idea of doing this was impressed upon him by his having accompanied Woolner so far as Gravesend on his setting out. The brilliant painting, the vividness of the cold daylight, the cheerlessness of the bleak sea wind, and the pathos of the whole, to say nothing of the fine drawing and strong harmonious colours of the work, make 'The Last of England' not only one of Brown's masterpieces, perhaps the greatest of them, but one of the noblest pictures painted in England in his lifetime. In our second notice of this interesting biography we shall be able to discuss Brown's relations with the P-R.B. as a society and with the Royal Academy, both matters of great importance to Brown, in regard to the first of which Mr. Hueffer entertains confused notions, while as to the second it will be easy to show that, like Brown, he is far from just or even reasonable.

MINOR EXHIBITIONS.

The collection of noteworthy English drawings formed, as we stated last week, by Messrs. Agnew & Sons in the Old Bond Street Galleries is at least as attractive as any of the similar gatherings this firm has brought together from year to year. Of two hundred and fifty examples there is not one we should prefer not to see again; a large proportion of them are of extraordinary merit; and very many have, each in its way, no superiors. The whole represents English art of the kind at its best. The most important are, in the order of the Catalogue (which is, of course, not the order of their value), G. Barret's brilliant and famous *Classical Landscape, Sunset* (No. 5), and his excellent and characteristic *Tow-path* (115); De Wint's dignified *Buildwas Abbey* (9), *Bolton Abbey* (53), and his excellent idyl *Milking Time* (74); H. G. Hine's *Black Cap, near Lewes*, a grand yet simple drawing (10), and his noble *Mount Harry, near Lewes* (94); D. Cox's *Bettws-y-Coed Churchyard* (14), a notable specimen of his middle period; *Crossing the Stream* (37), a later and more popular work; *Kenilworth* (42), a very sober and fine piece; *Haddon* (209), and *Near Bettws-y-Coed* (212); Sir John Gilbert's *Scene from 'Henry IV.'* (27), a work full of spirit and tragic force; J. Holland's *Hospital of the Pietà, Venice* (36), a brilliant and pure drawing; Copley Fielding's *Off Scarborough* (41); Edridge's *Village Church* (50), choice and sweet, though somewhat weak; L. Haghe's *Tournay Cathedral* (55), depicting that Romanesque, semicircular fragment, the end of the south crossing, with skill and tact, but giving little idea of its grandeur; Sir E. Burne-Jones's beautifully coloured *Cupid and Psyche* (66); Mr. Wilfred Ball's pathetic *Coming Night, Surrey* (69); A. Powell's sincere and neat *Llanberis* (75); and *The Studio* (76), Mr. Alma Tadema's learned and powerful drawing of his studio. Next to these hangs a group of W. Hunt's marvellous exercises in colour, draughtsmanship, humour, and pathos, including *Boy with a Pitcher* (110); *The Gardener's Daughter* (112); *The Sum*, a boy in arithmetical difficulties (117); *Roses in a Jar, and Fruit* (210); *A Negro Boy* (217); *Pineapple and Grapes*, a marvel of modelling and verisimilitude, treated with brilliancy and breadth of style (218); and *Flowers in a Jug* (227), which is flower painting at its best. Besides these, there are several admirable, but less important fruit and flower pieces of his, such as *Sloes and Plums* (111), *Dog-Rose* (143), *Apple-Blossom* (144), *May-Blossom* (173), and the delightful *Red Jug and Birds' Eggs* (177). Then come *Apollo* (121), by Mr. Briton Riviere; *Minehead* (185), by G. P. Boyce; and three exquisite exercises in white and fairy tints by Miss M. L. Gow, who paints as Prospero's Ariel might do if he "took to art," *The Interlude* (167), *A Frolic* (188), and *The Necklace* (196). Albert Moore's *Classic Figure* (204) is an extremely fine and mannered drawing of a stalwart girl in quasi-classic draperies, and J. Holland's *La Grande Horloge, Rouen* (211), is good and sound. The last, if not the noblest set of drawings, consists of not fewer than fifteen Turners, the most noteworthy of which are *Richmond, Yorkshire* (239); *Minehead* (245); the Girtin-like *Brecon Castle and Bridge* (246); *The Valley of Jehoshaphat* (247), which, like some of its neighbours, has been engraved; *Zurich* (248); and *A Watermill* (256). Besides these the student will find capital examples by J. Varley, S. Prout, G. F. Robson, G. Chambers, G. A. Fripp, J. Linnell, J. F. Lewis, Mr. MacWhirter, Sir J. E. Millais (see 189), Sir J. E. Poynter (193), J. Constable, and T. Danby.

At the Fine-Art Society's Gallery are to be seen a number of careful and pleasing, if not transcendently interesting drawings by Mr. A. W. Rimington, illustrating his "Wanderings in Italy." Of these the visitor should look at *The Towers of San Francesco, Bologna* (4); *Courtyard of the Palazzo Bevilacqua, Bologna* (7); *The Lagoons near Torcello* (14), which is exceptionally artistic and attractive; *At Amalfi* (17); *San Domenico, Bologna* (21); *The Palazzo Pubblico, Vicenza* (43); *Via Pellicini, Verona* (76); *Facciata del Duomo, Siena* (85); *In the Piazza d'Erbe, Verona* (100); and, the best of all, *Drawbridge at Mantua* (108).

At the Dowdeswell Galleries may be seen a number of highly effective and deftly drawn sketches by Mr. J. Aumonier of "Old Brighton Pier."

POMPEY'S PILLAR AT ALEXANDRIA.

I need not insist how completely the origin and history of this famous monument have been a mystery to the learned. It stands in a most prominent position, it has ever been a landmark to sailors, it bears upon the west face of its huge basement stone an inscription from an unknown eparch of Egypt, probably called Posidius, to the Emperor Diocletian. This is all that is certain, and so far even the name of the eparch has been disputed. The conjecture Pompeius (for which there is insufficient room) has caused the whole to be called Pompey's Pillar. Most critics have assumed that this gigantic work was actually set up about 303 A.D. by an obscure magistrate to the emperor who had just punished Egypt for its revolt with relentless severity. But he had also, it seems, given a grant of corn to the starving populace of Alexandria—hence the dedication:—

Τον [τιμ]ιωτατον αυτοκρατορα
Τον πολιουχον Αλεξανδρειας
Διοκλητιανοντον ανεικητον
Πο[....]ος επαρχος Αιγυπτου.

But the erection of such a monolith points to some greater occasion, and to wealthier governors of Egypt. Hence there has always been some suspicion that it was only rededicated to Diocletian and belongs to an older period. A careful survey of the pillar makes this almost certain. The capital, a bastard form between Egyptian and Corinthian, is too large for the shaft; the stone, though of the same kind (Aswan granite), is browner, and from some other part of the quarry. We know from the sailors who saw the top in 1733 that there was the foot of a bronze (gilt?) statue still there. All the indications point to the dedication, the capital, and the statue being added to the monument in honour of Diocletian.

But what was it before that date? The great block which forms the base of the monument is not set on the live rock, but on a foundation of much smaller and various stones (granite, limestone, &c.), which are put together without art or care for appearance. This foundation, now uncovered, was evidently meant to be hidden by a platform of earth, on which the great base seemed to rest. Among the stones utilized for the foundation are some taken from Pharaonic monuments, and showing cartouches of Seti I., Psamtik II., &c. It is most unfortunate that no record has been kept of the occasional repairing of this foundation, which has often been disturbed in search of treasure.

But if the date be indeed that of the Arsinoeion, as Dr. Botti suggests, a new light is thrown upon the passage in Pliny which has long perplexed the learned, and to which Admiral Blomfield called my attention in this connexion. Here it is (xxxvi. 14, *sq.*). Pliny the Elder, after describing the greatest of all the obelisks in Alexandria, which was set up by Ptolemy Philadelphus to his wife, eighty-five cubits high, and by the architect Satyrus, adds: "Inde eum (obeliscum) navalibus incommodum Maximus quidem præfectus Ægypti transtulit in forum, reciso cacumine, dum vult fastigium addere auratum, quod postea omisit."

There was no forum in Alexandria, and what has become of this mighty obelisk? All the others which Pliny describes in the same passage are still extant. Why should such a thing interfere with dockyards? I need not pile up difficulties. I propose to alter completely the sense, or rather to make sense of the passage, in the following way: "Inde eum navalibus in commodum, Maximus, &c., transtulit in pharum," &c.

"Navalia" is commonly used by Pliny for shipping, and Maximus wished to set up a beacon on this obelisk, whose gilded top would glitter and do the service in the day done by the lighthouse of Sostratus in the night. I had also thought of *φανον*, the Greek word for a beacon, before the Pharos gave its name to all lighthouses. Thus the proposed gilding of the top acquires its meaning, and when the obelisk had stood for many years with its mutilated top, the eparch in Diocletian's time undertook two further changes: (1) he set a capital with a gilded statue on the top, and to correspond with this (2) *he rounded the four-sided monolith to make a Corinthian pillar.* So the great obelisk of Philadelphus has assumed its present form. There is a bad flaw on the south-east side, which seems to me only to have been discovered when the stone was thus cut down. But I will not extend this long statement.

J. P. Mahaffy.

SALES.

Messrs. Puttick & Simpson sold a number of scarce engravings, chiefly of the eighteenth century, on the 24th inst. Amongst the best prices realized were Lady Elizabeth Foster, 74*l.*, and Lady Smythe and Children, 56*l.*, both after Reynolds by Bartolozzi; The Fortune-teller, after Reynolds, 46*l.* 10*s.*; Lady Hamilton, after Romney, 49*l.*; Nerissa, by J. R. Smith, 53*l.*; Courtship and Matrimony, after Williams by Jukes, 48*l.* 10*s.* The total of the day's sale (180 lots) amounted to 1,278*l.*

At Messrs. Christie, Manson & Woods's, on the 20th inst., the late Mr. R. Beavis's drawing of "Green Sussex fading into blue, with one grey glimpse of sea," brought 75*l.*

The sale of the drawings in chalks, pastels, and water colours collected by MM. de Goncourt, which occurred at the Hôtel Drouot during the last week, produced a total of 695,729 francs. On the whole, the prices were very high. The largest sums were given as follows: Baudouin, L'Épouse Indiscrète, 25,100 francs. Boucher, Académie de Femme, 18,500; Femme vêtue à l'Espagnole, 10,100. Fragonard, Portrait de Rosalie Fragonard, 14,500; Dites donc, s'il vous plaît! 12,000; La Culbute, 18,100; Des Cascatelles, 17,500; Enfants jouant dans une Métairie, 14,500. Hoin, Madame Dugazon dans le rôle de Nina, 19,000. Moreau le jeune, La Revue du Roi à la Plaine des Sablons, 29,000. Pater, L'Amour et le Badinage, 3,900. Portail, Portrait du Peintre, 5,500; Une Dame en Grand Panier, 4,100; Le Musicien, 3,150. St. Aubin, Portrait d'Augustin de St. Aubin, 15,100; Au moins soyez Discret! 18,500. Watteau, Figure de Printemps, 24,100; Un Mezzetin Dansant, 19,000; Feuille d'Études, 17,500.

Fine-Art Gossip.

The exhibition of Lord Leighton's pictures at the Royal Academy is to be closed on Monday, the 15th prox.

Mr. Watts, in honour of whose eightieth birthday Mr. Swinburne has contributed a sonnet in another column, came to London the other day for a very short period. He is in excellent health, and has now returned to the country. On Tuesday, his eightieth birthday, he was presented with an address of congratulation signed by at least two hundred eminent men and women of our time, including all the members of the Royal Academy.

The exhibition at the rooms of the Fine-Art Society of drawings by G. Du Maurier, to which we have already referred, will be opened to the public on Monday next; the private view occurs to-day (Saturday).

We briefly mentioned last week the gift of Millais's 'Yeoman of the Guard' to the National Gallery. That admirable work is now on a screen in the British Section of the Gallery. In May, 1877, when it was at the Academy, we said: "Mr. Millais's 'Yeoman of the Guard' (52) will be one of the attractions of the season. It is a life-size, seated figure, the whole nearly in profile to our left; the view has been adopted probably as that best suited to the motive of the subject, severe and simple as that motive is. The yeoman wears the vivid scarlet state dress of the corps, which is trimmed with black and gold, and bears the royal initials and emblems on his broad but flat chest in bold embroideries. His thin grey beard rests on the ruff which encloses his neck; on his head is the quaint cap of black velvet bound with gay ribands, the showy tints of which contrast oddly with the faded features and hollow contours of the face, its seared and serious eyes. He has a staff in one hand, a packet of papers in the other, and seemingly waits orders to go on a long journey, doing his duty the while in this world. Technically speaking, all will delight in the painting of the red dress, the flesh, and the cap." We may add that Millais himself sanctioned our interpretation of the motive of his picture. Besides being at the Academy, this splendid work was shown at the Exposition Universelle, Paris, in 1878, where it attracted the attention of every artist, no matter of what country, who saw it there; it was No. 36 at the Grosvenor Gallery with other Millaises in 1886, and was in the rooms of the Fine-Art Society in 1881. It was in obedience to her late husband's wish that Mrs. Hodgkinson, Millais's half-sister, gave it to the nation.

Many surmises have been afloat of late about the destination of the Hertford Collection, but it is now definitely announced that it has been bequeathed by Lady Wallace to the nation. Every visitor to recent Academy Winter Exhibitions is well aware that it contains a very large number of admirable pictures of the best schools. In 1872 the whole of it was lent by Sir Richard Wallace to the Bethnal Green Museum, and while there it was criticized at some length in these columns. It counts among its Reynoldses 'Perdita,' 'The Duke of Queensberry' (*i. e.*, "Old Q."), 'Miss Bowles,' 'Nelly O'Brien,' 'Mrs. Carnac,' 'The Strawberry Girl' (Rogers's version), 'Lady E. Seymour-Conway,' and 'Mrs. Braddyll' (Lord C. Townshend's); 'Miss Boothy' and 'A Lady,' by Gainsborough; and of Van Dycks, 'Wife of Philippe le Roy' (the King of Holland's) and 'Philippe le Roy' (same). There are also Hobbema's fine 'Landscape,' dated "1663"; the 'Rainbow' Landscape by Rubens, 'Helena Forman,' and other Rubenses; seven works by Berchem, Guardis, De Heems, two Landseers, a Le Duc, three Leyses, six Metsus, Murillos, Hogarths, Ostades, eleven Rembrandts, Jan Steens, Teniers, Terburgs, Turners, Velazquezes, Vernets, Watteaus, Wilkies, and Wouvermans; three by Mlle. R. Bonheur, including 'Highland Sheep'; thirty-eight Boningtons; a 'Portrait of an Italian Lady,' by Bronzino; 'Boar Asleep,' by Brouwer; seventeen Canalettos, all of Venice and good; an Alonzo Cano; two Claudes; three of Gonzales Coques's groups of portraits; thirty-four pictures of high merit by Decamps; fifteen by Delaroche, some of which were lately at Burlington House; five by Fragonard; twenty-two Greuzes, some of which are of the first water; a superb 'Cavalier,' by F. Hals; two De Hooghes, one of them being the famous 'Woman peeling Apples'; 'Guard of the Hareem' and 'Draught Players,' by M. Gérôme; and fifteen Meissoniers, among them 'Polichinelle,' 'Connoisseurs,' 'Visitors,' his first contribution to the Salon, 1834, and 'Murderers waiting their Victim.' These names and the numbers attached to them will give some idea of the stupendous wealth of this world-renowned collection.

In consequence of the interest excited by the exhibition of drawings in water colour by the late Alfred William Hunt at the Burlington Fine-Arts Club, the Committee have decided that it shall remain open until Sunday, March 14th, that is to say, a fortnight longer than originally arranged.

There is some talk of an exhibition of Mr. Hunt's drawings being formed at Liverpool.

The death is announced at Madrid of M. Luis de Madrazo (brother of F. de Madrazo), who was born at the Spanish capital in 1825, and studied under his father José. He painted historical and anecdotic themes, the most important of which are 'Pelayo at Covadonga' and 'The Funeral of St. Cecilia.'

The *Chronique des Arts* of the 20th inst. contains the first portion of an important examination, by M. S. Reinach, of the details of the discovery of the Venus of Milo. This article is characteristically minute and thorough.

The French Department for Public Instruction is preparing a topographic plan of ancient Carthage, to form the first part of an archæological atlas of Tunis. M. Cagnat, M. Philippe Berger, and M. Clermont-Ganneau have been appointed to accomplish this work.

The Archæological Commission of the province of Bari, in South Italy, will publish in a few weeks the first volume of a 'Codice Diplomatico Barese,' containing the parchments of the Cathedral of Bari written from the tenth to the twelfth century A.D. The following volumes will be devoted to the historic documents of the archives of the province, amongst which those of the celebrated church of St. Nicolas and of the towns of Giovinazzo and Terlizzi are particularly important.

A Correspondent writes:—

"I send you the earliest news of a very precious discovery at Nocera, in Umbria, not far from Gualdo Tadino. A landowner has found on his property the body of a Suabian [?] chieftain lying on an iron camp-bed. Much gold decoration adorns his armour and helmet, and there is also a golden Maltese cross on the breast. It is supposed that he may have been a member of the suite of Frederick II. (twelfth century) during his retreat after the siege of Assisi. The handle of the sword and the end of the scabbard are in massive gold."

MUSIC

THE WEEK.

St. James's Hall.—Henschel Concerts. Messrs. Greene and Borwick's Recital.
Queen's Hall.—Symphony Concerts.
St. James's Hall.—Popular Concerts.

As nearly as possible on the anniversary of Wagner's death Mr. Henschel always gives an In Memoriam concert, consisting of selections from the master's works and Beethoven's 'Eroica' Symphony. This took place on Thursday evening last week, the Wagnerian excerpts being the Good Friday music from 'Parsifal,' the Prelude and Death Song from 'Tristan und Isolde,' the whole of the final scene from 'Die Walküre,' and the Walkürenritt. The vocal parts in the great duet were well sustained by Madame Marie Duma as Brünnhilde and Mr. Charles Clark as Wotan. The latter artist is an American baritone with a pleasant and well-trained, though not very powerful voice. The orchestral playing was about up to the average at these concerts.

There was much of interest in the selection of songs at Messrs. Plunket Greene and Leonard Borwick's recital on the afternoon of the next day, many unfamiliar lyrics being given. Among them were Bach's 'Begleuckte Heerde,' Brahms's 'Todessehnen,' Schumann's 'The Hero,' Prof. Villiers Stanford's setting of the clown's three songs from 'Twelfth Night,' and songs by Mr. H. Walthew, Mr. Augustus Barratt, and Mr. Lemprière Pringle. All these were finely sung by Mr. Plunket Greene, though signs of fatigue were manifest towards the close of the recital. Pianists seem to have evinced a sudden liking for Brahms's very clever Variations and Fugue on a Theme by Handel, Op. 24, which Mr. Borwick played extremely well, as he did some pieces by Chopin, Schumann, and Mendelssohn. The recital was in every respect artistically successful.

The third Queen's Hall Symphony Concert last Saturday afternoon was mainly devoted to the compositions of Tschaïkowsky, the most important feature being the noble 'Symphonie Pathétique,' which grows more and more upon the hearer every time it is performed, and on this occasion it was beautifully interpreted by Mr. Henry J. Wood's orchestra. Another enjoyable portion of the programme was the suite of several brief and light, piquant movements from the ballet 'Casse-Noisette,' first given in London October 17th last year, at a Queen's Hall Promenade Concert. Less agreeable, on a first hearing, was the overture to the morbid and tragic drama 'L'Orage' by Alexander Ostrovsky, first produced in 1859, and after thirty years given at the Théâtre Beaumarchais in Paris. This is Russian in the strongest degree, with snatches of peaceful melody and orchestration, but, on the whole, it is barbaric, and, if appropriate to the subject, not very pleasant as abstract music. The introduction of Bach's Chaconne in D minor orchestrated by Raff was an artistic error. Many works by the old masters need retouching in order to make them acceptable to present-day amateurs, but Bach wrote his Chaconne for violin unaccompanied, and there was no occasion to interfere with it as Mendelssohn and Schumann with their pianoforte accompaniments, and Raff with his certainly effective instrumentation, have done.

Schubert's magnificent String Quintet in C, Op. 163, was repeated at last Saturday's Popular Concert, and the only other concerted item was Mozart's Duet in G for violin and viola, beautifully played by Lady Halle and Mr. Gibson. This work was composed as an act of kindness by Mozart. Michael Haydn was very ill at Salzburg, and could not write some duets ordered by the unlovable prince-archbishop who ruled the place. Mozart came to the rescue and penned two duets, the origin of which was kept a secret from the autocratic dignitary. Otto Jahn in his eloquent monograph says: "These two duets show no signs of hasty composition, but are worked out with evident affection, no doubt from desire to do credit to himself and his friend." Madame Lena Law sang excellently Handel's air "Cui vive amante" from his once successful, but now forgotten opera 'Poro,' and Gounod's song 'The Worker.' Two little pianoforte pieces by Schumann and Rubinstein were placed at the end of the programme, and were well played by Miss Adela Verne.

The postponed performance of Sgambati's Quartet in C sharp minor, Op. 17, took place on Monday evening, and it must be noted that the work did not make a favourable impression. As a rule, it is unjust to speak dogmatically concerning an elaborate composition on a first hearing, but in the present instance there need be no hesitation. As the programme annotator observes, the quartet abounds in varied *tempi*, rhythms, figuration, and structure. These, however, do not make beauty, nor compensate for a laboured and restless style of utterance. Signor Sgambati seems ambitious to rival the great masters of Germany in works built on classical lines; but in the C sharp minor Quartet he proves himself unequal to the task, and he might do well to adopt a lighter and more graceful Italian style. Mozart's beautiful Pianoforte Trio in E, No. 6, was a welcome relief. Miss Adela Verne should surely have selected some less hackneyed piece for her pianoforte solo than Mendelssohn's Andante and Rondo Capriccioso, Op. 14, which every schoolgirl plays, or thinks she can play. Mr. Thomas Meux was commendable in songs by Gluck and Gounod.

Musical Gossip.

Mr. F. H. Cowen's picturesque and earnestly written cantata, 'The Transfiguration,' was performed for the first time in Manchester at Sir Charles Halle's concert on Thursday last week, with Madame Medora Henson, Miss Marian McKenzie, and Messrs. Edward Lloyd and G. Holmes in the principal parts. Purcell's 'Te Deum' in D was also rendered for the first time at these concerts, and, in fact, the whole programme was of a religious character.

The Delegates of the Clarendon Press have arranged for the publication of a series of five books on musical history, to be issued under the editorship of Mr. W. H. Hadow, of Worcester College. The first, dealing with the ecclesiastical period, has been undertaken by Prof. H. E. Wooldridge; Dr. C. Hubert H. Parry deals with the seventeenth century, and Mr. J. A. Fuller-Maitland with the age of Bach and Handel. The editor has in preparation the fourth volume, treating of the Viennese School and its times; and Mr. E. Dannreuther will close the series with an account of the romantic movement.

According to the annual report of the Wagner Society (London Branch) the number of members is gradually diminishing, as we expected it would, for there is no longer any necessity for speaking in trumpet tongues concerning the Bayreuth master. But subscribers should remain, and if possible increase their numbers, until the issue of the English translation of Wagner's remarkable prose works is completed; and then the society may well dissolve, having fulfilled its duties worthily.

The "Böhmische Streichquartett," which gave two classical chamber concerts in the Queen's Small Hall on Friday last week and Tuesday this week, has won much favour abroad, and the verdict of continental musicians has already been fully ratified in London. At the first concert the perfection of the *ensemble* in spirit and unity of expression was fully revealed in Beethoven's Quartet in F from the Lobkowitz set, Op. 18, Schubert's in D minor, and Dvoràk's in G.

Even more successful was the second concert, the central feature of which consisted of Smetana's Quartet in E minor, in which all the characteristics of Slavonic music were revealed with the utmost intensity. The distinctly national style of the interpretation gave quite a new colour to a work with which we were previously well acquainted. Beethoven's Quartet in F, Op. 59, No. 1, and Schubert's in A minor were also performed at this concert. The Bohemian artists will give a third concert at St. James's Hall on the 8th prox.

Miss Marie Motto, who held her first concert in St. James's Hall on Monday afternoon, showed that she has amply developed her talents as a violinist since she first appeared in public two years ago. Though not very powerful, her tone is pure, and her intonation perfectly accurate. These qualities were fully evinced in Beethoven's 'Kreutzer' Sonata, in which she had the valuable assistance of Mr. Leonard Borwick, and in two movements from Lalo's 'Symphonie Espagnole,' Op. 21. Mr. Plunket Greene sang Schubert's 'Der Erl König' and Prof. Stanford's setting of the clown's three songs from 'Twelfth Night' with much expression; and the concert concluded with Brahms's Pianoforte Quartet in G minor, Op. 25, in which the instrumental artists above named were associated with Messrs. Alfred Hobday and R. Purcell Jones.

The young violinist Miss Eileen O'Moore, who ventured on an orchestral concert on Tuesday afternoon at St. James's Hall, is a highly promising executant. She played with force as well as refinement items by Ernst, Spohr, and Tschaïkowsky, and will be heard again with pleasure. Mr. G. H. Betjemann, who conducted, had his orchestra well in hand, and due justice was done to the overtures to 'Oberon' and 'Rosamunde,' and Mr. F. H. Cowen's 'Four English Dances in the Olden Style.'

The Gompertz String Quartet produced at its sixth and last chamber concert in the Queen's Small Hall on Wednesday evening a brief but interesting programme. Tschaïkowsky's Quartet in E flat minor was repeated by desire, and most admirably played by Messrs. Richard Gompertz, Haydn Inwards, Emil Kreuz, and Charles Ould, as were two movements from Raff's Quartet in D minor, Op. 77, No. 1. The last item in the scheme was the great Fugue in B flat of Beethoven, Op. 133, which was originally the *finale* to the quartet in the same key; but Beethoven withdrew it and substituted a much lighter final movement. Mr. Hayden Bailey was an agreeable vocalist at this concert.

Miss Marie Olson, Miss Ethel Barns, and Mr. Charles Phillips gave a pianoforte, song, and violin recital in St. James's Hall on Thursday afternoon. The two artists first named essayed Brahms's Sonata in D minor for piano and violin, and Mr. Charles Phillips, a pleasant baritone, did well in various songs by Purcell, Handel, Tschaikowsky, Jensen, and various other composers, ancient and modern. Miss Ethel Barns played Bach's Chaconne for Violin with agreeable purity of tone and intonation.

PERFORMANCES NEXT WEEK.

Sun.	Orchestral Concert, 3.30, Queen's Hall
—	National Sunday League Concert, 7, Queen's Hall.
—	Queen's Hall String Quartet Concert, 7.30
Mon.	Mrs Henry Wylde's Matinée Musicale, 2.30, St. George's Hall
—	Royal Academy of Music Students' Concert, 3, St. James's Hall
—	Popular Concert, 8, St. James's Hall
—	Messrs. Ross and Moore's Recital of Ensemble Pianoforte Music, 8, Queen's Hall
Tues.	Mark Hambourg's Pianoforte Recital, 3, Queen's Hall
—	Miss Kuhe's Concert, 3, Queen's Small Hall
—	Miss H. V. Sloman's Chamber Concert, 8, West Norwood Public Hall
—	English College of Music Concert, 8.30, Queen's Small Hall.
Wed.	Queen's Hall Choral Society, Rossini's 'Stabat Mater' and Mendelssohn's 'Lobgesang,' 3
—	Mr. Tobias Matthay's Concert, 3, Queen's Small Hall.
—	St. James's Hall Ballad (Sacred) Concert, 8
—	Royal Choral Society, 'The Redemption,' 8, Albert Hall.
—	London Ballad (Sacred) Concert, 8, Queen's Hall
Thurs.	Herr Theodor Werner's Violin Recital, 3, St. James's Hall.
—	Herr Brousil's Concert, 8, Queen's Hall
Fri.	Messrs. Plunket Greene and Leonard Borwick's Recital, 3, St. James's Hall
—	Mr. Arnold Dolmetsch's Concert on Old Instruments, 9, No. 6, Keppel Street, Bloomsbury.
Sat.	Crystal Palace Concert, 3.
—	Popular Concert, 3, St. James's Hall.
—	Queen's Hall Choral Society, 'Samson et Dalila,' 3.
—	Mr. Ernest Mead's Recital, 3, Queen's Small Hall.
—	Promenade Concert, 8, Queen's Hall

DRAMA

THE WEEK.

Court. — Afternoon Performance: 'Mariana,' by José Echegaray. Translated by James Graham.

Where Miss Elizabeth Robins is is the Independent Theatre. Thus, though no public announcement is put forth connecting with that institution for the cult of the sombre and the purveyance of the dismal the performances at the Court of Echegaray's 'Mariana,' these may be and are contemplated as under its patronage. Regarded in this light, they may count among the happiest of its experiments. No part specially suited to the fair actress who is its hierophant is provided, nor is there one being among the specimens of modern society in Madrid in whom it is easy to feel any poignant interest. Still the play, which has respectable claims as literature, constitutes an intellectual and a fairly stimulating entertainment. Its most notable feature is its ingenuity. It is always theatrical and never dramatic, marvellously clever and wholly unconvincing. Spanish criticism speaks of 'Mariana' as false, an arraignment scarcely merited, since it does not seek to deceive or pretend to be other than it is. We have no more right to blame it for falsehood than we have to censure the actress for the make-up without which she cannot face the fierce light of the stage. It may rather be regarded as insincere. As a problem play it is incomplete, a study after the guise of Dumas *fils* rather than that of Balzac. Echegaray seeks to portray a heroine of the type of Gilberte de Sartorys, whose nature in her own despite is transformed by passion. Love comes unbidden, unwelcomed, unsought. Step by step he is resisted, but his triumph is final and fatal. Is the woman who at the close expiates by a death she has voluntarily challenged an uncommitted offence the same whose delight at the outset was in the exercise of empire and the infliction of torture? Possibly. In a novel her conversion might be exhibited. What is shown us in the play does not satisfy. We understand the sorrowful memories in the girl's mind of her hurried abduction by her mother; her bitter experience in that London against which she rails, the climate of which is, perhaps, worse than all others except that of her native Madrid; and her recoil when she finds that the man whose clasp has roused all that slumbered deepest down in her nature is the son of him she has had most cause to curse. Her disorder and tumult are obvious and finely shown, and her resolution to die at her husband's hands rather than share her mother's sin presents a certain aspect of nobility. It leaves us not greatly moved, however, since in our souls we do not believe it. Against the extravagance of putting on the stage a woman twice married and unpossessed it is needless to protest. Not greatly impressed are we, moreover, with this new Giles de Retz, Don Pablo, who marries women for the purpose of killing them. Other characters are conventional, and Don Castulo, the virtuoso, is both conventional and tedious. Doña Clara has scarcely a whiff of Cyprienne in 'Divorçons,' but Arturo has a distinct suggestion of le beau Adhémar. One or two parts were finely played. In the later scenes Miss Elizabeth Robins realized fully the character of Mariana, so far as we ourselves understand it. Her fevered change of moods—the strife begot by the possession of the senses and the mutiny of her moral and intellectual nature—were admirably shown, and the delivery was faultless throughout. In the early scenes a lighter style, as of Signora Duse in 'Mirandolina,' would have been effective if only for the sake of contrast. Mr. Hermann Vezin's performance of Don Felipe, the *père noble*, was exemplary in all respects.

Dramatic Gossip.

It is not often that a theatrical performance is the subject of a question in Parliament. Admiral Field has, however, drawn attention in the House of Commons to the presentation at the Avenue of 'Nelson's Enchantress,' and has given notice of further investigation of the subject. As a matter of news Admiral Field's action may be recorded. It does not seem to have much significance.

In consequence of Miss Beatrice Ferrar being engaged at the Globe, her part in 'Sweet Nancy' at the Court has been taken by a younger sister, who acts under the name of Miss Marion Bishop, and is scarcely to be distinguished from her predecessor.

The management of Drury Lane Theatre will be in the hands, as has been said, of Mr. Arthur Collins, who will be backed by a limited company with a capital of 100,000*l*.

Mr. Bancroft, whose readings from Dickens have prospered beyond anticipation, bringing in for charities no less a sum than 3,000*l*., contemplates a new series for next winter.

'My Aunt's Advice' has now been inserted in the bill at the Strand.

'The Sorrows of Satan' is this evening withdrawn from the Shaftesbury, which house will now close.

The Princess's Theatre was offered by auction at Tokenhouse Yard. The reserve price was not reached, and the house was bought in at 20,500*l*.

A new *lever de rideau* entitled 'By-Ways' is promised at the Comedy Theatre.

To Correspondents.—F. M.—J. R. K.—L. J. R.—L. L.—E. M. A.—C. S.—R. G. S.—W. G. S.—E. R.—received.

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THE ATHEN

Journal of English and Foreign Literature, Science, the Fine

No. 3619. SATURDAY, MARCH 6, 1897

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No. 241. MARCH, 1897.

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SATURDAY, MARCH 6, 1897.

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LITERATURE

The Life of Vice-Admiral Sir George Tryon, K.C.B. By Rear-Admiral C. C. Penrose FitzGerald. (Blackwood & Sons.)

Three and a half years ago the tragic death of Sir George Tryon was in every mouth, and the circumstances of it were much discussed and wondered over; but though during two summers, at least, he had been much talked of as one of the commanders in the naval manœuvres, it may be doubted whether, outside the navy, his name has lived in the public memory except in its melancholy connexion with the loss of the Victoria. We are glad, therefore, that it should now be brought forward in a pleasanter manner; for in many respects Tryon was a remarkable man—one who might have been expected to achieve greatness had the opportunity come within his reach, and who, without the opportunity, was recognized by all who knew him and by the whole service as a highly capable and accomplished officer, of a ready wit, a quick decision, great force of character, and a personal magnetism which inspired his subordinates with confidence, love, and respect, not unmixed, sometimes, with awe. It is not that he was a man of exceptional genius; but he had at least one of the qualities which carry genius to greatness—the capacity for taking infinite pains; and from his first entry into the service he devoted himself with singular energy, determination, and self-denial to prepare for the work that lay before him. Here is one instance which occurred whilst in his first ship, the Wellesley, carrying the flag of Lord Dundonald on the North American station:

"Some of the officers had planned a tour in the United States and had invited Tryon to accompany them. It seems that he at first thought that he could go, but then writes to his mother to say, 'I am sure I shall disappoint you in saying that I do not think I can go this year, for various reasons undermentioned, and I am sure you will say I am right in the end. First, I have a boat, and shall have plenty to do as to duty. It is a cutter, which is seldom given to a cadet. Secondly, I must this summer study hard with the naval instructor.....I could not think of going as long as I have a boat, particularly a cutter, which is seldom given to a cadet, particularly to the junior cadet in the ship; and therefore if I was to go away I should decidedly forfeit my claim in some measure to her. The money you sent me will keep: it won't melt."

Afterwards in the Vengeance he satisfied even that most exacting of mortals, the commander of a line-of-battle ship, whom Admiral FitzGerald quotes as now writing:

"He served with me, when I was commander of the Vengeance, for two years, as a midshipman, and a better young officer never existed; ever full of energy and zeal. As a boat midshipman and signal midshipman he was unrivalled. On my becoming flag captain to the late Admiral Lord Lyons, I applied, with his permission, for Tryon's appointment as one of the lieutenants of the Royal Albert, and as such he more than fulfilled the opinions I had formed of him in the junior ranks."

In the Vengeance he was with the fleet in the Black Sea, and as signal mate witnessed the battle of the Alma from the maintop, duly reporting all that he saw. He was afterwards for some time with the Naval Brigade in the trenches, but was ordered home in the beginning of 1855. He had previously been promoted by the admiral to a death vacancy, and, on passing his examination at Portsmouth, was again dispatched to the Black Sea as one of the lieutenants of the Royal Albert. His good and zealous conduct, which had won him early promotion as lieutenant, secured him an appointment to the royal yacht when the Royal Albert returned to England; to be followed two years later by a commission as commander, and in July, 1861, an appointment to the Warrior, then just commissioned, the first sea-going ironclad in our navy. After three years' experience of her he obtained an independent command, the Surprise, in the Mediterranean; and as an instance of the care and pains which he took to understand everything connected with his profession, Admiral FitzGerald quotes a report which he was desired by the senior officer at Gibraltar to make on a proposal of the Governor's that certain naval storehouses, which it was alleged the navy did not need, should be handed over to the land service, either permanently or on loan. Tryon reported to the effect that though they might not be absolutely wanted by the navy during peace, they would certainly be wanted in time of war, when the reclaiming of them would put the garrison to great inconvenience, when it would be most difficult for it to provide other accommodation, and when,

"the great question for the navy being the rapidity with which their stores could be embarked, a few hours' delay might make the difference of a good many miles, and possibly the failure of a chase or strategic combination."

Admiral FitzGerald adds:—

"It is only within the last few years that it has come to be generally recognized that the only value of Gibraltar to the empire is as a place for the replenishment of the British fleet; but Tryon held this view nearly [more than] thirty years ago."

When the Surprise was ordered to England in April, 1866, Tryon was made a captain

"at the comparatively early age of thirty-four; and as he had but little naval interest save what he made for himself, it must be acknowledged that his success was mainly due to his own exertions, to the zeal and professional ability which he exhibited—qualities which were recognized and duly appreciated by the officers under whom he served."

His first appointment as captain—the first, it may be said, to bring him to the knowledge of any beyond his own immediate circle—was as transport officer at Annesley Bay during the Abyssinian war in 1867:—

"It was not the kind of service which is generally considered brilliant or attractive to a young navy captain yearning to distinguish himself in his profession. It was likely to be—and, in fact, proved to be—an extremely arduous service. There was no prospect of getting to the front and seeing any fighting, but, on the contrary, the certainty of remaining on the unhealthy and oppressively hot coast; constant hard work somewhat strange to a naval officer; all sorts and conditions of men to deal with; conflicting views and interests to reconcile; many an irate commissariat officer and merchant captain to pacify; and, in short, a fine field for the exercise of great tact, judgment, and organization of details; and it is probable that a forecast of the numerous difficulties to be overcome, coupled with his zeal and anxiety to render good service in any capacity, was a sufficient reason to cause Tryon to accept the appointment without a moment's hesitation."

It was thus that for the best part of a year Tryon was at Zoulla, arranging for the landing, provisioning, and embarking of upwards of 62,000 people and 36,000 animals.

"One of the greatest difficulties was the water. After the first few days there was no drinkable water there, and it all had to be condensed by the steamers in the bay and landed for the use of man and beast. The total amount of water so condensed amounted to 29,068 tons, and the coal expended in making this water to 8,020 tons. These figures will give some idea of the work done."

And it was not only the work that gave trouble, but the men who had to do it. Many of these were merchant captains, with a fine sense of their independence and importance—men who could be led or managed, but could not be driven. But by force of character and by tact Tryon overcame all difficulties. Here is the account of one that verges on the comic:—

"The captain of one of the steamers which was used for condensing water represented that his engines were suffering undue wear and tear from being kept continually going astern whilst condensing, the ship being moored and revolving round her moorings. The captain pointed out that the design of the engines contemplated their going ahead almost continuously, but going astern only occasionally, and that, therefore, the thrust bearings would not stand the work, and he claimed a rest, or else special compensation for undue wear and tear. Tryon, however, upset his argument in a very few words. He pointed out that if the engines were undergoing greater wear, the hull was escaping the strain of being at sea, rolling about with a full cargo on board; and he gave him the following alternative: If the constant going astern was bad for the engines, he could slip his moorings and steam round and round the bay, thus keeping the engines going ahead instead of astern, but he must go on condensing at any cost. As, however, there were between 150 and 200 transports anchored in the bay, the captain came to the conclusion that he was better off as he was, and there was nothing more heard of his complaint."

Eventually the captains of the transports came to understand, to respect, and even to like the somewhat arbitrary gentleman under

whose orders they were placed, and at the end of the service they presented him with a complimentary address on parchment, expressing their feeling

"that the part of the expedition which was under your command was as successful as any other branch of it, and we attribute this largely to your influence and management, to your justice and general kindness, and to your perseverance and forbearance"

And this was followed on their return to England by a service of plate, with an inscription on the centre-piece to the effect that it was "a token of their appreciation of his courtesy and kindness to them whilst in discharge of his arduous duties at Annesley Bay." Tryon was much gratified by this recognition from the men he had ruled—more so even, it is implied, than by the C.B. which was his official reward. But the commendations, official and personal, were earned at a high price, for continued exertion under a burning sun, with the thermometer seldom under 100°, had completely knocked him up, and for several months he was in a very feeble state. "At first," his secretary writes,

"he could not walk from his lodgings in York Street, St. James's Square, down to the Army and Navy Club, without halting to rest on the way and holding on to the railings."

This for a man of six feet, robust in frame and constitution!

His appointment in 1871 as private secretary to Mr. Goschen, then, as now, First Lord of the Admiralty, afforded him his first insight into the inner workings of Admiralty administration, and for three years he performed the duties of that post—often extremely delicate—with tact and discretion. In 1874 he took command of the Raleigh in a curiously varied commission, one of the flying squadron, attending on the Prince of Wales during his tour in India, and finally attached to the Mediterranean fleet.

In October, 1876, his ship was one of a squadron at Smyrna detached to do honour to the Duchess of Edinburgh, who arrived there in the Russian yacht Livadia. A Russian squadron and representative ships of all nations also attended; and from these there were salutes and illuminations. In the latter the Russian ships, having come fully prepared, were specially distinguished. The next day Tryon had his revenge. It was arranged that the Russian vessels and the Raleigh should escort the Livadia down the thirty-mile-long Gulf of Smyrna, so far on her way to Malta:—

"Off went the Livadia at full speed, but the Raleigh kept her station (two cables on the starboard quarter) accurately. Not so, though, the Russian squadron, for in a very short time they were all 'hull down' astern, and the Raleigh was the sole escort! Then, when the entrance to the Gulf was reached, the Duchess requested that a courteous signal should be made to Capt. Tryon, thanking him for his attendance and begging that he would not come any farther out of his way: so Tryon prepared to 'part company'; but before doing so he called upon his chief engineer to make an effort and put on a spurt. The latter responded; up rushed the Raleigh close alongside the Livadia; the ship's company manned the rigging and gave three hearty cheers, and the Raleigh sheered off and went on her way. Squibs, crackers, and rockets were eclipsed: this was the real thing—one of the leading factors of modern naval efficiency demonstrated; Britannia was justified of her stokers; and Tryon was happy."

During part of the interval between leaving the Raleigh in June, 1877, and taking command of the Monarch in October, 1878, Tryon was on a committee for the revision of the signal-book and the manual of fleet evolutions. One of the other members was Captain—now Vice-Admiral—Colomb, who

"had made a deep study of the subject of fleet tactics and the manœuvring power of ships, and had mapped it all out on paper. Tryon represented the practical side of the question, as distinguished from the theoretical side of it. His mind was always eminently practical. He believed greatly in the training of the eye, to judge distance and speed, as the foundation of all successful fleet manœuvres. Colomb and Tryon represented somewhat divergent views with regard to the theory and practice of steam tactics."

It is interesting to record this divergence of opinion, in view of the discussion on the subject since Tryon's death. It has led Admiral Colomb to suppose that Tryon believed he could manœuvre his ship independently of the inexorable mathematical principles which governed her course. There is nothing recorded by Admiral FitzGerald that supports this view, but Tryon is described as holding that, though the exact determination of bearings and distances by compass and sextant was in the highest degree important to the beginner, the aim of all fleet exercises was to educate the eye, so that manœuvres could be performed with approximate and sufficient accuracy without the use of the sextant, which in battle or critical emergency would be impossible. And this view he persistently maintained both as a captain in the Monarch and—after a busy interval as Commander-in-Chief in Australian waters, which won for him a K.C.B.—as Superintendent of Reserves, and also when he was Commander-in-Chief in the Mediterranean, where his skill and boldness in manœuvring the fleet excited first the wonder and then the admiration of the officers under his command.

He is described as loving to discuss tactical questions, and to work out experimentally the movements of a squadron, but in actual exercise to endeavour to make them more real by the introduction of the unexpected. And thus the captains of the fleet had learnt to place implicit confidence in his orders and in his ability, often, it would seem, without understanding what they were doing till the sense of it was revealed by the result. This must be taken as explaining what appeared to outsiders as the blind acquiescence of his subordinates in the fatal order of June 22nd, 1893. It was taken for granted that the admiral knew exactly what he wanted to do and how to do it. How the deadly mistake was made is a psychological secret which died with him. We may guess, but we cannot be certain; and Admiral FitzGerald is content to leave the question where he found it. This is certainly the most discreet and also the justest course to adopt, for, as he rightly says,

"it is scarcely consistent with that boasted British love of fair play, which we claim to be a specially national characteristic, that a man singularly gifted with all those qualities which inspire trust, devotion, admiration and confidence in those who serve under him.....should be judged by his countrymen in relation to only one act of his life; and that all the years of hard work and devotion which he dedicated to the best interests of his country, the ability which he exhibited as an organizer, the lessons which he taught as a strategist and tactician, the example which he set and the confidence he inspired as a bold, firm, skilful leader of fleets and squadrons, should be forgotten."

Admiral FitzGerald has provided that all these claims should not be forgotten, and in a pleasantly written and sympathetic biography has done much to embalm the memory of his old friend and chief. He has had a congenial subject, and he has dealt with it in an admirable manner.

The Poetry of Burns. Centenary Edition. Edited by W. E. Henley and T. F. Henderson. Vol. III. (Edinburgh, Jack.)

The exhaustive investigation of the origins of Burns's songs, which principally occupies this third volume of the "Centenary Edition," is so full of interesting results as to compensate for the considerable exercise of patience by prospective readers. The book is a monument of industry, acuteness, and literary judgment, and its conclusions will satisfy most students who are acquainted with Scottish literature, being in the main confirmatory of what they have learnt to regard as the truth about the poetic genesis of Burns. In several individual instances, however, reason may be found for doubting the accuracy of novel theories, or, at any rate, the confidence with which they are advanced, and there is no doubt a certain challenge to some contemporary commentators implied in the airy way in which existing beliefs are occasionally dismissed.

The present instalment consists of the "songs sent by Burns to W. Johnson's 'Musical Museum' and Thomson's 'Scottish Airs,' and duly set forth in these collections. Some," continue the editors, "he sent which were not used, and some were used which he did not send. These will appear in our fourth and last instalment of all."

As the poet's avowed contributions to these miscellanies amounted to some two hundred and fifty numbers, the merely quantitative importance of the volume is great; but its interest is enhanced by the exposition contained in it of the degree to which Burns was indebted to previous singers. It were tedious to follow in detail the minute investigations of Messrs. Henley and Henderson into the sources from which themes and forms were derived, but it may be roughly said that in these pieces about two to one are shown to be based on works already in vogue in a more or less literary form. Of these in many cases a mere over-word or chorus has been the source of inspiration; in more an old version, not seldom unsuitable to modern delicacy, has been transposed bodily into a worthier shape; some are mere centos of fragmentary verse from widely different quarters. Occasionally the recent exemplars of Ramsay and Fergusson are frankly followed; at other times the source of inspiration has been some old popular ditty, some breath of folk-song which may have come in various transmuted phases from days long before 'The Complaynt of Scotland'

or the list in 'Cockelby's Sow.' Thus 'John Anderson my Jo,' which is certainly traced to a parody in 'The Gude and Godlie Ballates,' is probably a skeleton of hoar antiquity; while such a jewel as "My love is like a red, red rose" derives its beauty from four borrowed stanzas, of which three date from a black-letter sheet called 'The Unkind Parents,' itself the parent of at least three derivatives. When we add that Burns was "never above vamping from himself," as the editors put it, it will be seen that an intimate acquaintance with the ramifications surrounding the question of origins must prove an almost distracting acquisition. It is both characteristic and creditable that the gratification of discovery has not seriously impaired the sanity of appreciation now-a-days expected from the investigators. As Sir Walter Scott well knew, and as specialists so recent as M. Angellier and Mr. Logie Robertson have maintained, Burns was not the isolated phenomenon in Scottish literature which Carlyle proclaimed him to be, and which the votaries in "Burns clubs" and nine out of ten illiterate enthusiasts outside are apt to believe him.

"Burns's knowledge of the older minstrelsy was unique; he was saturate with its tradition, as he was absolute master of its emotions and effects; no such artist in folk-song as he (so in other words Sir Walter said) has ever worked in literature. But a hundred forgotten singers went to the making of his achievement and himself. He did not wholly originate those master-qualities—of fresh and taking simplicity, of vigour and directness and happy and humorous ease, which have come to be regarded as distinctive of his verse; for all these things, together with much of the thought, the romance, and the sentiment for which we read and love him, were included in the estate which he inherited from his nameless forebears; and he so assimilated them that what is actually his forebears' legacy to him has come to be regarded as his gift to them. Those forebears aiding, he stands forth as the sole great poet of the old Scots world; and he is thus national as no poet has ever been, and as no poet ever will, or ever can be, again."

If there is a word to which we would demur in this wise estimate, we are inclined to hesitate at "sole." The one great poet who miraculously survived the flood of politics and polemics which submerged Scotland in the sixteenth century seems here forgotten. William Dunbar was no "nameless forebear" of the still greater poet whose genius had so much in common with his wide humanity. But the phrase may pass. It is practically the due expression of Burns's place in letters. And it is the expression of those who can give chapter and verse for the faith that is in them.

Although to the majority of the lay public the view of the poet's place thus opened will have the force of novelty, it will but confirm the impressions of those who are more or less "saturate" with Scots literature and tradition. But even these will congratulate Mr. Henley on his great "find" in the shape of the Herd MS. (British Museum)—presented by the compiler to Archibald Constable — which, besides the material printed in Herd's own publications of 1769 and 1776, contains a multiplicity of scraps which Burns utilized in his connexion with Johnson's 'Museum.'

This fact seems clearly authenticated, and its importance to the editors has been the greater as so many MSS. which would have been valuable (that of the 'Merry Muses,' for instance) have been destroyed, while others compiled in the first part of the century are often untrustworthy. An evil eminence, perhaps not absolutely deserved, is assigned to a certain Peter Buchan in this connexion. The mare's-nesting Aberdonian is credited with much deceptive information imparted to Hogg and Motherwell. It will not be matter for much surprise that the rejection of some legends hitherto cherished by the "common Burnsite" is trenchant, not to say contemptuous. "Highland Mary," whose character has been most sedulously vindicated in an appendix to one of the new volumes of Chambers's work, is subjected to much depreciatory criticism as "a figment of the general brain." It is certain that little is known about her, and that Burns's allusions to her "may be meant to dissemble more than they reveal." For ourselves, while hesitating to accept her as a "bare-legged Beatrice," we feel little difficulty in rejecting her identification by some writers with the Mary of the Dundonald Kirksession books. And we think the lines beginning "Thou ling'ring star" will continue to hold their own, in spite of the faint praise of the present editors.

> Time but the impression stronger makes,
> As streams their channels deeper wear,

even if Cromek's story of their composition or of "the Stream-and-Bible episode" could be proved fallacious.

Another characteristic bit of iconoclasm seems less justified. Why should the incident of James Macpherson (the literal, not the literary, freebooter) playing his Rant on the way to the scaffold be "a ridiculous tradition"? Our editors' notions of the course of judicial solemnities in the Highlands are too much bounded by modern "environment." There is nothing absolutely impossible in a gentleman cateran (he was a slip of Invereshie, and probably thought himself quite as good a man as Duff of Braco), escorted to the "kind gallows" by a more or less sympathizing crowd, having his latest whims, musical or other, consulted. Even the victim of "Black Maria" is indulged with a latitude of choice in regard to his last breakfast. The coolness or bravado of the outlaw is nothing exceptional. Lady Jane Grey sitting pleasantly at the dinner-table of the Lieutenant of the Tower and talking cheerfully of politics when under sentence of death is hardly less remote from present conventionalities.

In certain unimportant matters some inferences of fact by other editors have been corrected. Thus chronology seems against the song "To the Weaver's gin ye go" being suggested by Armour's visit to Paisley. The motive of the 'Banks o' Doon,' one of Burns's most original pieces, does not seem to have been the tragedy of Peggy Kennedy. In these and other details we recognize the thoroughness of research which is the best feature of this excellent performance. No fault can be found with the glossary, which is less needed here than in the earlier volumes, but we notice with some subrident joy the pugnacity with which the erroneous translation of "lyart" in vol. i. is still supported. The incidental criticisms in the notes are frequent and valuable, though we presume we shall receive a more general literary judgment in the promised final volume.

The foundation of the stanza—"binding-rhyme and all"—of "Scots wha hae" on 'Helen of Kirkconnell,' a ballad which Burns thought silly to contemptibility, is as curious as Burns's estimate. That the diction, but for some of the spelling, is "pure eighteenth century English" is also noteworthy. Chappell's assiduous attempt to trace 'Logan Water' to an English original is confuted from Herd; and the general effect of songs of the Restoration period, introduced or reintroduced from England, upon the current of Scottish song, is briefly treated in the bibliographical essay, where due acknowledgment is made to a very numerous list of co-operators who by giving access to their collections have aided in the production of this volume.

A Girl's Wanderings in Hungary. By H. Ellen Browning. (Longmans & Co.)

Believing Hungary *terra incognita*, of which "beyond the mere name very little was known in Western Europe," Miss Browning determined to explore it. This bulky volume is supposed to recount her experiences, but its perusal leaves the reader doubtful as to whether it is what it professes to be, or only a work of fiction. In her preface the writer disclaims the idea of being able to write a book "full of adventures and hairbreadth escapes," as "things of that sort don't fall to the lot of a nineteenth-century girl even at the other end of Europe"; but really she is too modest. Her book teems with deeds and episodes not only marvellous, but verging on the miraculous. Here is the record of one of her earliest feats, performed shortly after her arrival in Hungary:—

"*Apropos* of interference, I once horrified my friends most terribly on this point. We had walked one morning a couple of miles along the banks of the Danube outside the city, and came across a Slav peasant castigating his young wife with a leathern strap. This sight awoke the lust of murder in my heart. I felt just like [*sic*] King Saul must have felt when he hurled the javelin at David. Fortunately for everybody concerned, there was no javelin in my hand; nothing, in fact, except a muff. But, purple with indignant rage, I sprang upon the man and shook him by the collar like a terrier shaking a rat."

The following is a lively account of the weather she encountered in Hungary:—

"Violent thunderstorms occurred several times during August, also hailstorms of the most devastating character. These used to begin suddenly. A raging wind would arise; the air would be filled with dust; man and beast would run for their lives to the nearest shelter. Doors and windows were often torn off their hinges before they could be closed; trees and shrubs were uprooted, roofs sometimes blown off bodily, and then came the hail. A blinding sheet of solid lumps of ice, about the size and shape of small pigeon's eggs, came rattling down furiously, breaking every pane of glass unless the outside Venetian shutters had been closed over them.....Once I gathered a tumblerful of these enormous hailstones and kept them in my room till they melted. It took them just about fourteen hours to dissolve into fluid in the shade.

So much for Miss Browning's own personal experiences. The following terrible tragedy she relates from hearsay only. Referring to the way in which the Jews gradually squeeze all their possessions from the peasants of Hungary, even as they do from those of Russia, she tells of a certain Israelite who lived in a Transylvanian village, and lent money to the peasants there:—

"For years and years he had lived amongst them and become by degrees the possessor of farms, flocks, and herds. The widow and the orphan were his particular prey, and one morning, after he had turned a dying woman out of her cottage on to the road, his fate overtook him. Her neighbours found her dead by the roadside, with a little child crying in her stiffening, emaciated arms. They took her corpse up and carried it away, and their hearts burned within them. There was, indeed, an inhuman devil in the world, one who abode in their village and sucked the very life-blood from their veins. The news spread like wildfire. This brutal act was 'the last straw.' Even a worm will turn, and these worms turned to take a terrible revenge. The men and women gathered together in silence—their hearts too full of vengeful thoughts for words. They only looked at each other with gleaming eyes and set teeth. At last one man spoke: 'He is a damned devil, a veritable limb of Satan, no human beast could act as he acts. Time after time he has skinned us (figuratively), let us skin him now.'.....'We will, we will! So help us God, we will!' answered a chorus of deep, indignant, hatebreathing voices, and *they did*. Next day the *Pester Lloyd* gave a long account of the barbaric vengeance practised on a Jewish inn-keeper. He had been skinned alive and then plunged into a cauldron of boiling water. Naturally, arrests were made by the police, and somebody suffered the death penalty."

Miss Browning's assertion that her volume is not to be regarded as "a contribution to the eternal Sex-question" is wide of the mark. Her references to sexual questions are not only frequent, but different from what one might expect in a work issued for unrestricted circulation. Take, for instance, her remarks upon the Roman Catholic clergy of Hungary, who, she would appear to fancy, are unlike other priests of their faith in being vowed to celibacy. "Priests," she says,

"are not permitted to marry; but housekeepers of the youngest and prettiest description are allowed. Also, 'nephews' and 'nieces.' This struck me as being a neat way of getting round an awkward corner. Euphemism cannot be said to have died out entirely yet. Somehow the term 'celibate clergy' always sticks in my throat. I object to the rankly hypocritical."

Not contented with returning again and again to the charge against their clergy, Miss Browning includes the whole Magyar race in one general indictment of immorality. In proof of her allegations she recounts such incidents as this at Arád, where she is conversing with the hostess of an inn:—

"She told me, amongst other things, that she was in a great quandary. Her maid-servant had been taken ill the day before, and she was at her wit's end to know how to get through all the work till her return.

"'Is it likely to be a long illness?' I enquired.

"'Oh, no; the child arrived a couple of hours after she left here, and she 's going on capitally; but she won't come back under ten days or a fortnight, I 'm sure; she never does. This is the third time I've waited for her, but she 's such a good girl I 'd rather wait than hire another.'

"'The third time? But why doesn't the man marry her?'

"'Which of them does the gracious lady mean?'

"'Which? Well.....either of them?'

"'Oh! They 're all too poor for her to *marry* them. Her father wouldn't give her to either one of them. She 's a beauty, you know, and rich too. Such hair, such eyes, such a tongue! She 's never at a loss for an answer to anybody.....She 'll make a good match when she *does* marry; that 's very certain. Why! her dower won't be a kreutzer less than fifty florins, besides linen and feather beds and poultry. Yes, indeed, gracious lady, the man who gets her for a wife may deem himself a very lucky fellow.'.....

"'But the three children and these..... goings on?'

"'Pshaw! gracious lady, what of them? That 's nothing to do with her husband! Besides, hasn't he done the same himself with other girls? Can he expect better than he gives? No, no: justice in everything, if you please.'"

Although Miss Browning asserts that she is only twenty-three, she must have enjoyed an extensive and varied experience. She alludes to visits to countries all over the globe; intimates acquaintance with all kinds of arts and sciences, past, present, and to come; and claims to be conversant with several languages, various philosophies, and, indeed, more things than are dreamt of by most men. Truly, she displays a smattering of colloquial German, but the depth of her French may be gauged by the quotations with which she garnishes her book, such as "coffee à la crème," "on a changé tout ça," "revenons à nos moutons," "toute au contraire," and the like. Her Latin citations are equally erudite, and, unfortunately, she never mastered enough Hungarian to comprehend its simplest forms or to write the names of its best-known men correctly, whilst her disquisitions on its philology are simply ludicrous. Her pet English quotations are also faulty—unless, indeed, we except her slang, in which, so far as we are able to judge, she is proficient.

In fact, the volume is an incongruous collection of mistakes, misstatements, and platitudes, yet it is not irretrievably bad, or we should not have taken the trouble to notice it. There are several interesting pictures of Hungarian home life and descriptive bits of folk-lore likely to escape the notice of casual travellers, and at times, especially towards the end of the book, the author's style becomes picturesque, and even brilliant. Had some experienced literary friend revised the work, and expunged the flippant, vulgar, and indecorous sentences—that is to say, one-half of the book—the remaining moiety would have repaid perusal.

The Marian Reaction in its Relation to the English Clergy: a Study of the Episcopal Registers. By Walter Howard Frere. (S.P.C.K.)

This little volume opens up quite a new aspect of a controversy which, though recently decided at Rome for the faithful of that communion, is apparently by no means closed. The book, however, it should be remarked, is the fruit of researches in episcopal registers which the writer was commissioned to undertake by the Church Historical Society in 1895, before the question of Anglican orders had been submitted to the Pope, and it was fully completed before the publication of the Papal decision, to which the writer in the last sentence is looking forward hopefully. But he has come to a totally different conclusion from that pronounced at the Vatican; and as his arguments are founded on a set of evidences which the Pope's advisers never saw, they at least deserve a respectful hearing. Further, we may say, without presuming to pronounce a judgment ourselves, that his tone throughout is exceedingly temperate, not like that of a man desirous to plead a cause or uphold a particular view, but simply that of an inquirer setting forth the result of his investigations.

The historical interest of the subject certainly is by no means inconsiderable; and if there be no flaw in the statistics or the reasoning, the results should modify in some points current views of the story of the Reformation. Much has been said of the deprivations of bishops and clergy after the accession of Elizabeth, and there is no question, so far, of the facts; but it seems, as regards changes of incumbencies, nothing took place in her reign, or in that of Henry VIII. or Edward VI., "at all comparable in its effects to the wholesale Marian devastation." The data, indeed, are imperfect from the deficiencies of many of the registers; but comparing the statistics for the diocese of London with such as exist for other dioceses, especially Norwich, where there are particular lists for each archdeaconry compiled by order of the bishop, Wharton's estimate of one deprivation in every five benefices seems not at all unlikely. In London there was actually about one in every four; but the London average is suspected to be too high for the rest of the country. These deprivations, Mr. Frere tells us, were due to but one cause—"practically all those who were deprived were deprived for marriage." This, in fact, is the cause expressly alleged in all but seven cases in the London institutions, which amounted altogether to about one hundred and fifty, and even in one of those seven cases it is certain that the deprived incumbent was married. Not a hint appears anywhere, according to Mr. Frere, that a single clergyman was deprived for invalidity of orders.

"On the contrary, in the cases of Nowell and Aston, the Deacon's Order conferred under the English Ordinal is clearly if tacitly recognized. Indeed, if the Edwardine Orders had been regarded as an absolute disqualification, it would have been far simpler to get rid of Edwardine clergy on that ground, rather than on the ground of marriage. But all the evidence so far goes to show that they were not so regarded; on the contrary, the very fact that an Edwardine priest was deprived for marriage shows that so far his Orders were recognized, otherwise he would have been deprived as a layman, and there is no instance of any Edwardine clergy being so described at their deprivation; they are classed with the rest of the married clergy."

Mr. Frere admits, indeed, that a certain number of the Edwardine clergy presented themselves to the Marian bishops for reordination under the old Latin rite. But he maintains that a very large number were left in possession of their benefices without

reordination at all; and he appears to think that reordination, when it did take place, was only due to individual scruples. There was some inconsistency, he admits, in practice; but the general tendency of Mary's policy was not to dispute the sufficiency of the new ordinations.

"The view that Edwardine Orders were invalid, though clearly held in some quarters in the earlier days of Mary's reign, seems to have decayed and been given up."

With this indication of the contents of the book we may leave it to the reader, who will not take long to go through it, for the text consists of only 162 small pages. But there is a very valuable appendix of documents, including a list of the clergy ordained by Mary in five different dioceses, arranged in alphabetical order. There is also a good general index.

Lord Vyet, and other Poems. By Arthur Christopher Benson. (Lane.)

Mr. Arthur Benson is one of those rare verse-writers who are content to occupy a humble position in poetry, and who are worthy to occupy that position. In some introductory verses to his new book he represents the priests of song offering up the victim on the altar:—

Victim or minister
I dare not claim to be,
But in the concourse and the stir,
There shall be room for me.

The victim feels the stroke,
The priests are bowed in prayer:—
I feed the porch with fragrant smoke,
Strew roses on the stair.

And it is, indeed, just this relation which he holds to those of whom we can say, without hesitation, This is a poet. Of Mr. Benson we can always say that he is an accomplished writer of verse, that he is sincere, unaffected, and that he has observed certain things which most people do not observe, and with so vivid an interest in them himself that his record of these things in verse seems to suggest a new, almost possible kind of poetic substance. In one of his earlier books there was a poem about a toad, a poem about we forget what insect, in which the curiosity of the naturalist communicated an ingenious novelty to that precisely observed detail which is at the very root of poetic imagery. Here we find not only the cat, the ringdove, and the hawk, but live-bait and the barbel, turned, in some cases, to meditative uses—perhaps, in some cases, a little over-accentuated in their moral. Thus the poem on the owl (written in a skilfully handled metre of some intricacy) seems to us more artistic in construction than the poem which follows it, on the ringdove, just because its meaning is implicit in itself, conveyed by suggestion, not in the form of a statement of this kind:—

This be my part in thy unconscious lay,—
Strongly to hope and softly to aspire.

That, surely, is to follow Wordsworth where he is most to be avoided. In the poem on the cat there is something perhaps a little Wordsworthian, but there is also a close observation, full of gentle humour, to which these three stanzas will bear witness:—

On some grave business, soft and slow,
Along the garden-paths you go,
With bold and burning eyes:
Or stand, with twitching tail, to mark
What starts and rustles in the dark,
Among the peonies.

* * * *

You all day long, beside the fire,
Retrace in dreams your dark desire,
And mournfully complain,
In grave displeasure, if I raise
Your languid form to pet or praise;—
And so to sleep again.

* * * *

You loved me when the fire was warm,
But now I stretch a fondling arm,
You eye me and depart.
Cold eyes, sleek skin, and velvet paws,
You win my indolent applause,
You do not win my heart.

That is a delicate, an impartial appreciation of an animal whom it is difficult to consider without prejudice. Cats have this among other feminine qualities, that unless you are their lover you will not understand them, and if you are too much their lover you will disregard what you have understood. But Mr. Benson, though he is most easily distinguished from other people by this side of his temperament, is not merely an observer. He is able at times to express gravely, and with the same precision of language with which he expresses the mood of a cat, the wriggle of live-bait, some sensations of the mind which it is a triumph over difficulties to have expressed. Take, for instance, the first and best of the four sonnets on 'Self.' See how firmly the escaping idea is seized, forced to reveal itself in its true shape, held captive before one:—

This is my chiefest torment, that behind
This brave and subtle spirit, this swift brain,
There sits and shivers, in a cell of pain,
A central atom, melancholy, blind,

Which is myself: tho' when spring suns are kind,
And rich leaves riot in the genial rain,
I cheat him dreaming, slip my rigorous chain,
Free as a skiff before the dancing wind.

Then he awakes, and vexed that I am glad,
In dreary malice strains some nimble chord,
Pricks his thin claw within some tingling nerve:
And all at once I falter, start, and swerve
From my true course, and fall, unmanned and sad,
Into gross darkness, tangible, abhorred.

Several of the sonnets which fill the last twenty pages of this little book are not less closely thought out, and are even more sonorous in the progress of their rhythm. Mr. Benson has a considerable power of writing impressive single lines—lines full of a sort of rich gravity. His workmanship in verse is always careful, and it is never employed without deliberation or without taste. Sometimes, as in the short poem called 'Lord Vyet,' it is employed on really imaginative substance, and with such sympathetic skill that the alchemy is all but achieved—that rare, last, invisible drop of some unknown essence which turns honourable metal into pure gold.

The Indian Village Community. By B. H. Baden-Powell. (Longmans & Co.)

Since Sir Henry Maine wrote, so much has been discovered about the Indian village community that the time had fully arrived for a new study of the subject by a scholar who is also an Indian official, and an Indian official who is also a student of the comparative history of institutions. Mr. Baden-Powell has essayed to fill this position, but valuable as his work is in many respects, we are bound to say that he has not succeeded in producing the book that is so much needed.

Recognizing almost all the elements of the problem according to the results of recent research—ethnological, institutional, legal, economical, and religious—recognizing, too, the important consideration of geography, which is so often ignored by the English student, Mr. Baden-Powell has, in our opinion, stated too many of the general conclusions he has formed from the evidence he has collected and observed, and too little of the evidence itself. With several of his general conclusions we are in complete accord, and we can with a little trouble refer to the sources from which he has drawn his evidence; with others of his conclusions it is difficult to agree, and we should have preferred to see the evidence upon which they rest properly set forth and examined in detail. No doubt Mr. Baden-Powell's own familiarity with the subject prevents him from quite seeing the importance of presenting to the English student a series of complete examples of the Indian village community in all the different stages of development, and under all the varying influences, racial and economical, which have differentiated the various types. But it is not enough to have some important features dismissed in a sentence or two, other features described, or rather discussed, at some length, while other features—generally some very important and significant rite or religious ceremony—are relegated to the safe obscurity of a foot-note. For it is true now, just as it was true when Sir Henry Maine and other authorities first began to write on the subject, that the key to much of the economical and institutional history of the Western world is to be found by a scientific comparison, undertaken with care and precaution, of the economical and institutional history of India. Let the reader, for instance, note what such a comparison means in one important particular emphasized more than once throughout Mr. Baden-Powell's book—we mean the question of a communal or collective form of tenure. Mr. Baden-Powell can find it nowhere. He disputes with Mr. Maine, Mr. Tupper, and other authorities the conclusions they have drawn, and he goes out of his way, as it would seem, to deny this characteristic whenever there is a chance of doing so. But it happens that a distinguished historical jurist in England, Mr. F. W. Maitland, is engaged upon the same crusade in respect of the survivals, or assumed survivals, of the village community in England. Where Sir Henry Maine, Mr. Seebohm, Prof. Vinogradoff, Mr. Gomme, and others have detected evidence of communal tenure, Mr. Maitland can see none. Like Mr. Baden-Powell with the Indian evidence, he can only detect a mass of co-sharers of a given extent of territory, a mass of men who are tenants of one manor, of burghers who are residents in one town; but he cannot see communal holding in all this. Now such an agreement as this by two independent authorities, one dealing with the primitive or archaic side of the village community, the other dealing with the historical or

developed side of the village community, is of great importance, and it may well be that scholars will have to change their terminology somewhat and to rewrite much of the early history of institutions, which has of late received such special attention; but if this should prove to be necessary, we should have liked Mr. Baden-Powell to give in his work the necessary materials for tracing out each step of the argument from the Indian evidence before the conclusions are stated, and it is impossible to avoid thinking that it is a fault not to have done so.

It may be that the fight which is beginning round this subject is much more than one of terms only; but, if so, it would save an immensity of labour if certain definite facts could be settled. Mr. Baden-Powell could, it appears probable, have helped towards this end. Let us take an instance. Mr. Maitland lays great and very proper stress upon the fact that as escheats went to the lord or to the king, and not to the community, the theory of individual holding is thereby indicated. But in parts of India, at all events, on the failure of heirs male the land becomes the property of the village, and is divided among its members (*e.g.*, Mr. Carmichael's 'Manual of the Vizagapatam District,' p. 95); and upon such an important detail as this we should have liked Mr. Baden-Powell's observations, and, above all, a series of well-arranged examples. But the reader does not get them. He gets incidental notes, as from the Kheri district (p. 318), that "all lapsed and forfeited villages" became the Raja's; but the point is too important to be passed over like this.

The chapter on joint villages arising from foundation by individuals is of special interest to the subject as it is viewed by the author:—

"Individual enterprises, the rise to local power of individual families, the establishment of Royal Courts, with the grants, assignments, and, ultimately, the revenue farms which they give rise to—these are the causes of the establishment of individual lordships over village as well as larger estates, and are equally the causes of the foundation of new villages in uninhabited country."

It will be seen how closely these political conditions touch those of early Europe, and it is not surprising that in this branch of the subject there exist many interesting features of village institutions, which need most careful elucidation and ample illustration before his readers are ready for the analysis which Mr. Baden-Powell attempts to supply.

Our complaint against this book, therefore, is in reference to the method adopted for bringing forward the results of the author's researches — the method, namely, of comparing different features selected from many examples, instead of selecting different examples and comparing them, first in details, and then as a whole, one with another. And this complaint is surely justified by the illumination afforded by the two or three cases where complete or nearly complete examples of a community are given, as, for instance, that on p. 214 of "an actual instance which came under my notice judicially," as the author pointedly states. In this case we have a unique study in primitive economics, which supply the key for solving many of the long-continued disputes about the relationship of rent to taxation, and which many have suspected to exist in India, but have hitherto failed to find recorded. Let us, however, hasten to observe that in taking this line of criticism we are not intending to cast any doubt on the distinct contribution which this book makes towards the subject; our criticism arises out of the regret which we feel that the book was not made, as it could well have been, of greater value. The author knows quite well the importance of the subject from the point of view we have taken, for in the introductory pages he states succinctly and ably what that view is, and refers to the necessity of securing for observation types of the Indian village community in all its forms. Perhaps the most useful part of the book is that dealing with the geographical and physical features of India, where it is shown that the influence of environment in producing certain forms of economical development is really great. Scarcely less important is the section on ethnographical considerations, and we suppose after this it will not again be seriously asserted that the village community is an institution originating with the Aryan-speaking peoples.

In these two sections the evidence is clearly and succinctly stated, ably and distinctly commented upon, and the reader is taken forward to the conclusion in a manner that is in every way admirable. One of the most important sections, and no doubt one of the most difficult, is that dealing with the relationship of the tribe to the village. This is the point which in Europe has almost defied elucidation, and Mr. Baden-Powell at least shows that in India all the elements of the problem exist. That he has worked out all these elements he himself would, of course, not pretend, and we trust he will return to this part of the subject in a separate treatise. The Aryan tribal system, with its foundation resting on the sacred rights of blood kinship, and the non-Aryan political system (using the word "political" in its extended sense), with its foundation resting on a union of common interests and often on an agricultural basis, met together in India and founded a new system, which is represented at different stages of coalition in different places. This process of coalition wants thorough investigation, not only on account of its value to Indian institutions, but on account of its value in comparative politics wherever Aryan-speaking peoples have conquered and settled.

One excellent feature of Mr. Baden-Powell's work is the explanation and illustration of the various tenure terms. Often of an extremely technical character in meaning and signification, they have been frequently used in the earlier revenue and settlement reports to describe things to which they were not really applicable, with the result that institutions have frequently in subsequent administrative transactions been made to conform to the terms used. Thus the effect of English rule on Indian institutions is always a serious factor to be reckoned with, and in this department Mr. Baden-Powell's guidance is of extreme importance. When, however, he is using the terms of science his guidance is not so useful. It is not only misleading, but incorrect, to state of the Hindu system of kinship, with its parallels in Greek, Welsh, and Hebrew systems, that "when in such widely different regions we come across this same distinction, we are justified in believing it to be universal and springing out of a feeling common to all early tribes, and founded in human nature itself" (p. 236); and, indeed, there is throughout a great tendency to appeal to "natural feelings common to human nature" (p. 233) for the first cause of many things. Again, no evidence is adduced but general theory for the statement as to the Dravidians that they "had strong agricultural instincts, and had passed out of the nomadic and pastoral stage" (p. 403), as if nomadic, pastoral, and agricultural conditions formed the necessary and universal order of development of human society. And what does Mr. Baden-Powell mean by the statement that "all we can discover of the earliest clans leads us to believe that they were not unorganized hordes or collections of individuals; they were invariably organized on some principle" (p. 232)? Surely we have long since passed this elementary knowledge, while the term "horde" itself has assumed a specialized meaning at the hands of Dr. Mucke and other authorities.

We trust it will not appear ungracious to have made these objections. The expressions complained of disfigure the book too frequently to be altogether passed over, and they could so easily have been avoided. The index is a very poor one, but the diagrams and tabular information are most excellent, affording a ready means of explaining difficult facts which it is to be hoped may find favour in the future among authors of this kind of work.

NEW NOVELS.

The Spoils of Poynton. By Henry James. (Heinemann.)

The first impression produced on the reader by Mr. James's latest novel is that he is looking at things through glasses not quite suited to his focus; the next, that it must have cost the author a deal of trouble to write. If you debar yourself from the use of "spade," "implement of husbandry," or "adjective shovel," it is not always easy to find an English phrase that will legitimately denote the article, and when you do find one the chances are that your reader will not be sufficiently in the habit of associating it with the object indicated to be able, without conscious effort, to proceed from it to the idea of that object. And conscious effort is just what the novel-reader does not want. The odd thing is that the story is really simple enough. Mrs. Gereth is a widow who has spent her married life in making a palace of art at Poynton. The house and all the pretty things in it have become her only son's property, and the question that torments her is whether he will marry some one not only capable of appreciating her "lordly pleasure-house," but also willing to allow its creator to continue in undisturbed enjoyment of it. Unfortunately he, being a person of dull perceptions, settles upon a girl who has been brought up in an atmosphere of opulent bad taste, but is sharp

enough to see that Mrs. Gereth's *bric-à-brac* is worth holding fast to. Mean time that lady has pitched upon a damsel who combines the qualifications which she requires in a daughter-in-law, and the story amounts practically to a narrative of the contest (for the spoils of Poynton) between Mona Brigstocke and Mrs. Gereth, fighting behind her *protégée*, Fleda Vetch. We cannot exactly congratulate Mr. James this time on his taste in nomenclature. The situation is further complicated by the fact that the elder lady, when retiring from the house in consequence of her son's engagement, carries off a "large and important" selection from the portable property contained in it. The struggle is well balanced, and the reader is never justified till it is over in anticipating one end or the other to it. The more obvious characters, Owen Gereth and Mona, are concrete enough, if not very interesting —they are the *matter*. Mrs. Gereth, the *force*, is decidedly more of an abstraction, and not wholly a pleasant one, if we rightly decipher the plan of campaign which she enjoins upon Fleda. As for Fleda herself—well, the mind and heart of a girl such as Mr. James seems to have in his eye is an unexplored region to any man, so anything may be put there, and no one has any right to say it cannot be there. The only real fault in the construction of the book is the fire at the end. A catastrophe of that kind has no business in a novel unless it be either cause or effect. Now here, so far as the story goes, it is neither.

A Capful o' Nails. By D. Christie Murray. (Chatto & Windus.)

Mr. Christie Murray in a short preface reviews his own book unfavourably. It is, as he suggests, not much of a novel, because its purpose is too plain. It is a vigorously written story of the martyrdom of a nail-maker who fought for the cause of his wretched fellow workers. The misery and cruelty with which, unfortunately, a true chronicle of such a struggle must be loaded are relieved by some acts of extraordinary kindness. From the point of view of art these seem to occur almost too conveniently; but the sad story wanted some such contrasts. One of the best touches in the book is supplied by the kindly, but not very wise Mr. Jeremiah, a character drawn to some extent, as the author admits, after Mr. Dick in 'David Copperfield.' His good nature and genial vanity are described with pleasant humour, and even with something of the pathetic. Mr. Murray shows his skill as a writer in no way more decidedly than in his accounts of savagery and bloodshed. His descriptions are harrowing, but not disgusting.

A Missing Witness: from the Narrative of Dorothy Heatherly. By Frank Barrett. (Chatto & Windus.)

Pretty, pathetic, improbable, and hackneyed—these are the epithets, all more or less commonplace, which best describe Mr. Barrett's illustrated story of a returned convict and his complete vindication. There is nothing altogether improbable in the escape of a man from penal servitude, and the subsequent discovery that he ought never to have been sent to Dartmoor; but, in spite of all the records of physiology, it does arouse a sense of incredulity to be told of an imbecile who has his broken skull manipulated until he suddenly reverts to a scene which had been interrupted many years before, and is thus enabled to bring the guilty to book, and to relieve the innocent from suspicion. The reader who already knows Mr. Barrett as a novelist will understand at once the use which he has made of these materials, and will not be surprised if he finds one, two, or even three couples of sweethearts whose happiness depends upon that bit of broken bone on the imbecile's skull, and who in years to come will inevitably compete with each other for the Dunmow flitch. Needless to add that the bit of bone is removed in presence of the various actors in this little drama, that it is done by one of the future husbands, and that the description is a complete chapter of clinical surgery.

Arrested. By Esmè Stuart. (White & Co.)

A man in prison for a crime he has not committed, to wit, a brutal murder; an imbecile; a heroine named Elsie, with somebody to persecute her in the absence of her lover—these are pawns in Miss Stuart's game, as they are in Mr. Frank Barrett's. 'Arrested' has an advantage over 'A Missing Witness' in length, but not in probability or in novelty, or in its modes of producing a melodramatic effect. It is not one of the best stories which Miss Stuart has written, though it reveals much of her wonted refinement of feeling and quiet humour. We regret to find that Miss Stuart's heroines continue to regard her heroes as young Greek gods. Elsie's sweetheart was a young English simpleton, who fully deserved all the trouble that overtook him.

Margaret Moore, Spinster. By A. W. Buckland. (Ward & Downey.)

It is a pleasure in these days of the New Woman, with her atmosphere of storm and stress, to meet with a simple story of the loves and cares of woman some hundred years ago, when the fireside, and not the platform, still claimed her as its rightful occupant. Such is the love story of Margaret Moore, and though in no sense a new one, it is redeemed from the commonplace by a refreshing atmosphere of old-world sentiment, and by its picturesque setting of town and country life in the days of our grandmothers. Margaret is introduced to us in her home, a farmhouse in Wiltshire, where an accident throws her in the way of a gay but worthless gallant. Despite the warnings of her brothers and the pricks of her own conscience, she clings to her faithless lover, and thus by means direct and indirect causes misery and misfortune to her family and friends, at the same time wrecking her own happiness. The characters, though slight and somewhat hackneyed, are well drawn and consistent, while the glimpses of Bath and its society in the days of its glory are perhaps the part of the book on which Miss Buckland is most to be congratulated.

The Wooing of a Fairy. By Gertrude Warden. (Hurst & Blackett.)

The eminent writers of fiction who have lately been airing their opinions of reviewers in the columns of a daily paper—those of them, at any rate, who said severe things about that much-enduring class—had a good deal to say, if we remember right, about the perfunctory and superficial character of much modern criticism. No reviewer, so far as we are aware, has retorted about the perfunctory and superficial character of much that passes for fiction—these controversies, it may be observed, always turn upon fiction; philosophers, historians, men of science, rarely complain that their works are perfunctorily reviewed. It is when the reviewer is brought face to face with works like 'The Wooing of a Fairy' that he is at his wits' end how to avoid the charge of perfunctoriness without giving an undue importance to the infinitely worthless. "Worthless" is the word; the book, like scores of others, is not coarse, not immoral, not grotesque, but simply without any value. It is clear that the author has never studied men and women outside the covers of novels; her characters are the merest *clichés*, which never, even at their freshest, bore any near resemblance to any people that walk this earth, and are now as unrecognizable as her gipsies who talk "Yeddish." How is it possible for the critic who knows what a novel ought to be to "put himself in touch," or whatever the phrase is, with the writer of a book like this? Nobody demands elaborate musical criticism of 'Two Lovely Black Eyes'; why should any one look for careful studies of novels which stand in the category of fiction about where that once popular air stands in that of music?

Gilbert Murray. By A. E. Houghton. (Smith, Elder & Co.)

The main characteristics of Mr. Houghton's book are easily summed up. The story is simple and unaffected; there are few graces of style in the composition, while the morals of the volume are absolutely unexceptionable. There is little originality in the plot, which deals with the affairs of various families living in England in our own times. The nearest approach to anything of the sort is not very happily contrived. A gentleman engages himself to a young lady, though (to use his own words to his dearest friend) he never intended nor hoped to marry her. He professes that his intentions were really good "in the main," and asks that his blundering may be forgiven. It is hardly to be wondered at that the author has some difficulty in making a story out of these materials. In fact, his book is better suited to the schoolroom than the drawing-room. The right man dies and the survivors are well provided for, and are put in a fair way to live happily.

Weighed in the Balance. By Harry Lander. (Lane.)

This book appears to have been written largely with a view to the expression of personal wrongs, and perhaps for this reason, clever as it is in many respects, it fails to carry conviction. Moreover, though Mr. Lander can write well, he has not

acquired the art of construction, and there is little continuity in the gamut of demoralization through which his hero passes, and which is detailed to us both in the first and third person, a habit that is as inartistic as it is bewildering. The story purports to be the confessions of a certain James Norton, who is driven to a life of recklessness and crime because his early socialistic and possibly better aspirations fail in fulfilment, and are unappreciated by the plebeian mill-owning family to which he belongs. It reads, however, rather as a bitter attack upon the manufacturing class as a whole, and especially upon those members of it who are successful, and the bitterness is so overdone that the truth which without doubt underlies it does not convince us as it should. Mr. Lander knows his surroundings well. The picture of the North-Country town and its life is excellent if depressing, and Norton's disreputable experiences across the Atlantic, both east and west, are painted with force and occasional brilliancy. Each time that a woman crosses his path, however, the story becomes trivial and vulgar, for the women have no reality. Norton's is a strange character, but for all that we hear of it we are barely persuaded that he is a much more honest, while he is certainly a less useful man, than the brother at whom he and his author are ever ready to cast a stone.

Gentleman George. By Mrs. Herbert Martin. (Hurst & Blackett.)

Mrs. Martin's story is said to be without a heroine, but some people will find one in four-year-old Sukey, the passionate and self-willed child who is so fervently in love with the hero. Her mother, "a meek, stout, long-suffering woman," has many misgivings about her:—

"'You may comfort yourself with thinking Sukey is more earthly than heavenly, Mrs. Rogers,' George said, smiling. 'I don't fancy really the Lord *can* want such a handful.' 'No, that is a comfort too,' the mother said, quite gravely and devoutly, 'there ain't much making of an angel in Sukey—that's very true. And whatever her is, Mr. Jarge, I 'ool say this for her, her ain't a liar, and her has got a good 'eart.'"

Imperfect qualifications for the struggle of life for an impulsive maiden of the peasant class, but likely to win friends, as in the present instance. The little maid's chum is a broken-down man of fifty, shiftless rather than a wrongdoer, who has parted from home and family for a quarter of a century, and led a solitary life among the poor of a Midland village. The simple story is well told, and one learns to condone George's shiftlessness for the sake of his humanity. It has the further merit of truthfulness in the description of his rustic friends.

The Wise and the Wayward. By G. S. Street. (Lane.)

In 'The Wise and the Wayward' Mr. Street is not seen to the best advantage. Excellent artist as he is, here one finds him at work at a style of composition which for the present does not thoroughly suit him. This is the first regular novel he has published, and the experiment is not so successful as might have been hoped for. The most obvious indication of his not feeling quite master of this sort of work is that his humour does not serve him so well as in his earlier books. He seems to have been to some extent oppressed by the seriousness of his task. But the practised reader of novels need not go far to discover another sign of the novice. The story starts badly. It is introduced too laboriously, with too much description and too much effort to show the state of things in which it begins. The strong parts of the book are the conversation (in which a clever writer can generally do well) and the critical analysis, which is, as a rule, a fault in novel-writing. Here Mr. Street is at his best. In the construction of his story he is not inspired. It may be conceded that the events narrated happen as in real life, but in examining a well-worked-out story one ought not to have to say, "This is exactly what would have happened." That is usually commonplace and ineffective. One requires of the novelist that he should so choose his action and control the course of events that one may say, "This is exactly how it would have happened." It is obvious that in real life the wayward go to the wall and the wise succeed. Mr. Street affects to be contented with his tame conclusion; his readers must think otherwise. The novelist's task was to defeat the dulness of the ordinary course of events, to contrive something dramatic, and compel one to admit that it happened naturally.

LAW-BOOKS.

A Short History of Solicitors. By E. B. V. Christian, LL.B. (Reeves & Turner.)—This is by no means a book to be dreaded by the general reader; for, though dealing with law and called by the severe name of "history," it abounds in anecdotes, traditions, and lively quotations from old dramatists and other writers, so that there is scarcely a page which can be said to consist merely of dry legal records or dull statistics. The history, of course, includes attorneys, and goes back to the times when attorneys and solicitors were persons privately employed by the rich and great, having no legal status and constituting no distinct social body. From those early times the growth of a profession is gradually traced down to the present day, when solicitors (including persons who would formerly have been called attorneys and also those practitioners who, until recently, were called proctors) are officers of the High Court, and are hemmed in by all sorts of acts and orders which regulate, or purport to regulate, their conduct in every particular. Mr. Christian somewhat exaggerates the statutory and other restrictions under which the business of a solicitor in the nineteenth century is carried on. No doubt he desires to be impartial, but he is carried away by his subject and unconsciously becomes a champion. A solicitor, he states (to put it briefly), must set forth in his bill every detail of work done and the price charged for it, which price is regulated by law and may be cut down by taxation. It ought to be stated in the same place that the terrors of taxation are wholly imaginary—partly because a solicitor in court work sends in *two* bills, of which only one is strictly taxed (the other, generally, not being taxed at all), partly because a client who applies for taxation is mulcted in costs unless more than one-sixth of the bill is taxed off. Practically, it may be assumed that a solicitor need not be afraid of the present system of taxation, and that, probably, he gains in the long run more than he loses by it. There might, we believe, be a method of regulating solicitors' remuneration which would effectively protect the public; but such a method has not yet been devised. The author mentions conveyancing as formerly a barrister's, now to a great extent a solicitor's, business. He does not add that, in numberless cases, a barrister does all the work, while a solicitor is allowed to charge for "drawing" deeds which he does not draw, thus frequently realizing more for doing nothing than the barrister is paid for doing everything. We do not think that the barrister is underpaid; if not, the conclusion is inevitable that the public pays twice over or more for what it gets. The author admits that a solicitor—who, poor fellow, has only a "pittance"—has a lien on the client's documents till the "pittance" is paid; he ought to state in the same place that a solicitor's lien extends also to all kinds of property recovered or preserved by his exertions, and is not limited to the interest of the actual client. We have used here and there the words "in the same place," because the non-mention of a particular fact in a particular context may easily mislead the reader, although that fact may be mentioned elsewhere in the book. It is curious to read that in old times Osbaston, a fraudulent solicitor, besides being "put out of the Roll," was "cast over the Barr"; that one Bradley, a solicitor, finding an order against his client expedited, knocked off the hat of the registrar's clerk, and was promptly committed to the Fleet; that Sir John Churchill, "a famous Chancery practiser," took 28*l.* in his walk from Lincoln's Inn to Temple Bar, merely in fees for motions and defences for hastening and retarding hearings; that in the later part of the seventeenth century some attorneys did "abominate the name of a solicitor"; and that such celebrated judges as Dyer, Coke, Wylde, and Jones were believed to have been educated as "clerks to an attorney of the Common Pleas." But for these and a host of quaint sayings and interesting facts we must refer the reader to Mr. Christian's amusing pages, which, as has been hinted earlier, need not be looked upon with that reverential dread which usually strikes the bold Briton at the mere suggestion of his glancing at a law-book.

Ruling Cases. Arranged, annotated, and edited by Robert Campbell, M.A. With American Notes by Irving Browne. Vols. VII., VIII., IX. (Stevens & Sons.)—The industry of Mr. Campbell and his assistants is conspicuously evident in the production of three new volumes of their important series during the year 1896. The first of these, in alphabetical sequence, extends from "Conversion" to "Counsel," the second from "Criminal Law" to "Deed," the third from "Defamation" to "Dramatic and Musical Copyright." The three volumes together extend to 2,365 pages, but vol. ix. is much larger than either of the other two, containing 907 pages. Vol. vii. commences with the usual little preface, from which we learn that "the assistance of Mr. A. E. Randall and Mr. Agarwala, with whom is now associated Mr. J. Ritchie, is continued as before"; and further, that "this may be assumed in subsequent volumes." Accordingly, we feel no surprise at not seeing these gentlemen's names mentioned as contributors to vols. viii. and ix. Some readers have expressed a desire for a current guide in the shape of an index of subjects, with full cross-references; the editor, while sympathizing with those who invoke such assistance, deems it undesirable to add a separate index of this description to each volume, but hopes, when ten volumes have been published, to issue an index volume for the whole decade, with the valuable supplementary feature of addenda bringing the whole up to date. Vol. ix. has no preface; in the preface to vol. viii. the editor states that there is "almost a certainty" of the work being completed, as originally estimated, in twenty-five volumes. Considering that he has not yet got beyond the fourth letter of

the alphabet, the reader may scarcely be prepared to adopt so hopeful a view; but it must be remembered that some of the last few letters of the alphabet cannot possibly be prolific, and the editor points out that in nearly all English and American alphabetical works the first three letters of the alphabet usurp a mighty space. He adds that "Practice"—a "maddening title" which commonly inflates the letter *p* most unreasonably—will probably be omitted altogether, the comparatively few points which are of general interest being dealt with under other heads. We have heard it remarked that in a really healthy state of legal procedure there should be no such word as "practice," and Mr. Campbell's opinion seems to incline somewhat in that direction. Let us hope for this and other reforms, particularly for the abolition of the doctrines recorded under the title "Counsel," namely, that barristers have no claim to be paid for their work, but that, *per contra*, they have the privilege of being allowed to abuse the litigant on the other side irrelevantly, maliciously, and without reasonable cause. *O fortunatos nimium, sua si bona norint!*

We are glad to have on our table *The Magistrate's Annual Practice, 1897*, by Charles Milner Atkinson (Stevens & Sons; Sweet & Maxwell), a useful and comprehensive work, and to hear that in future a new edition may be expected every year. The changes of law and practice are so frequent that any book, however carefully written—perhaps even the more for being carefully written—must to some extent misrepresent the actually existing state of things unless kept up to date by frequent revision. The author is well aware of this, and in the performance of his duty on the present occasion he increases the whole book (including the copious index) by something over sixty pages. This expansion enables him to include some important Acts which were not passed or were not in operation when the previous edition appeared, such as the Summary Jurisdiction (Married Women) Acts, 1895, the Friendly Societies Act, 1896, the Truck Act, 1896, and the much discussed and much to be discussed Locomotives on Highways Act, 1896. On looking carefully through the table of contents we find that the six chapters into which the book is divided have the same general structure as before, the new matter being fitted in, as it were, in convenient places. This is as it should be, for the practical usefulness of a law-book is a good deal impaired by gratuitous changes in its arrangement. Apart from new Acts, the chronological "Table of Statutes" (pp. xxix–xxxix), the "Illustrative Forms of Summons" (Appendix, pp. 861, 862), and the Local Government Board Regulations under the Locomotives on Highways Act, 1896 (Appendix, pp. 863–868), are additions of considerable value. We cordially wish success to the work.

AMERICAN FICTION.

The Country of the Pointed Firs. By Sarah Orne Jewett. (Fisher Unwin.)—This is a very favourable specimen of a class of work in which American ladies excel. It is a collection of studies, more or less consecutive, of life in an out-of-the-way fishing village—the experience of a long summer holiday. An English reader must fail to catch the exact flavour of the place described, somewhere on the coast of Maine; but a well-drawn picture of human beings is attractive in any circumstances, and in Miss Jewett's pleasant pages one finds a bit of life consistent, original, and vivid in presentment. It requires some effort to realize the amount of artistic skill which goes to the composition of such a piece of work—one that in its method, though not in its detail, recalls Mrs. Gaskell. The little book is marked by good taste throughout; it is at times gently pathetic, at others delicately humorous, and it is always free from exaggeration. For the English market it would have been better to alter some of the spelling. Besides the usual words—"neighbor," "traveler," "gayety"—there are some which are still more objectionable to English eyes, such as "woolen," &c. Less objectionable—for one likes the phrase—but hardly correct, is the spelling "readied up."

College Girls. By Abbe Carter Goodloe. Illustrated by Charles Dana Gibson. (Downey & Co.)—These studies of life in an American ladies' college are full of vigour and fun, and the author is evidently determined to be thoroughly modern. Some of the slang is new to ordinary English readers—"got the cinch on the rest of us," "there was an awful muss." It seems quite fitting that the author's name should raise a doubt whether one should speak of him or her. He or she will, perhaps, like to know that the Langham Hotel is in the western postal district of London, not the west central, and that "Dr. Bernardo" should be Dr. Barnardo. That girls in American colleges work hard and learn a great deal English readers know very well, and they will be delighted to hear further that the girls have plenty of amusement and are keen about athletic sports. The author gives an engaging picture of the whole thing, and the illustrator adds to the reader's pleasure by his cleverly drawn sketches, though his girls would be more attractive if their heads were smaller and their legs longer.

BIBLIOGRAPHICAL LITERATURE.

The Bibliography of Tennyson. (Privately printed.)—To collectors of first editions this little volume should be most useful, containing as it does in a small space a very great deal of minute information about the publications of the late Poet Laureate. Prefixed is a short memorial notice of Mr. Richard Herne Shepherd, the author presumably of this bibliography, and a well-known authority on the early editions of modern authors. So far as we can judge, every production of Tennyson's is mentioned in its chronological order; but later editions are not specified unless they vary in their contents from the earlier ones. In the case of exceedingly rare books the author has added interesting notes, often even tracing the career of individual copies and pointing out their peculiarities. The book ends with a carefully worked-out "Scheme for a final and definitive edition of the complete poetical and dramatic works of Alfred, Lord Tennyson, including all his suppressed or unacknowledged poems, and the readings of the various editions (with indexes and appendices), to be completed in fifteen volumes." When shall we see this edition?

The Theory of National and International Bibliography. By Frank Campbell. (Library Bureau.)—Mr. Frank Campbell's name has long been known as that of an intrepid traveller into the arid wastes of bibliography, and the present volume shows ample evidence of his zeal in the cause. In it he has collected a series of monographs contributed from time to time to library journals or meetings of learned societies, and their object for the most part is to urge the necessity for comprehensive bibliographies of modern literature, compiled on a careful and accurate system. On one point the author appears confused, or rather perpetually confuses two things, a bibliography and a catalogue, whereas there is a most important difference between them; however, as far as a catalogue is concerned all readers of the book will agree with him in wishing for accurate lists of all modern literature, though on the system upon which these should be compiled there must of necessity be various opinions. To the general reader, perhaps, the importance of catalogues and indices to the mass of Blue-books may appear overstated; but to such as have to grope through these tiresome volumes, and waste valuable time in endeavouring to disentangle their contents, the need is evident. There is no romance in Mr. Campbell's volume, it deals with commonplace literature in the most matter-of-fact way; but for all that it is full of interest of a technical kind. There is a want of connexion in many parts; we skip from tables of statistics to imaginary conversations between inquisitive readers and smiling librarians; but this was almost inevitable from the character of the book. We cannot honestly say that it is light reading; but it is a perfect mine of information on modern bibliography.

Mr. Slater has issued the tenth volume of *Book-Prices Current* (Stock), a compendium so useful that it seems nowadays indispensable. The addition of a subject index adds signally to the value of the volume as a work of reference, and Mr. Slater may be congratulated upon his work. The average price obtained in the sales recorded was considerably higher than in the previous season. This Mr. Slater ascribes in a measure to the large sums paid for two copies of the *editio princeps* of 'The Canterbury Tales.' The sum given (35*l*.) for a copy of Shelton's 'Don Quixote,' 1612–20, which lacked the printed title of Part I., was absurdly high, for the book is not so scarce in this state as some people would have us believe. Florio's 'Montaigne' (1603) sold for 23*l*. 10*s*. Mr. Slater, by the way, is a little rash in, without qualification, calling the Shakspeare autograph in the Museum copy of this book genuine.

Index Biblio-Iconographique. Par Pierre Dauze. — *Janvier à Octobre, 1894.* (Paris, Répertoire des Ventes Publiques Cataloguées.)—This excellent work by M. Pierre Dauze is intended to do for France what 'Book-Prices Current' does for England, and it certainly deserves success. Not content with registering every book sold at a sum higher than twenty francs, the compiler has made similar lists of pictures, prints, and autographs. The descriptions of books are full and of considerable bibliographical value, and, instead of being arranged under sales, are combined into one alphabet, making the book very handy for reference. Abroad much greater pains is taken with the preparation of auction catalogues than in England, and to this, perhaps, in a large measure much of the excellence of M. Dauze's work is due; but beyond this the book shows many signs of care and trouble, and is far in advance of any other work of a similar kind. In his preface the compiler states that if the book proves a success its scope will be enlarged, and in it will be cited every example of certain classes of book, however low the price. All examples of books printed in the fifteenth century, for instance, will be quoted, and to those who care for such books and know how arbitrarily prices — especially auction prices — are settled, such an enlargement of the original design of the work will be very welcome.

Manuel de Bibliographie Historique. Par Ch. V. Langlois.—*Instruments Bibliographiques.* (Hachette & Co.)—In this extremely sensible little volume the author has pointed out how essential to students, especially historical students, is a knowledge of the bibliographies relating to their special subject. Without a little help of this sort specialists may work at a subject in ignorance of materials of the highest importance, while others may use reference books long superseded to write on questions about which others have already written, and written better. The chief object of the book has been to point out the most important bibliographies on any subject, under the main headings, "Bibliographies des Bibliographies," "Répertoires de Bibliographie Universelle," "Répertoires de Bibliographie Nationale," "Bibliographie des Sources Originales," "Répertoires de Bibliographie Rétrospective," "Répertoires de Bibliographie Périodique." Under each head the author has gathered a great deal of concise information, and his chapters on "National Bibliography"

are especially valuable, giving under each country a list of the best books to consult on the subject of its literature. In his preface the author promises a second volume on 'Materials for History,' and if it is carried out as well as the present book it will be a most valuable addition to our historical reference books. In conclusion, we would point out that, unpretending as this little book is in appearance, it is well worth the attention of every student.

Die Bucherliebhaberei am Ende des 19 Jahrhunderts. Von Otto Mühlbrecht. (Berlin, Puttkammer & Mühlbrecht.)—Fired by the example of M. Brunet and Mr. Roberts, two recent writers on rare books and their prices, Herr Mühlbrecht has adventured in the same field for the benefit of German readers. The usual fault of books of this class written for popular circulation is a general disregard for accuracy in detail; but in the present instance a considerable amount of care seems to have been taken to make the information precise. The book treats lightly of the history of great printers and presses, of special classes of rare books, and of book collecting and collectors in various countries. About a third of the volume is taken up by a bibliography of books about books, arranged under various classes. This is a decidedly handy list and well put together, bibliographies of places and presses being arranged alphabetically under the towns or printers; but on special subjects it does not appear to be quite up to date. Two lists—the first of printers who worked before 1500, and the second of towns in the order in which they received the art—finish the volume. These lists are taken from Falkenstein's 'Geschichte der Buchdruckerkunst,' a book issued forty years ago, and therefore are not quite accurate, though still useful. To such as are fond of the light side of bibliography this book will be most acceptable, and, as it has a fairly full index, may sometimes be useful.

We have received the catalogues of Mr. Dobell (good), Mr. Edwards, Mr. Menken, Messrs. Myers & Co., Messrs. Parsons & Sons (portraits and books, good), and Mr. Spencer (good). We have also catalogues from Mr. Cameron (Scotch books, interesting) and Messrs. Douglas & Foulis of Edinburgh, Mr. Carver of Hereford (scientific), Mr. Miles of Leeds (interesting), Mr. Howell (good) and Messrs. Young & Sons of Liverpool, Mr. Withers of Manchester, Messrs. Thornton & Son of Oxford (theology), and Messrs. Hiscoke & Son of Richmond, Surrey. Messrs. Baer & Co. have also sent us from Frankfurt a catalogue of German and English books.

OUR LIBRARY TABLE.

THE first volume of the "Isthmian Library" (Innes & Co.) is concerned with *Rugby Football*, and Mr. B. Fletcher Robinson and a band of experts have supplied in detail their views upon the tactics of play behind and in the scrummage, with valuable diagrams on such novel operations as "screwing the scrummage" and the methods of half-backs and others in attack and defence. It is probable that as much as ever can be learnt from books by the football player is here imparted. The historical portion of the work is on a briefer scale than in that of Mr. Marshall which has been reviewed in these columns. Perhaps the chapter on the past might have been omitted with advantage. It certainly gives a most unfavourable, and we think unjust impression of Rugby play before the days of the Union. Whatever may have been the horrors of hacking (and in our experience charging and tackling were responsible for many more accidents than hacking ever occasioned), the game was much faster in the fifties than it became for a time when pushing first succeeded foot-work; and some of the finest features of the old game—long left and right drop-kicking, and dodging runs—have become almost extinct under the modern system of passing from hand to hand. We are glad to observe that one of the writers ventures to suggest the abolition of the odious system of "heeling out," which, of course, is as contrary to the spirit of the older game as to the letter of the "offside" rule. We should like to see the forwards use their feet a little more. Dropped goals from that quarter would revive an interesting feature. There would be no fear of the game becoming appreciably slower. The directory of clubs, and other information on the statistics of this now cosmopolitan game, seem complete and valuable.

THE new issue of *Kelly's Handbook to the Titled, Landed, and Official Classes* reaches us from Messrs. Kelly & Co., and can only be received by us with words of general praise, which we have frequently extended to previous issues of the work under both its present and its former title. We have been unable to discover any errors in it in the course of our examination, and we have often said that it is one of the most useful of all books of reference.

Whitaker's Titled Persons, 1897, is a miracle of concentration, supplying most of the information of a large peerage, with similar facts with regard to baronets and knights, in very small compass. We have found it accurate so far as we have been able to check its information. The book in size and shape and type resembles the famous 'Almanack,' and should share its popularity.—That useful volume *The Clergy Directory* has been sent to us by Mr. Phillips. It has evidently been carefully revised; for instance, Archdeacon Perry's death is noted. The editor complains of the difficulty of ascertaining the whereabouts of retired clergymen. Sometimes he has also omitted their names. At p. 33 Canon Eyton is by a misprint made into "R. Eyre."

A SECOND edition of Mr. F. Harrison's *Studies in Early Victorian Literature* has reached us from Mr. Arnold.—Mr. Gosse's pleasant volume *Seventeenth Century Studies* has been reprinted by Mr. Heinemann. As this collection of sympathetic essays has reached a third edition the enumeration of a few slips may be worth while. Mr. Gosse has most sensibly decided not to modify the opinions expressed in these sprightly pages, even when his maturer judgment disagrees with them; but an unfortunate epithet like "Livy's unvarnished tale" might be omitted, and an error such as that involved in saying that "all else that its voluminous author [Strada] wrote and said was promptly forgotten" should be corrected. Strada's 'Prolusiones' furnished the theme for a well-known paper in the 'Spectator.' Two or three misprints have escaped Mr. Gosse, although, generally speaking, the typography is correct: Mayerdomo, p. 61; Barnabas, p. 70. The word "effort" was included in Cotgrave's 'Dictionary' before 1660.

MESSRS. MACMILLAN have added to their "Illustrated Standard Novels" a volume containing *The Misfortunes of Elphin* and *Rhododaphne*. How 'Rhododaphne' is to be considered a novel the publishers have not explained. Mr. Saintsbury in his introduction to this instalment of Peacock's writings boldly calls it "a verse novel"! The illustrations by Mr. Townsend are not so good as usual

MESSRS. BLISS, SANDS & Co. have reprinted in one volume *The History of Tom Jones*, from the first edition of 1749. It is a wonderfully cheap as well as a commendable volume.

MR. HUMPHREYS has sent us *Marcus Aurelius Antoninus*, a large-paper reprint of Long's well-known translation. The philosopher has probably never appeared before in such luxury of type and paper as is here accorded to him.

WE have on our table *A Brief History of the English Language*, by O. F. Emerson (Macmillan),—*Practical Work in Physics*, by W. G. Woollcombe: Part III., *Light and Sound* (Oxford, Clarendon Press),—*The Profession of Medicine*, by C. West (Kegan Paul),—*The Warwick Shakespeare: Cymbeline*, edited by A. J. Wyatt (Blackie),—*Professional Papers of the Corps of Royal Engineers*: Vol. I., Paper III., *The Defence of Mds by Armoured Fronts*, translated by Capt. W. W. Baker, R.E. (Chatham, Mackay),—*American Journal of Archæology*, Vol. XI., No. III. (Trübner),—*Knowledge*, Vol. XIX. (Office of 'Knowledge'),—*Ross of Dutcher's Coolly*, by H. Garland (Neville Beeman),—*Tales of Black-Country Life*, by D. Hobbs (Stock),—*Charaka Puja, and other Stories*, by Chola (Roxburghe Press),—*The Duke's Ward*, by D. M. Jones (Oliphant, Anderson & Ferrier),—*Herod the Great, an Historic Drama in Three Parts*, by Henry Solly (Kegan Paul),—*Lays and Legends of the Weald of Kent*, by L. Winser (Mathews),—*A Child-World*, by J. W. Riley (Longmans),—*The Year of Shame*, by W. Watson (Lane),—*Songs and Odes*, by R. W. Dixon (Mathews),—*Selections from the Early Scottish Poets*, edited by W. H. Browne (Baltimore, Johns Hopkins Press),—*The Vale of Arden*, by A. Hayes (Manchester, Cornish Brothers),—*Odds and Ends*, by an Odd Fellow (Digby & Long),—*The Mickle Drede, and other Verses*, written by G. Bottomley (Kendal, Wilson),—*Four Children in Prose and Verse*, by W. T. Webb (Macmillan),—*The Dead Pulpit*, by the Rev. H. R. Haweis (Bliss, Sands & Co.),—*The Divine Library: Suggestions how to Read the Bible*, by J. P. Smyth (Bagster),—*The Clue to the Ages*: Part I., *Creation by Principle*, by E. J. Page (Baptist Tract and Book Society),—*Christ no Product of Evolution*, by the Rev. G. Henslow (Stoneman),—*Preachers of the Age: The Heritage of the Spirit, and other Sermons*, by the Bishop of Peterborough (Low),—*The New Life in Christ Jesus*, edited by Julian Field (Innes),—*Judaismus Triumphatus*, by Dr. H. Lisco (Williams & Norgate),—*La Hongrie Littéraire et Scientifique*, by J. Kont (Paris, Leroux),—*Maître Dolon*, by C. Velloni (Paris, Lévy),—*L'Emploi de la Vie*, by Sir John Lubbock (Paris, Alcan),—*M. Greifs Gesammelte Werke*, 3 vols. (Leipzig, Amelang),—*Mémoires du Baron d'Haussez*, edited by the Duchesse d'Almazan, Vol. II. (Paris, Lévy),—and *Causeries du Mercredi*, by P. Gille (Paris, Lévy). Among New Editions we have *History of Philosophy*, by A. Weber (Longmans),—*Rome of To-day and Yesterday*, by J. Dennie (Putnam),—*A Thousand and One Gems of English Poetry*, selected by C. Mackay, LL.D. (Routledge),—and *The Literary Shop, and other Tales*, by J. L. Ford (Lane).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Angus's (J.) Six Lectures on Regeneration, 8vo. 6/ cl.
Hall's (Rt. Rev. A. C. A.) Christ's Temptation and Ours (Baldwin Lectures, 1896), cr. 8vo. 3/6 cl.
Ponte's (Ven. L. de) Meditations on the Passion of our Lord, translated by J. Heigham, cr. 8vo. 4/ cl.
Pulpit Commentary Reissue: Exodus, Vol. 2, 8vo. 6/ cl.
Story's (R. H.) The Apostolic Ministry in the Scottish Church (Baird Lecture, 1897), cr. 8vo. 7/6 cl.

Philosophy.

Balfour's (F. H.) Unthinkables Discussed, cr. 8vo. 3/6 cl.

History and Biography.

Burton's (J. H.) History of Scotland, cheaper edition, Vol. I., cr. 8vo. 3/6 cl.
Cooke's (J. H.) The Early Churches of Great Britain, 2/6 cl.
Finlayson's (J.) An Account of the Life and Works of Dr. Robert Watt, 8vo. 3/6 cl.
Macdonagh's (M.) The Book of Parliament, cr. 8vo. 6/ cl.
Macdonald's (J. C.) Chronologies and Calendars, 7/6 cl.
Seth's (M. J.) History of the Armenians in India, 7/6 net.
Stapeltons of Yorkshire, the History of an English Family, by H. E. Chetwynd-Stapylton, 8vo. 14/ cl.

Geography and Travel.

Curzon's (Right Hon G. N.) The Pamirs and the Source of the Oxus, royal 8vo. 6/ net.
Dawson's (A. J.) In the Bight of Benin, cr. 8vo. 3/6 cl.
Lucas's (C. P.) Historical Geography of the British Colonies, Vol. 4, cr. 8vo. 9/6 cl.
Macnab's (F.) On Veldt and Farm in Bechuanaland, &c., 3/6

Science.

Richardson's (Sir B. W.) Vita Medica, Chapters of Medical Life and Work, 8vo. 16/ cl.

General Literature.

Allen's (Grant) At Market Value, 12mo. 2/ bds.
Baring-Gould's (S.) Guavas the Tinner, cr. 8vo. 6/ cl.

Carrel's (F.) The Adventures of John Johns, cr. 8vo. 6/ cl.
Cholmondeley's (Mary) A Devotee, an Episode in the Life of a Butterfly, cr. 8vo. 3/6 cl.
Keightley's (S. R.) The Crimson Sign, cheaper edition, 3/6
Kenealy's (A.) Belinda's Beaux, and other Stories, 6/ cl.
King's (Capt. C.) Under Fire, cr. 8vo. 3/6 cl.
Lang's (Rev. C. G.) The Young Clanroy, a Romance of the '45, cr. 8vo. 6/ cl.
Marryat's (F.) A Passing Madness, cr. 8vo. 6/ cl.
Molyneaux's (T.) A Lady's Confession, cr. 8vo. 3/6 cl.
Peard's (F. M.) The Career of Claudia, cr. 8vo. 6/ cl.
Roofer's (Roof) The Earth for a Dollar, or the Romance of the King of Wall Street, cr. 8vo. 6/ cl.
Saintsbury's (G.) The Flourishing of Romance and the Rise of Allegory, cr. 8vo. 5/ net.
Sporting Society, Stories from the Pens of Sporting Celebrities, edited by Fox Russell, 2 vols. cr. 8vo. 12/ net.
Twain's (Mark) Prince and the Pauper, cheaper edition, cr. 8vo. 3/6 cl.

FOREIGN.

Theology.

Coblenz (F.): Über das betende Ich in den Psalmen, 3m.
Hamburger (J.): Real-Encyclopädie des Judentums, Parts 2 and 3, 5m.
Schaefer (R.): Philipp Melanchthon's Leben, 3m. 60.

Fine Art and Archæology.

Maistre (X. de): Les Prisonniers du Caucase, Illustrations de J. Le Blant, 40fr.
Rosenberg (A.): Terborch u. Jan Steen, 3m.
Steindorff (G.): Grabfunde des mittleren Reichs in den königl. Museen zu Berlin: I. Das Grab des Mentuhotep, 80m.

History and Biography.

Biré (E.): Journal d'un Bourgeois de Paris pendant la Terreur: Vol. 4, La Chute des Dantonistes, 3fr. 50.
Broglie (Duc de): Malherbe, 2fr.

Geography and Travel.

Deschamps (G.): Sur les Routes d'Asie, 3fr. 50.

Philology.

Lange (R.): Einführung in die japanische Schrift, 8m.
Sanders (D.): Encyklopädisches englisch-deutsches u. deutsch-englisches Wörterbuch: Vol. 2, Deutsch-Englisch, Part 1, 1m. 50.

Science.

Bucherer (A. H.): Grundzüge e. thermodynamischen Theorie elektrochemischer Kräfte, 4m.

General Literature.

Bourget (P.): Recommencements, 3fr. 50.
Sales (P.): L'Enfant du Péché, 3fr. 50.

CROMWELL'S SPEECHES.

That the homage due to Carlyle should be combined with justice to Cromwell in the admirable "Centenary Edition" of Carlyle's works, now issuing from the press, is the motive that urges me to call attention to the careful revision of Cromwell's speeches, as published by Carlyle, that is urgently needed.

The text of these speeches, so far as research has carried me, proves to be most inaccurate and untrustworthy.* Take, for example, Cromwell's last speech when he dissolved his last Parliament—an extraordinary speech from an extraordinary man delivered on an extraordinary occasion.

A copy of a verbatim report of this speech, "taken at" Cromwell's "elbow," lies among the "Pell Papers," having been sent by Mr. S. Hartlib, a clerk in the Council of State office, to Mr. Pell, Cromwell's representative in Switzerland (Brit. Mus., Lansd. MS. 754, fo. 343).

The version of this speech given by Carlyle is taken from Burton's 'Diary.' The vital difference between the MS. speech and the "Burton" speech a quotation of some twelve words will amply prove. Cromwell, it may be remembered, was forced to break up Parliament because Parliament had been put to confusion by Sir A. Haselrig and the Republican party in the Commons; and their object was, as Cromwell said, according to the text given by Carlyle, "that some people might be the men that might rule all"; but, according to the MS., Cromwell asserted that the aim of the malcontents was "that some *Tribune* of the people might be *the man* to rule all."

The contrast is amply evident between "the real utterance of the man Oliver"—of the mighty victor whose power was paralyzed by a mere prater in the House of Commons—and the purposeless sentence which Carlyle incorrectly transcribes from Burton, where the passage stands thus: "that some *of the* people might be the men to rule all."

* Such proof of this statement as can be set forth in a printed form is contained in an article, 'Carlyle as Editor of Cromwell's Speeches,' *National Review*, January, 1897.

Besides being thus flabby in quality, in quantity also is Burton's version no less deficient. It is a mere summary of Cromwell's speech, equivalent in length, not style, to a *Times* digest of a Budget speech by a Chancellor of the Exchequer. Nor does the copy published by Carlyle from the pages of the "thing Burton" fail to share in the peculiarity common, so far as I can ascertain, to all the transcripts of Cromwell's speeches supplied to Carlyle, namely inaccuracy. It contains nineteen deviations from the original text, in three cases making serious havoc among the sentences; even the closing adjuration, "And let God judge between me and you," is perverted into "And let God be judge between you and me."

If Cromwell's speeches were published from the best sources, following, as a rule, the division of sentences and the punctuation of the original text, their readers, judging by my experience, would find themselves strangely drawn within the cloudy influence, the glamour, which that terrible man cast on those around him; and they would perceive that his words were, in their way, as efficacious towards their design as the blows of his sword or the movements of his soldiers.

The distinguished editor of the "Centenary Edition" of Carlyle's works will, I trust, acquit me of presumption if I venture to suggest that some responsibility attaches to the reissue of Cromwell's speeches in a form useless alike to the student of history and to the student of human nature; and, though the mystification be of less importance, it seems to me hardly desirable that a crowd of new readers should remain deluded by Carlyle's most unfounded assertion that those eminent collections of State Papers, "the Rushworths, Whitelockes, Nalsons, Thurloes, are not so much as indexed," and that Burton's 'Diary' is a "book filled with mere dim inanity."

This justification may be pleaded in behalf of what may be deemed an unwarranted attempt to lay a burden on other men's shoulders: if I venture to call attention to the need of a trustworthy edition of Cromwell's speeches, it is because that is an undertaking which, greatly to my regret, age and occupation compelled me to relinquish. Reginald F. D. Palgrave.

MR. H. G. HEWLETT.

Mr. H. Gay Hewlett, whose death on the 25th ult. was recently announced, will be regretted by a wide circle of archæological students at the Record Office and British Museum. His acquaintance with "black-letter" law and history (which was, in no small degree, a matter of inheritance in his family) caused him to be appointed in 1865 Keeper of the Land Revenue Records and "Record Agent" for the Crown. He resigned this office in 1895 on account of failing health, but the step was taken too late, and he was never able to enjoy the leisure which he had earned. Mr. Hewlett devoted to literature such hours as he could spare from business. His first published work, 'Shakespeare's Curse, and other Poems' (1861), drew a sharp but not unkindly review from Henry Chorley. The young poet met his judge with a request for an interview; and from the meeting that ensued must be dated a lifelong friendship and the entrusting him by Chorley with the office of literary executor. The fruits of this work appeared on Chorley's death in the 'Memoirs of Henry Fothergill Chorley' in two volumes. Two later volumes, 'A Sheaf of Verse' (1877) and 'A Wayfarer's Wallet' (1888); an edition of Roger of Wendover for the "Rolls Series," and 'Post-Norman Britain,' a little book written for an historical series published by the S.P.C.K., with scattered essays and reviews in the *Nineteenth Century* and other periodicals, complete a list which would have been longer if duty had allowed what love of letters prompted. Hewlett was a man who covered with a mask of self-possession and reserve the warmth of his enthusiasms so effectually that only the few among his acquaintance could succeed in becoming his friends. But those who did succeed loved him the more for an outward dignity which they found to be rooted in honour, and for an urbanity of manner which proceeded from native kindliness and reverence for everything clean and good. There were many among his contemporaries who reached a fame which was denied to him; none loved poetry and learning more, aimed higher, or served more faithfully.

PROF. TIELE AND MR. MAX MÜLLER.

In Mr. Max Müller's 'Contributions to the Science of Mythology' (i. 35) he quotes Prof. Tiele as saying that I have cited himself as an ally, which M. Gaidoz has also done, and that "ces messieurs n'ont point entièrement tort." But Mr. Max Müller's way of putting this is, "Prof. Tiele was even claimed as an ally by the ethnological students of customs and myths, but he strongly declined that honour." When a gentleman says that I am not quite wrong in regarding him as an ally, Mr. Max Müller renders this, "he strongly declined that honour"! I cite Prof. Tiele's own words: "Je suis un allié bien plutôt qu'un adversaire de la nouvelle méthode qu'on l'appelle ethnologique ou bien anthropologique" (*Revue de l'Histoire des Religions*, xii. 256). This is a curious way of "strongly declining" an alliance which I am not aware that I ever offered. I do cite Prof. Tiele in 'Myth, Ritual, and Religion' (i. 24; i. 43–44), and give the words in which he calls Mr. Max Müller's method "inadequate and misleading," and "applauds" *our* method as "alone explaining the why and wherefore," &c. Does Mr. Max Müller not know these passages? Prof. Tiele and I, of course, have minor differences.

Andrew Lang.

ST. PATRICK.

Ballyclough.

In your review of Mr. Plummer's 'Bede' it is stated that "the name Patricius first appears in Tirechan." That writer's annotations belong to the seventh century, but the name is found in the sixth century, in Columba's subscription to the 'Book of Durrow,' "rogo beatudinem tuam sancte presbyter Patrici"; and again in the fifth century Patrick begins his own 'Confessio' and also his letter to Coroticus with his name.

I think if Mr. Plummer had studied carefully the documents in Mr. Whitley Stokes's invaluable edition of 'The Tripartite Life of St. Patrick' (Rolls Series) he would hardly have offered his conjecture as to the identity of Patrick and Palladius. If they were the same it would follow that Patrick did not convert Ireland, for Palladius came "ad Scottos in Christum credentes"—words which have been unfairly minimized by writers with whose theories they conflict. There are three names which must be dealt with by any one who undertakes to give a rational account of St. Patrick. They are Sen-patric, Patricius, and Palladius. Sen-patric, or Patrick the Elder, appears in the earliest documents, 'The Hymn of Fiacc,' 'The Calendar of Oengus,' &c. Who was he? Dr. Todd promised to tell us, but thought better of it and dropped it. He is, in fact, the skeleton in the closet, and most theorists prefer to leave him there, nevertheless he is the Hamlet of the play. Mr. Stokes (p. cx, note 4) suggests that the whole passage in which the "qui Patricius alio nomine," &c., occurs is an interpolation, and there is every reason to believe he is right.

I have endeavoured in Appendix A to my 'History of the Church of Ireland,' and in the article on St. Patrick in the 'Dictionary of National Biography,' to give an account of

Patricius which, at the same time, is in harmony with Prosper, and does no violence to existing records. T. Olden.

'SIREN VOICES.'

Miss Robertson writes:—

"Will you kindly allow me a few words in reply to your critic of 'Scandinavian Novels' in the *Athenæum* of February 13? In my translation of Jacobsen's 'Niels Lyhne' (not 'Nils,' as your reviewer in Norwegian fashion insists on writing) he has picked out a few 'slight errors which a little care would have prevented.' It is a pity he has not been more fortunate in his choice. In the following sentence, 'How frankly and openly she breathed into them' (the notes of a song), your critic finds fault with me for not translating what in Danish is literally 'breathed out in them' by 'breathed out her soul in them.' A point like this is really too trivial to dwell upon; his suggestion is no happier than mine and considerably less literal. Again, your reviewer does not appear to be familiar with the use of *ublufærdig* in Danish, or he would not complain that 'unchaste' is too strong a rendering of the word; if there is any fault to find, it is that it is not strong enough, as he might have seen had he taken the trouble to read the sentence which follows it on p. 168. 'Knogler der knuses i Kjöd' does not mean, as your critic thinks, 'bones crushed into the flesh' (which would be 'i Kjödet'), but 'bones crushed into flesh or pulp,' for which I felt justified in giving as an English equivalent 'bones crushed to powder.' Had I the opportunity of revising the translation I might perhaps substitute 'pulp' for 'powder,' but as it stands I fail to see how 'the meaning of the metaphor is lost by this blunder.' As the translator of Björnson's 'Fisher Lass,' noticed in the same article, allow me to protest against the trivial objections that are raised here too. I am not aware that I have translated *ax* anywhere by 'a grain of corn.' The only passage I can remember where the word occurs is on p. 84, where I wrote, 'her thoughts swayed and bent like ripe grain.' If your critic prefers to translate the Norwegian *hælpepræst* by the dictionary equivalent 'curate,' he is welcome to do so; it is a matter of taste. But the word 'curate,' with its peculiarly English associations, is not a translation that would recommend itself to any one familiar with Norwegian life. Finally, as to my crowning offence, the translation of *Draug* by 'bogies.' 'Can it be possible that this critic of a Norse story has never heard' of the ordinary dialect word *Draug?* Any Norse child could inform him that *Draug* is used everywhere in Norway as an equivalent of our 'ghost' or 'bogy.' If he wishes more precise information I refer him to Aasen's 'Norsk Ordbog,' p. 111. *Draug* is simply the Old Norse *draugr*, Scotch *drow*. If your reviewer will turn again to the passage in question, he will see how superfluous was his display of mythological learning. As I have been several times taken to task for the misleading title which the English version of Jacobsen's novel bears, I should like to mention here that I am in no way responsible for it. The title of the book was changed by the publisher after the proofs had left my hands."

We are sorry to find Miss Robertson so impenitent and, alas! so ill instructed. To translate *udaande* by "breathe out" is not even literally correct. The word is, notoriously, but a contraction of the old phrase "udaande sit sidste Suk" ("breathe forth one's last sigh"). A lady vocalist who knew her business would, of course, breathe her soul into her songs, not (unless she were asthmatical) "breathe out in them," whatever that may mean. *Ublufærdig* can only be translated "immodest." It is the equivalent of *uanstændigh*, and has been used in this milder sense, ever since Holberg's time, by all Danish classics. Possibly Miss Robertson confounded it with the older and much coarser word *ublu*. We hope not. It is strange that Miss Robertson should fail to see how her error in translating "Knogler der knuses i Kjöd" spoils the metaphor. Two boys, armed with wooden swords, are slashing away at the rich sappy grasses in a field, "and the severed stalks squashed beneath their feet like the bodies of Turks beneath horses' hoofs, with the sound of bones crushed into the flesh," *i.e.*, of the Turks. Now "bones crushed to powder" would not give this stimulating, squashing sound suggestive of fresh slaughter. *Ax* cannot, under any pretext, be rendered by "grain." The "Draug," whenever, as in the present instance, he figures in a Norwegian fisher-folk's tale, can only be the terrible demon who haunts the Norwegian coast from the Lofotens to the Naze, and has been immortalized by Jonas Lie and others. He is *not* the conventional and colourless bogy of the nursery, though doubtless a distant relation.

DEGREES FOR WOMEN AT CAMBRIDGE.

March 2, 1897.

The Syndicate appointed to consider the question of granting degrees to women have made a report which was published yesterday. The report itself is not a very long one, but it is accompanied by a large number of appendices containing information which was before the Syndicate. The recommendations with which the report concludes are simple and intelligible. The signatures of nine out of the fourteen members of the Syndicate are attached; the remaining five Syndics have issued a paper of the nature of a minority report.

The gist of the proposals of the Syndics is that women should continue to be admitted to Tripos examinations under the same conditions as at present, and that those who pass a Tripos examination which would qualify a man for the B.A. degree and who have resided nine terms shall receive the title of the B.A. degree by diploma. When of the standing which would entitle men to proceed to M.A., women are to receive the title of the M.A. degree by diploma, and may subsequently obtain the titles of the degrees Doctor of Literature or Science by satisfying the tests that are imposed on men for those degrees.

Such are the new privileges which it is proposed to offer women; on the other hand, the report proposes to maintain all existing restrictions. It is not proposed at any stage to confer membership of the University upon women, nor to open any examinations, such as those for the ordinary degree, to which they are not now admitted. No fresh educational facilities in reference to lectures or laboratories will be secured by the proposed change, and the diplomas giving the titles of degrees will carry with them no university privileges. On the question of academical dress the report is discreetly silent. These limitations to the proposed changes will meet many objections which have been urged by those who view with dread the possibility that Cambridge should become a mixed university, while the granting the titles of degrees would go far towards removing the disadvantage—in the opinion of the Syndicate a serious one—felt by women who, having gone through Tripos examinations, have no title to show the fact, but only a certificate, which is seldom understood away from the University, and is often confused with certificates granted to non-resident students.

The view of the Syndicate as to the reality of this disadvantage is supported by the statements of no fewer than thirty-six women who have studied in Cambridge, as to their personal experience. These statements are collected in an appendix to the report. The greater weight attached to a degree from some other university than to the Cambridge Tripos certificate is similarly evidenced by statements contained in another appendix. It would seem that one of the principal objects aimed at by the Syndicate has been to remedy this with the minimum of change.

It will be seen that the proposals of the Syndicate, while not so extreme as some of the promoters of the inquiry may have hoped, go quite far enough to raise a very distinct issue, or rather several issues, between the supporters of change and those who desire to see no further steps taken by the University in the direction of granting academical degrees to women.

The paper circulated by the five members of the Syndicate who did not sign the report indicates one of the lines that will be taken in opposing it. After enumerating various reasons which prevented some of them from signing the report, they state that they would have wished to recommend to the Senate, as alternative to the proposal actually made, a resolution as to the desirability that the University should confer by diploma the title of Magistra in Litteris, or Magistra in Scientia, or some other title not being the title of a degree in the University, upon women who shall have qualified, under conditions to be defined, by passing a Tripos examination. It is not clear how far the signatories of this paper concur in the reasons given at the beginning of it. Those reasons seem to refer, among other things, to a suggestion which it is stated in the report itself was considered by the Syndicate, namely, that if any change is to be made in the way of further recognition of women students, such recognition should be extended to students who have studied and resided at approved colleges away from Cambridge. This change in the existing system the Syndicate state that they are not prepared to recommend.

It appears from the report that another suggestion considered by the Syndicate was that the Universities of Oxford and Cambridge acting together should take steps for combining the existing women's colleges in a separate university for women. Information is supplied in an appendix as to the proceedings of a committee privately formed in the two universities to promote such a movement. The Syndicate say that they are not in favour of such a proposal, and give reasons why they cannot think that the present is a fitting occasion for an attempt to secure the joint action of the two universities. The question will no doubt be again raised by members of the Senate when the report is discussed. The discussion has been fixed for Saturday, March 13th, and is expected to be of an animated character. W.

THE SPRING PUBLISHING SEASON.

Messrs. Bemrose & Sons have in the press Vols. V. and VI. of Wanklyn's 'Lessons of Holy Scripture illustrated from the Poets,'—'Heller's Annotated Edition of the New Code for Day Schools,'—and 'The Oldest Register Book of the Parish of Hawkshead, Lancashire,' by Mr. Swainson Cowper.

Messrs. A. D. Innes & Co. promise 'The Sepoy Revolt,' a critical narrative of the Indian Mutiny till the final suppression, by Lieut.-General McLeod Innes,—'The Sikhs and the Sikh War,' by General Sir C. Gough and Mr. A. D. Innes,—a translation by Mr. A. D. Jones of 'Cicero and his Friends,' by M. Gustave Boissier,—'The Law of War,' by Mr. J. S. Risley,—'Elfinn's Luck, and other Poems,' by A. E. Hills,—and two more volumes of the "Isthmian Library": 'The Complete Cyclist,' by A. C. Pemberton and Mr. C. P. Sisley; and 'Rowing,' by Mr. R. C. Lehmann, Mr. Guy Nickalls, and Mr. C. M. Pitman.

HISTORICAL MANUSCRIPTS COMMISSION.

THE HODGKIN COLLECTION.

In his brief introduction to the latest publication of the Commission, Mr. Cordy Jeaffreson tells his readers that

"this collection of papers belongs to the class usually spoken of as 'made collections'.....in contradistinction to the accumulations of manuscripts..... of historic families or ancient corporations."

This definition is probably sufficiently exact, but we question whether the further statement that,

"resembling all other similar collections in that its multifarious evidences lack the particular continuity that contributes so largely to the enjoyment with which a student examines the muniments of an ancient family or corporate body, Mr. Hodgkin's assemblage of documents is also characterised by the piquant and animating diversity that is one of the usual and peculiar qualities of 'made collections,'"

is a sentence that will be generally accepted or even generally understood.

Having ushered in the subject-matter with these portentous expressions, the editor gets to work at once by dividing the collection into eleven groups, the contents of which are "exhibited" in "eleven several calendars." This done, he disappears behind the scenes, after delivering a parting shot at the less "studious searcher." After all, however, the searcher, "studious" or otherwise, has much cause for gratitude in respect of the actual arrangement of the report and the descriptions of the several pieces. In all this Mr. Jeaffreson has displayed excellent judgment, and, so far as we have been able to test his dates and identifications, an almost unfailing accuracy, though herein he has readily acknowledged the assistance of the learned owner. At the same time, the repetition—five times in as many pages—of such expressions as "the tremulous handwriting of the aged first Duke of Leeds" cannot fail to lessen the literary effect of the most careful and conscientious workmanship.

The editor has truly remarked that the proportion of "valueless matter" in this collection is necessarily small. This is a circumstance which reflects credit upon the historical knowledge and judgment of the collector, but it is also one that renders it difficult to enter upon any detailed examination of the whole series of papers contained in this report. It might be possible, however, to make some distinction between the manuscripts which appear to have been selected merely as "curiosities" and those which are of the nature of historical evidences. Amongst the latter class (which is fortunately by far the more numerous) the papers of the Earl of Danby, the Duke of Ormonde, and those described here as "Miscellaneous Writings" appear to be the most important. Many of these deserve to be carefully compared and noted in connexion with the official State Papers to which they are related, but the exact degree of this relationship cannot be very easily ascertained, though one group must have been derived in some way from the ancient receipt branch of the Exchequer.

SALES.

Messrs. Sotheby, Wilkinson & Hodge continued their sale of the library of printed books and manuscripts of Sir Charles Stewart Forbes and others on Thursday and Friday in last week. The following are some of the highest prices realized: Goethe, Wilhelm Meister, first edition, 16*l*. Goldsmith's Vicar of Wakefield, first edition (cut down and bound), 60*l*. Heures de Romme, Paris, N. Hygman, s.d., 40*l*. Horæ, MS. on vellum, with miniatures, Sæc. XV., 124*l*. La Bruyère, Caractères, first ten editions in morocco by Trautz-Bauzonnet, 1688–99, 47*l*. La Fontaine, Contes, 1685, 14*l*. 10*s*.; another, "Fermiers Généraux," 1762, 16*l*. 10*s*.; Fables, on vellum paper, by Didot, 6 vols., 1787, 22*l*. Monet, Chansons, 4 vols., 1765, 21*l*. William Morris's News from Nowhere, on vellum, 13*l*. 5*s*. Ruskin's Autograph Letters addressed to a College Friend (twenty-one), 21*l*.; and Twenty-nine Autograph Letters addressed to an Artist, 24*l*. Horæ ad Usum Rothomagensem, MS., illuminated, 30*l*. Milton, Justa Naufrago Edovardo King (containing first edition of Lycidas), 1638, 60*l*.; Paradise Lost, first edition (first issue), 1667, in modern binding, 80*l*. Froissart, Croniques, Verard's first edition, 70*l*. Graduale Sarisburiense, 1532, 115*l*. Montaigne's Essays, by John Florio, first edition, 1603, 12*l*. 5*s*. Charters of Pennsylvania, 1682–1701, 52*l*. Heures de Rome (1500–20), 12*l*. 15*s*. Swinburne's Sans Veneris, first edition, in sheets, 23*l*. 10*s*. Walton's Angler, first five editions (inferior copies, in modern bindings and cut down), 240*l*. Old English Ballets and Madrigals, Cantus parts only, 30*l*. Shakespeare, Fourth Folio, 25*l*. 10*s*. Report of the Houses of Assembly on South Carolina, 1742, 22*l*. A volume of Theatrical Portraits, various, 41*l*. A volume of Engravings of Sports and Pastimes, 53*l*.

The same auctioneers sold the following books this week. Loggan, Oxonia Illustrata and Cantabrigia Illustrata, 3 vols., 1675–88, 18*l*. Manning and Bray, History of Surrey, 1810–14, 20*l*.; another copy, 21*l*. The original drawings by Phiz to illustrate Dickens's Sketches of Young Gentlemen and Sketches of Young Ladies, thirteen in number, 79*l*. Ruskin, Poems, 1850, 22*l*. Thackeray, The Second Funeral of Napoleon (slightly soiled), 39*l*. Nichols, History of Leicester, 4 vols., 1795–1815, 101*l*. Annals of Sporting, 13 vols., 1822–28, 31*l*. Burns, Poems, Kilmarnock, 1786 (last leaf inlaid), 80*l*. Carey, Life in Paris, 1822, 17*l*. 15*s*. The Humourist, Vols. I., III., and IV., 1819–20, 17*l*. 10*s*. Blake, Songs of Innocence, 1789, 42*l*. Berain, Œuvre d'Ornement, Paris, 20*l*. Blake, Book of Thel, 1789, 18*l*. 5*s*.; Visions of the Daughters of Albion, 1793, 20*l*. 5*s*.; Little Tom the Sailor, 12*l*. 10*s*.; Thirty Drawings in pen, ink, and sepia, some being illustrations to Urizen, 61*l*. A portion of an illuminated manuscript, fifteenth century, Boccaccio's Fall of Princes, 30*l*. Dives and Pauper, printed by Wynkyn de Worde, 1496 (imperfect), 22*l*. Dürer Drawings, reproduced by Dr. Lippmann, Parts I. to IV., 1883, 13*l*.

NOTES FROM PARIS.

Last week the Academy held a reception; they will hold an election on the first Thursday in April. Will M. Hanotaux be the candidate chosen to take the place of M. Challemel-Lacour? It is highly probable, and the historian of Richelieu will have already pronounced the eulogium of the great cardinal founder of the Academy, which, once customary, has now fallen into desuetude. To compliment the sovereign and Richelieu was once a compulsory duty; we have changed all that, as Molière said. There remains only for the head of the State the copy of the speech of the new member presented to him after the séance in a binding which is ordinary enough, but very curious, and settled by tradition—a binding, or rather a covering, in boards of gilt paper, of deplorable taste, which perhaps appealed strongly to Louis XIV., and has been preserved for his successors. M. le Marquis Costa de Beauregard will carry one day, or has already offered, this special binding to M. Félix Faure.

Politics, moreover, are mixed up with these contests for places in the Academy. The opponents of M. Hanotaux regret, for instance, that he is a politician. "We have," they say, "already too many former ministers, and politicians embarrass us sometimes." That was not the opinion of Eugène Spuller, who long aspired to a seat in the Academy, and died on the threshold of the promised (or hoped-for) land with a fine book on Lamennais in his hand. The friends of M. Hanotaux will vote for him, not because he is Minister of Foreign Affairs, but because he has put his name to a masterpiece, and no various views of the affairs of Crete will prevent me from thinking that, since the famous 'Tableau de la France' by Michelet, I have read nothing more striking than the panoramic view (if I may so call it) of the France of Louis XIII. presented by M. Hanotaux. The book has a colour, an accent, and a vigour which are admirable; it conjures up the whole scene. But M. Hanotaux is Minister of Foreign Affairs, and like them mixed up with political contingencies. The partisans of the intervention, even though Greece profits by it, discuss his *rôle* and his doings 'Les Orientales' in hand. A patriot before everything and a statesman, M. Hanotaux makes politics no more a matter of sentiment than Richelieu would do if alive to-day. I am sure that he entertains as much respect and admiration for the Greek genius as Mr. Gladstone can have. He obeys that need of peace, that horror of a war of which no one can foresee the extent, that love of a somewhat selfish quiescence, which is the general feeling of Europe and modern society.

I do not think any one can help feeling moved by the ancestral valour of the little Greek people, which their courage has kept great, and fail to profess a feeling of admiration for the attitude of King George. It is certain that at other times volunteers would have flocked into vessels in our ports sailing to Crete. But the age of chivalry is dead. We are all more or less like Don Quixote, who returned from his heroic rides well belaboured with blows. "Europe," said the caricaturist Gavarni, even in his time, "Europe is an old lady and so tired!" Gavarni was the regular designer of the *bals de l'opéra* of the time of Louis Philippe, and supplied the irony of the Carnival of his time. The Carnival was not then so demonstrative as now. It confined itself to the *bals masqués*, and the traditional promenade of the Bœuf Gras did not involve the display of decoration, the figures, and the cars which the Paris of our days has seen pass in procession. Note this singular antithesis: the more literature affects an obstinate pessimism, the more the crowd seems pleased with gaieties on a large scale. The cultured are pleased with the prospect of the Hindoo Nirvana; the good folks who form the multitude revive, in order to appreciate the passing masquerade, that rough old French humour, that good humour which is a fashionable subject for ridicule in the tents of the Ibsenites and Wagnerians.

And the gaiety of France being satirical and bantering in its essence—as appears clearly from the vogue of the reviews of the end of the year, in which impromptu Aristophaneses apply the lash to events and hiss men—the organizers of the cavalcades which are the joy of the boulevards desired to mix with operatic mythologies some realism of present interest, to make a living chronicle, to act journalism. The responsible authorities did not allow it. Imagine a car representing some Turk brandishing his scimitar over an Armenian, or a *palikar* displaying the colours of Greece! No politics! So the Carnival was confined to the regions of the conventional fairyland in which the *figurants* of the theatre show themselves to the public in the guise of animated flowers. So no ambassador, no state, will have anything to complain of.

The irony of events, which equals human irony, is responsible for the troubles and disquieting days in which the French School at Athens is preparing to celebrate its jubilee. These *fêtes* are destined to take place at the end of April, and it is proposed to supplement the meetings and archæological conferences in Greece, over which M. Homolle, the eminent director of the School, will preside, by a representation of the 'Œdipus Rex' of Sophocles, played at the theatre of Dionysus by the actors of the Comédie Française. M. Mounet Sully was delighted with the prospect of such an experience, and I confess that for a tragedian to play Sophocles at the very theatre of Bacchus for which Sophocles wrote his work—or rather one which has taken its place on the old site—is a sensation at once unusual and, in fact, unique.

But we are far, it seems, from Sophocles and his 'Œdipus,' and the Athenians without doubt expect France to send out to them other than theatrical companies. I do not know what will become of the project, or if they will mobilize our tragedians. Vessels were already preparing to leave for the Tyrrhenian Sea, and the paper *Le Tour du Monde* was collecting subscriptions for the Easter *fêtes*. "A Trinity Easter!" replies a French proverb corresponding to the evasive Greek calends. M. Homolle will none the less have planned an artistic programme at once generous and brilliant. We are not makers of the winds, nor of the seas, nor of international

storms, and it is enough for us in such a case to do ourselves this justice, that we have done—or dreamt—all for the best.

The irony of facts again! The Academy, of which I spoke just now, has in this very year proposed for competition a piece of verse on a subject which, though fixed a year ago, appears specially intended for the moment. Salamis! I do not know how many poets have responded to the call. All the pieces have been sent in to the commission, and all naturally celebrate the glory of Greece, Athens, γλαυκῶπις Ἀθήνη. They make Themistocles speak more or less lengthily, and tell sufficiently plainly his doings to Xerxes. Is there not here a meeting premeditated by destiny? Is it not concerned to show that letters remain faithful to old traditions, in spite of the necessities imposed by politics?

Salamis! The poet, whoever he may be, who is to be crowned, will be much applauded at the public séance when some Academician who knows how to read well makes known to the public the result of the competition and the verse of the laureate. When the Academy chose this subject (in place of "Victor Hugo," which had been suggested) some members objected: "Xerxes, Themistocles, the Greek nation taking refuge in their ships—all this is a very old subject, like the favourite compositions of the classic poets of the empire." But now Salamis is again in fashion, and it looks as if the Academy had burnt incense on the altars of opportunism. One need not, in this present world, be astonished at anything; long ago Talleyrand said more than once, "Nothing is impossible." Victor Hugo will doubtless be dealt with another time. Homage to the poet whose centenary will be celebrated in 1902 will be a fine theme for young poets. Next year will witness the centenary of Michelet, when his widow, who only lives to keep her illustrious husband's memory green, will publish a part of the correspondence of the master. Michelet wrote without restraint in his letters. They are unusually short and striking. In them we shall possess an intimate memorial to rank beside the national one of his great history.

From Victor Hugo we might have (so M. Paul Meurice has told us in a recent notice of Sardou's 'Spiritisme') a whole volume of great interest, a series of "conversations avec les esprits." At Guernsey, in fact, the poet was enamoured of spiritualism, turned tables, interrogated them, noted their answers, and talked with various spirits—inferior to his own, I suppose. But he believed in these practices. One of his friends at this time, an exile like him, M. Pégat-Ogier, now dead, has entrusted to me a manuscript dealing with Victor Hugo in exile, which if published, as it should be, would prove exceedingly interesting. One evening a spirit was interrogated in the *salon* at Guernsey.

"Who are you?" asked Victor Hugo.

The spirit replied: "I am the Drama."

M. Auguste Vacquerie, Victor Hugo's faithful disciple, has noted somewhere, I believe, the answer. It is a little strange, and original enough to be disconcerting—"I am the Drama"! Vacquerie believed, no doubt, in the actual presence of the Drama in the piece of furniture that was interrogated. What could the face of the Drama possibly be like? In what unknown planet did the Drama dwell in the immense world of the invisible? Neither Victor Hugo nor Auguste Vacquerie has told us. But can one be astonished to see dramatists conversing with the Drama when one meets with credulous spiritualists who converse with Ivan hoe?

"Ivanhoe?"

"Certainly. Ivanhoe."

Walter Scott himself would have been amazed at it. Perhaps Victor Hugo would have found it natural to talk with Ruy Blas. What is certain is that his 'Conversations with the Spirits' fill large note-books of importance. Will they be printed and form part of his complete works? Will they find a place in those posthumous works which have still many surprises for us? I suspect that the heirs of the poet will consider them as works essentially personal. They will see in them, perhaps, the distractions of a great writer during the hard nights of winter in time of exile, and preserve unpublished these recreations of the master. Is this to be regretted? "All that I write can be published," said Victor Hugo one day to me. In Victor Hugo as spiritualist we shall see at least an unexpected side of the man.

Once (no doubt in jest) a volume was announced of 'Conversations of Charles Baudelaire with the Angels.' Paul Verlaine laughed at it in his day, like all of us. But once again Talleyrand is right—"Nothing is impossible," and the hour of occult revelations is at hand. Those who believe in them give themselves up to them heart and soul; those who do not amuse themselves thereby, and all the world is pleased. This is a slight change from politics—in which no one is satisfied. JULES CLARETIE.

Literary Gossip.

ANTHONY HOPE is writing a new story which is said to have a less fantastic plot than his recent books. It will probably be called 'Born in the Purple.'

THE Booksellers' Dinner will be held at the King's Hall, Holborn Restaurant, on Saturday, May 8th, when Mr. W. E. H. Lecky, M.P., has promised to occupy the chair.

THE Delegates of the Clarendon Press are about to issue the translation of the newly found Hebrew text of Ecclesiasticus, parallel with the Authorized Version, with preface, in a cheap and popular form for the benefit of the general reader.

THE Rev. Francis G. Waugh is printing a much enlarged edition of his volume 'The Athenæum Club and its Associations,' of which a small number of copies were privately printed a few years back. The book has been for the most part rewritten, and will now contain illustrations. The edition will be limited to seventy-five copies for private distribution only.

MR. JOHN S. FARMER, who has been long working, not only on his 'Slang Dictionary,' but on our old ballad literature, will begin presently the issue of an anthology of national ballad and song. The slang songs have been given in a volume already issued ('Musa Pedestris'). The loose and humorous are nearly ready, and will form ten volumes under the title of 'Merry Songs and Ballads,' and will be followed at once by hunting songs and sporting ballads, the editor pledging himself to give in every case a faithful and unexpurgated reprint of the original text. Messrs. Gibbings & Co. will issue for the author.

DR. J. B. CHABOT has prepared for publication the Syriac text of the 'Commentary' of Theodore of Mopsuestia, and a translation of the same with notes and variant readings. He has based his text upon the Paris MS. No. 308, and has made use of the Berlin MS. described by Dr. Baethgen in 1889, and the fragments preserved in the British Museum, which were published some twenty-five years ago by Dr. Sachau. The first volume of Dr. Chabot's work will be issued immediately by Leroux. The same Parisian publisher announces for immediate publication the fifth part of the famous Syriac and Arabic lexicon of Ishô' bar-Bahlûl, who flourished in the last half of the tenth century of our era, edited for the French Government by Dr. Rubens Duval. This part will finish the lexicon proper, but a further part is to appear which will contain the editor's introduction and index.

MESSRS. SMITH, ELDER & Co. will publish immediately the second volume (completing the work) of Prof. Charles Foster Kent's 'History of the Hebrew People.' The book is devoted to a consideration of "the Divided Kingdom" under four heads: 1. The Pre-Assyrian Period of Hebrew History; 2. The Assyrian Period of Israel's History; 3. The Assyrian Period of Judah's History; 4. The Babylonian Period of Judah's History. It is illustrated by maps and a chart.

WE are glad to hear that Mr. E. G. Hodge, the senior partner of Messrs. Sotheby, Wilkinson & Hodge, is gradually recovering from the illness which has confined him to his house for several weeks. He is going to the seaside for a short stay, and his many friends will be glad to see him back in his old place before the rush of the spring season sets in.

THE Convocation of the Province of York is to be added to the public bodies which have declared by resolution the urgent need of delimitation between elementary and secondary schools.

MR. NIMMO will publish early in April a new work by Dr. Gasquet, entitled 'The Old English Bible, and other Essays.'

MESSRS. OLIVER & BOYD have in the press a new edition of Dr. Hutchison Stirling's 'Secret of Hegel,' revised by the author. This work has been long out of print, and copies are eagerly sought for.

IN anticipation of the annual meeting on Thursday next, the report of the Booksellers' Provident Institution has just been issued. During the sixty years since its establishment 64,644*l.* has been distributed. In the past year, it is mentioned, two widows have died who had received 601*l.* and 747*l.* respectively. For this large benefit their husbands had only paid 22*l.* and 24*l.* each. Yet, in spite of the great advantages offered, the trade, as a rule, refuse to become members. The entire expenses only amounted to 159*l.*

MESSRS. SKEFFINGTON & SON have this week been appointed Publishers to the Queen.

THE Royal Victoria Pension Fund, in connexion with the Newsvendors' Institution, is making good progress, and Lord Crewe is issuing a special appeal to the press and the news trade. The dinner on the 28th of April promises to be a representative gathering. Sir John Robinson, Mr. Frank Lloyd, Messrs. Harmsworth, Sir Wemyss Reid, Sir Richmond Cotton, Mr. Alderman and Mrs. Treloar, Mr. and Mrs. Horace B. Marshall, Mr. Upcott Gill, and Mr. and Mrs. Hance, among others, have already promised to be present.

THE English Dialect Society has lately issued its eightieth and last number, for the year 1896. It was founded in June, 1873,

and for the first four years, 1873–6, the annual subscription was fixed at half-a-guinea. Owing to the success of the Society and the number of contributions offered for printing, the subscription was raised to one pound for the remaining twenty years; so that the whole cost to each subscriber has been 22*l.* 2*s.* in the course of twenty-four years. The publications have varied greatly in size and cost, and some at least are of permanent value, as it would scarcely be possible to collect glossaries of equal value and interest in the future. It can hardly be doubted that, with the close of the present century, several of the words which have thus been successfully recorded will be dead or only imperfectly remembered. Owing to the frequent applications of members of the Society as to the best way of binding the publications, schemes for their arrangement into volumes have been issued from time to time, and some special title-pages have been printed. An endeavour will shortly be made to complete the scheme, so that the whole may be distributed into thirty-two volumes.

In the year 1896, being the last year of the existence of the English Dialect Society, 'The English Dialect Dictionary' was successfully started; so that, for this year only, subscribers to the publications of the Society and to the Dictionary have been called upon for a guinea in addition to the usual pound. In future the Dictionary will alone be proceeded with, and it is highly desirable that this important national work—the outcome not only of the Society's publications, but of all other publications of a similar character, including an immense collection of manuscript material—should receive strong support, if the high standard attained in the two parts published in 1896 is to be maintained in the future. The collection of manuscript material for the Dictionary began as far back as in 1888, and an additional sum of two hundred and fifty pounds was expended in collecting this material and reducing it to order, the expense being met by the establishment of a separate fund for the purpose. This enables the editor to supply many valuable and appropriate quotations in illustration of the words employed. The Dictionary contains all the dialect words that have been recorded since the close of the seventeenth century, in every known dialect. A large number belong, as might be anticipated, to the Lowlands of Scotland and the north of England; but there are also a great many from the south of England, from Lincolnshire, and from East Anglia. The two parts issued in 1896 extend from A to Blare; and it is remarkable that the letter B occupies a far larger space in dialect than it does in literary English. It is anticipated that the whole will be completed in about eight years from the commencement, viz. in 1903.

On the 6th of April Messrs. Puttick & Simpson hold their second sale of book-plates (ex-libris) and armorial china. The collection, which comprises nearly 350 lots of property, contains a variety of plates in the Early English, Jacobean, Chippendale, and Bartolozzi styles, many of them the work of celebrated designers. It is relatively of greater importance than that held by the same firm in January last. The latter sale, however, stands in a unique position as being the first in this country exclusively devoted to book-plates, or, indeed, in any other so far as is known. Its immediate effect has been to call general attention to the subject and to enhance prices.

A correspondent writes that a papyrus of the sixth dynasty has been discovered in Egypt; also the text of a Logia, perhaps connected with that of Papias.

The critical edition of the text of 'Don Quixote,' begun by Mr. Ormsby and continued by Mr. Fitzmaurice-Kelly, is to be soon out. Mr. Nutt is the publisher. If it only gives, as it promises, a thorough collation of the early editions, it will be a boon to students and another good service rendered by our countrymen to Cervantes; but we confess we are afraid the editors are too scornful of the Madrid edition (1608) of Part I. It is right, we think, to neglect the Lisbon editions of 1605, but we should have been inclined to pay some attention to the Brussels editions of Part I. subsequent to 1607 and to Sorita's Barcelona edition. We fail to see the use of collating late Madrid reprints.

Mr. Farnell writes:—

"In the *Athenæum* of February 13th, p. 207, your reviewer quotes the following sentence from Mrs. J. H. Philpot's work on 'The Sacred Tree': 'According to Mr. Farnell, the latest writer on the subject, the chief gods of the Greeks were, in their origin, deities of vegetation.' I assume that the quotation is accurate, as I have not yet had the opportunity of reading Mrs. Philpot's work. Your reviewer proceeds with the obvious rejoinder: 'Alas! even the latest writer is not necessarily right.' He might, perhaps, have added that there is no such general view expressed in my treatise, and that in regard to certain leading deities I have expressly combated this theory. It is one thing to say that ancient Greek ritual, like the ritual in most parts of ancient Europe, was greatly concerned with the fruits of the earth, and that an agricultural or pastoral community was sure to invest its deity with agricultural or pastoral functions; but quite another thing to maintain that the deity sprang directly from the tree or the cornstalk. I believe on the evidence of the facts that 'vegetation-ritual' was more prevalent than thunder-ritual or sun-worship or dawn-worship in ancient Greece. And the theories of tree-worship and totemism may unlock many of the mysteries of primitive cult. But, as your reviewer says, no single clue is sufficient; and it is the exaggerated adherence to single principles of explanation that gives the reactionary critic his opportunity."

A committee of those concerned in secondary education in Liverpool and the district has been formed with the purpose of watching over the interests of secondary schools in view of forthcoming educational legislation. Principal Rendall is president, Mr. W. S. Connacher, of the Birkenhead Institute, is treasurer, and the Rev. Dr. H. de B. Gibbins has become secretary.

The *Canadian Bookseller*, the organ of the little knot of Canadians who wish to enrich themselves at the expense of the British author and therefore call themselves "the people of Canada," complains that Canadian booksellers must obtain copies of Anthony Hope's 'Phroso' from the United States. We fail to see the grievance. The author derives a profit from the sale, and the Canadian public obtain the book at a lower price than they could get it from London. The only persons injured are those who would like to reprint the novelist's work without paying him adequately.

The erudite Prof. Michael Bernays, born in 1834, died on the 25th ult. at Karlsruhe. He was brother of the celebrated classical scholar Jakob Bernays, and occupied the Chair of Literary History at Munich from 1873 to 1890. Dr. Bernays was the author of several valuable works on Goethe and Shakspeare, and in 1895 he issued the first volume of his 'Schriften zur Kritik und Litteraturgeschichte,' which shows his intimate acquaintance with English and French literature. The second volume was to have appeared last autumn, and it is to be hoped that he was able to complete it.

On the 25th of this month Italy celebrates the first centenary of the birth of her greatest philosopher of modern days, Antonio Rosmini. In addition to the usual unveiling of statues and commemorative meetings and speeches, a new and complete edition of the whole of his voluminous writings will be issued. A special volume, containing an abstract of his general teaching, together with an estimate of his character as statesman, social reformer, and philosopher, from the pens of about twenty of the most distinguished living Italian writers, is already in the press, and will appear shortly. Though Rosmini has a large and enthusiastic body of admirers and disciples in Italy, Germany, and France, he is known to English readers only by his 'Origin of Ideas,' 'Psychology,' and 'The Ruling Principle of Education.' The influence of his writings and of his lofty character upon the "Risorgimento" entitles him to an honourable place in contemporary Italian history. His philosophical opinions and his liberal views on ecclesiastical matters procured for him the opposition of the extreme Ultramontanes, and the *Civiltà Cattolica* still continues to attack his writings, and is at present exerting itself to bring discredit upon the prime movers of the centenary celebrations.

At the Readers' Dinner this evening, under the presidency of Lord Glenesk, the guests will include three chairmen of previous gatherings of the Correctors of the Press—Mr. F. Macmillan, Mr. Joseph Knight, and Mr. L. Upcott Gill. Mr. Sidney Lee will also be present. Among those who have sent donations are the Earl of Desart, Sir Edward Lawson, and Sir Douglas Straight, Mr. Ashby-Sterry, Mr. Knight Clowes, Mr. H. A. Jones, Mr. Algernon Locker, Mr. C. J. Longman, Mr. H. W. Lucy, Mr. James Payn, Mr. Compton Rickett, M.P., Mr. Leslie Stephen, Mr. Stanley Weyman, Dr. Aldis Wright, and the proprietors of the *Daily Chronicle*.

The Parliamentary Papers of the most general interest this week are Education—Code of Regulations for Day Schools (6*d.*), Revised Instructions to Her Majesty's Inspectors (5*d.*), and Return of Standards of Exemption in various Board Schools (1*d.*); University of Edinburgh, Report as to Statistics (2*d.*); and a Statement showing the Production and Consumption of Coal, and the Number of Persons employed in Coal Production, in the Principal Countries of the World, 1883–1895 (6*d.*).

SCIENCE

ZOOLOGICAL LITERATURE.

The Cambridge Natural History.—Worms, Rotifers, and Polyzoa. (Macmillan & Co.)—In absolute contrast to Prof. Lang's 'Text-Book' stands this second volume of the 'Cambridge Natural History': the former is an academic study in the severest anatomy, the latter essentially a "natural history," a guide to outdoor work, in which external morphology, systematic classification, life-history, and bionomics are the main features. Until lately, with the development of zoology as an examination subject, the old type of "naturalist" bade fair to become extinct in England, and outdoor work of every kind (other than entomology) tended to pass into the hands of amateurs, who lacked the general knowledge necessary to make their observations effective. There are now, fortunately, symptoms of a revival of interest in invertebrate natural history, the credit for which is due in great measure to the Marine Biological Association in opening the Plymouth Laboratory. In the course of last summer, for instance, to our knowledge three parties of university students spent more than a month in the study of marine zoology at different points on the coastline, in addition to the workers at the Plymouth and Port Erin stations. If the biological stations lately suggested for Windermere and the Norfolk Broads were started, a similar revival of interest in freshwater life would doubtless follow. In such outdoor work the volume before us will prove most useful, and on internal evidence five out of the seven contributors appear to have worked at the Plymouth Laboratory. The sections of the volume have been distributed as follows: Flatworms and Mesozoa (Mr. Gamble), Nemertina (Miss Sheldon), Nematoda, Chætognatha, Gephyrea, and Phoronis (Mr. Shipley), Polychæta (Dr. Benham), Oligochæta and Hirudinea (Mr. Beddard), Polyzoa (Mr. Harmer), Rotifera (Prof. Hartog). It is hardly necessary to point out that most of the contributors have been selected as authorities on their special groups. The work has been so well done on the whole that it would be ungracious to call attention to minor slips, the more so since it really marks a new departure among invertebrate handbooks. We hope that it may help to stimulate the younger school of zoologists to study organic life under natural conditions, not content with those deformed caricatures of animals which are presented to them for laboratory dissection. Great praise is due to the publishers for the handsome volume and capital illustrations.

Life in Ponds and Streams. By W. Furneaux, F.R.G.S. (Longmans & Co.)—A zoologist is often asked to recommend a guide-book to a boy with a taste for outdoor natural history, and feels great difficulty in selecting a work not too dry, but with some pretensions to accuracy. Mr. Furneaux writes with the authority of the habitual collector, and his book, if not always scientifically accurate, is unusually so for a work of this kind. It is not the ideal book, but it may be recommended. The general introduction is the weakest part, and should be revised by a professed zoologist. In a future edition reference should be made to the encysted condition in which Protozoa are so often found in pools; the description of the reproduction of Vorticella (p. 105), the account of pearls (p. 156) and of the self-amputation of Astacus (p. 190), should be carefully corrected. It seems to us a pity that the author has almost entirely avoided any account of sexual reproduction. On the practical side attention should be called to the often fatal effects of water-companies' water on microscopic animals, to the great value of the tow-net as an engine of capture, and to the immense superiority of formalin over alcohol for the preservation of specimens for the young collector's museum. Many of the illustrations (*e.g.*, that of Euglena, fig. 91) might be considerably improved.

Records of Big Game. By Rowland Ward. (Ward & Co.)—In so far as "science is measurement" Mr. Rowland Ward is to be congratulated on the appearance of a second edition (though the title-page does not say so) of his 'Records.' The chief value of the book lies in the measurements that it gives of the horns of big game, and we recommend a copy of it to every smoking room in which hunters with their "tall stories" congregate. Its other claims to scientific value are not great.

SOCIETIES.

ROYAL.—*Feb.* 25.—The President in the chair.—The following papers were read: 'Note on the Dielectric Constant of Ice and Alcohol at very Low Temperatures,' by Profs. Dewar and Fleming,—'On the Relation between Magnetic Stress and Magnetic Deformation in Nickel,' by Dr. E. T. Jones,—'On the Relations between the Cerebellar and other Centres (namely, Cerebral and Spinal), with Especial Reference to the Action of Antagonistic Muscles, Preliminary Account,' by Dr. M. Löwenthal and Prof. Horsley,—'On the Action of Light on Diastase, and its Biological Significance,' by Prof. J. R. Green,—and 'Fragmentation in *Linens gesserensis*,' by Mr. A. Brown.

LINNEAN.—*Feb.* 18.—Dr. D. H. Scott, V.P., in the chair.—Sir W. Roberts, Mr. J. M. Lowson, and Mr. W. H. Betts were admitted, and the Hon. C. Ellis and Mr. G. E. Lodge were elected Fellows.—Mr. J. E. Harting exhibited under a glass case the nest of a wren built of moss in the dried body of a rook which had been hung up as a scarecrow in Gloucestershire. Similar instances of the kind had been recorded ('Essex Nat.' ii. 205 and iii. 25). The nest of a swallow in the dead body of an owl was mentioned by Gilbert White, and other cases had been collected by a former president of the Society (Bishop Stanley). For instances of nests of the hoopoe placed in the desiccated bodies of unburied men, he referred to the experience of Pallas in Russia and of Swinhoe in China.—On behalf of Mr. D. T. G. Vaughan, Dr. D. H. Scott gave the substance of a paper 'On the Morphology and Anatomy of Certain Nymphæaceæ.' Dealing first with the embryonic leaves, he showed, by the aid of lantern-slides, a series of transitional forms between the earliest leaf, which is acicular, and those of the mature plant. As regards the vascular system, the whole central region of the rhizome in *Victoria regia* was shown to be permeated by a number of separate bundles irregularly anastomosing; the more peripheral bundles appearing to be arranged in a definite manner, forming a limiting zone, the outermost phloem-strands of which run not in a vertical, but in an obliquely horizontal direction. In Nymphæa and other genera the vascular system is not limited by such a peripheral zone. Nothing corresponding to a plerome could be distinguished in the apex of the mature rhizome of Nymphæa or of the floating shoots of *Cabomba aquatica*. In those species of Victoria, Nymphæa, and Nuphar which were examined, and also in *Cabomba aquatica* and *Nelumbium speciosum*, the adventitious roots do not arise indiscriminately upon the vascular bundles scattered in the ground-tissue of the rhizome, but are borne upon some which appear to be specially set apart for that purpose, and form a structure essentially similar to a stele, which reaches the greatest perfection in *Victoria regia*. In species of Nymphæa which produce many roots at each leaf-base the root-bearing stele is perfectly constituted, but in others, and in Nuphar, the vascular bundles are few in number, and are not arranged with sufficient regularity to constitute a stele, although they bear exclusively the adventitious roots. In *Nelumbium speciosum* the seedling was shown to be remarkable on account of the complete abortion of the primary root, and also on account of the complexity exhibited by the vascular system in the earliest or epicotyledonary internode. The rhizomes of *Nymphæa flava* and *N. tuberosa* bear a number of small tubers on stalks, or stolons, of varying length, wherein the vascular system exhibits a polystelic arrangement, the bundles being grouped around three to five different centres to form so many steles, consisting of three or four bundles each. When the tubers which are borne at the ends of these primary stolons germinate, they give rise to a number of narrow secondary stolons, which in turn produce new rhizomes at their extremities.—On these and other points of interest, as demonstrated by Dr. Scott, a discussion took place, in which Prof. J. B. Farmer, Messrs. C. B. Clarke, A. W. Bennett, and G. Murray took part, Dr. Scott replying to the criticisms.—Mr. J. H. Burrage read a paper 'On the Adhesive Discs of *Lecilla spicata*, Moq.' He showed, with the aid of lantern-slides, that the adhesive organs were developed endogenously immediately above the axils of the leaves, and that each was made up of a mass of parenchyma with a central plate of tracheids in connexion with the bundles of the stem at the base of the disc. It appeared also that hairs which force their way into the crevices of the support are formed from a special layer of columnar cells beneath the epidermis, resulting in the exfoliation of the latter. After a time the walls of the cells in the external layers of the discs become suberized, a periderm being eventually formed from a definite cambium just outside the vascular plate. It was further shown that while absolute contact was necessary for complete development, discs of various sizes might occur some distance from the support, possibly stimulated to growth by a moist environment. It was found that a few discs gave rise to small roots, and as the walls of the cortical cells were invariably suberized, they could not act in a normal manner. While there was no evidence to show that they were anything but climbing organs, a comparison with parasitic suckers, such as those of Cuscuta, suggested the possibility that the discs were not far removed from acting parasitically.—The paper was criticized by Prof. Farmer and Dr. D. H. Scott.

INSTITUTION OF CIVIL ENGINEERS.—*March* 2.—Mr. J. Wolfe Barry, President, in the chair.—It was announced that ten Associate Members had been transferred to the class of Members, and that twenty-one candidates had been admitted as Students.—The monthly ballot resulted in the election of one Member, forty-four Associate Members, and three Associates.

ROYAL INSTITUTION.—*March* 1.—Sir J. Crichton-Browne, Treas. and V.P., in the chair.—The following were elected Members: Mrs. T. Collier, Mrs. H. Edmunds, Mrs. G. King, Mrs. A. D. Waller, Mrs. J. L. Walton, Major C. T. Blewitt, Col. G. Sartorius, Dr. F. Hewitt, Dr. W. R. Smith, Rev. J. D. Parker, Messrs. F. J. Beaumont, J. F. L. Brunner, J. Cadett, J. C. Carter, J. Cohen, J. G. Craggs, T. Donaldson, H. Edmunds, G. S. Elliot, W. A. Frost, W. T. Garnett, H. A. Harben, F. W. Hildyard, H. Leitner, E. M. Preston, J. M. Richards, F. H. Schwann, H. A. Stern, C. J. Stewart, and G. L. Stewart.

SOCIETY OF ARTS.—*March* 1.—Mr. Cross delivered the concluding lecture of his course of Cantor Lectures 'On the Industrial Uses of Cellulose.'

March 2.—Mr. H. Stannus in the chair.—A paper 'On Gesso' was read by Mr. M. Webb before the Applied Art Section, and was illustrated by lantern-slides and by a practical demonstration of the process.

March 3.—Prof. Thiselton Dyer in the chair.—A paper 'On English Orchards' was read by Mr. G. Gordon, and was followed by a discussion.

SOCIETY OF BIBLICAL ARCHÆOLOGY.—*March* 2.—Sir P. Le Page Renouf, President, in the chair.—A paper by the late Dr. Grant-Bey, 'The Climate of Egypt in Geological, Prehistoric, and Ancient Historic Times,' was read.

SOCIETY OF ENGINEERS.—*March* 1.—Mr. G. M. Lawford, President, in the chair.—A paper was read by Mr. J. P. Barber, entitled 'Notes on the Proposed By-Laws of the London County Council with respect to House Drainage.'

ARISTOTELIAN.—*Feb.* 22.—Mr. B. Bosanquet, President, in the chair.—Mr. J. B. Askew was elected a Member.—A resolution expressing the regret of the Society at the loss by death of Prof. W. Wallace was unanimously adopted.—Mr. L. T. Hobhouse read a paper 'On some Problems of Conception.' General conception is based upon a complex experience of resemblance in the world of perception, involving analysis and comparison rather than mere abstraction. Theories of conception are generally based on a part rather than the whole of this experience, and lay undue stress on instances of some special type. In fact, there are two well-marked species of generality—the first, definite, self-identical, and unaffected by its context; the second, essentially modifiable by its specific differentiæ. The distinction tends to coincide with that between infima species and higher genera. And the more definite and unchanging conceptions form the basis of "disjunctive" classification and the "geometrical method," while the other class, which we may call "organic," is the foundation of "natural" classification, the "concrete universal" of art. Finally, the element of identity in the "organic" concept provides a meaning for the con-

ception of the "generic essence."—The paper was followed by a discussion.

PHYSICAL.—*Feb.* 26.—Mr. S. Bidwell, President, in the chair.—Mr. J. H. Vincent read a paper 'On the Photography of Ripples,'—and Mr. Elder read a paper by Mr. B. Burnie 'On the Thermo-Electric Properties of some Liquid Metals.'

MEETINGS FOR THE ENSUING WEEK.

MON. Geographical, 8.—'Recent Discoveries south of Hudson Bay,' Dr. R. Bell.
— Aristotelian, 8.—'Types of Will,' Mr. A. F. Shand.
— Surveyors' Institution, 8.—'Agricultural Co-operation,' Right Hon H C Plunkett.
TUES. Royal Institution, 3.—'Animal Electricity,' Prof. A. D. Waller.
— United Service Institution, 3½.—'The National Study of Military History,' Dr T. M. Maguire.
— Asiatic, 4.—'The Ruins of Dimāpūr in Assam,' Surgeon-Capt. F. H. B Brown.
— Civil Engineers, 8.—Further Discussion on 'The Main Drainage of London' and 'The Purification of the Thames.'
WED. Huguenot, 8.—'The "Eikon Basilike" and some French Translations of It,' Rev. J. B. Medley.
— Society of Arts, 8.—'The Prevention of Fires due to the Leakage of Electricity,' Mr. F. Bathurst.
— Geological, 8.—'Volcanic Action in Guatemala in Relation to Earthquakes in the British Isles,' Mr. A. Gosling; 'The Red Rocks near Bonmahon on the Coast of co. Waterford,' Mr. F. R. C. Reed; 'Depth of the Source of Lava,' Mr. J. L. Lobley.
THURS. Royal Institution, 3.—'Greek History and Extant Monuments,' Prof. P. Gardner.
— United Service Institution, 3.—'The Proposed Naval College at Dartmouth,' Commander W. H. Lewin.
— Royal, 4½.
— Society of Arts, 4½.—'Prevention of Famine in India,' Sir C. A. Elliott.
— Electrical Engineers, 8.—'On some Repairs to the South American Company's Cable off Cape Verde, 1893 and 1895,' Mr. H Benest.
— Mathematical, 8.—'On a Law of Combination of Operators, bearing on the Theory of Continuous Transformation Groups,' Mr J E Campbell; 'A System of Circles associated with a Triangle,' Prof Steggall.
— Antiquaries, 8½.—'Neolithic Implements found in Worcestershire,' Prof. Windle; 'Further Discoveries at the Glastonbury Lake Village,' Mr A. Bulleid.
FRI. Physical, 5.—'A Mechanical Cause of Homogeneity of Structure and Symmetry Geometrically Investigated, with Special Application to Crystals and to Chemical Combination,' Mr. W. Barlow.
— Civil Engineers, 8.—'The Inverness Section of the Inverness and Aviemore Railway,' Mr. H. F. Brand. (Students' Meeting.)
— Astronomical, 8.
— Royal Institution, 9.—'The Source of Light in Flames,' Prof. A. Smithells.
SAT. Royal Institution, 3.—'Electricity and Electrical Vibrations,' Lord Rayleigh.

Science Gossip.

THE Council of the Senate of the University of Cambridge recently agreed to propose a grace to the Senate to confer the honorary degree of Doctor of Science on Mr. Herbert Spencer. Mr. Spencer, however, on being asked whether he would accept such a degree, has replied, in an appreciative letter, that it has been his uniform practice, from which he cannot depart, to decline honours of the description proposed.

M. BOSSERT has published in the *Bulletin Astronomique* an ephemeris of Swift's periodical comet at the forthcoming return; but the apparent place is so near that of the sun that the chances of seeing the comet are almost *nil*. The perihelion passage will be due on the 4th of June, when the comet will be very near the Pleiades. More hopeful are the prospects of seeing D'Arrest's periodical comet, which is also approaching perihelion, and of which M. Leveau has published an ephemeris in No. 3405 of the *Astronomische Nachrichten*. The comet next week will be very near α Aquilæ.

FINE ARTS

THE DISCOVERY OF BUDDHA'S BIRTHPLACE.

Vienna, February, 1897.

THE kindness of Dr. Führer enables me to give some account of his discoveries in the Nepalese Terai, north of the district of Gorakhpur, which were briefly noticed in an Indian telegram of the *Times* of December 28th, 1896. He has sent me two excellent impressions of the new Ashoka edict on the pillar of Paderia, together with a memorandum regarding his tour and the situation of the ruins in its neighbourhood.

The edict leaves no doubt that Dr. Führer has accomplished all the telegram claimed for him. He has found the Lumbini garden, the spot where the founder of Buddhism was born, according to the tradition of the canonical works of the South and of the North. The decisive passages of the Paderia Edict are as follows:—"King Piyadasi [or Ashoka], beloved of the gods, having been anointed twenty years, himself came and worshipped, saying, 'Here Buddha Shakyamuni was born'.....and he caused a stone pillar to be erected, which declares, 'Here the worshipful one was born.'" Immediately afterwards the edict mentions the village of Lummini (*Lumminigâma*), and adds, according to my interpretation of the rather difficult new words, that Ashoka appointed there two new officials.

However that may be, Lummini is certainly equivalent to Lumbini, and the pillar marks the site which was pointed out to Ashoka as the royal garden to which Mayadevi retired immediately before her confinement. The evidence of the edict could only be set aside if it were shown that the pillar has been carried from some other place to its present site. But there is collateral evidence to prove that it is in its original position. The Chinese pilgrim Hiuen Tsiang, who visited the sacred places of the Buddhists all over India and reached the Lumbini garden in A.D. 636, mentions the pillar erected by Ashoka. He says that it stood close to four Stupas, and Dr. Führer says that their ruins are still extant. Hiuen Tsiang further alleges that the pillar had been broken into two pieces through the contrivance of a wicked dragon, and Dr. Führer remarks that it has lost its top part, which appears to have been shattered by lightning. The Buddhists consider destructive storms to be due to the anger of the snake-deities or Nâgas, whom the Chinese call dragons. If Hiuen Tsiang does not mention the inscription, the reason is no doubt that it was not visible in his time. When Dr. Führer first saw the pillar on December 1st, only a piece, 9 feet high, was above the ground, and it was covered with pilgrims' records, one of which bears the date A.D. 800. This piece must, therefore, have been accessible, and the surface of the ground must have been at the present level, for nearly 1,100 years. When the excavation of the pillar was afterwards undertaken, the Ashoka inscription was found 10 feet below the surface and 6 feet above the base. It seems impossible to believe that 10 feet of *débris* could have accumulated in the sixty-four years between the date of Hiuen Tsiang's visit and the incision of the oldest pilgrim's record at the top. Finally, it may be mentioned that the site is still called Rumindei, and the first part of this name evidently represents Ashoka's Lummini and the Pali Lumbini.

The identification of the Lumbini garden fixed also the site of Kapilavastu, the capital of the Shakyas, and that of Napeikia or Nabhika, the supposed birthplace of Shakyamuni's mythical predecessor Krakuchanda. According to the Chinese Buddhist Fahien, Hiuen Tsiang's predecessor, Kapilavastu lay 50 li (about 8 miles) west of the garden. Following this indication, Dr. Führer discovered extensive ruins 8 miles north-west of Paderia, stretching in the middle of the forest from the villages of Amauli and Bikuli (north-west) to Ramghat on the Banganga (south-east), over nearly 7 miles. Again, Fahien gives the distance of Napeikia from Kapilavastu as one *yojana*. Dr. Führer found its ruins with the Stupa, which is still 80 feet high, 7 miles south-west. As the Stupa of Konagamana, another mythical Buddha, had already been found by Dr. Führer, together with its Ashoka edict, in 1895, at Nigliva, 13 miles from Paderia, all the sacred sites in the western part of the Nepalese Terai mentioned by the Chinese pilgrims have been satisfactorily identified. Some others, particularly Ramagrama and Kusinara, the place where Buddha died, will probably be found in the eastern portion of the Nepalese lowlands. For, if the direction of the route from Kapilavastu to these places has been correctly given by the Chinese, Kusinara cannot be identical with Kasia in the Gorakhpur district, where Sir A. Cunningham and Mr. Carlleyle believed they had found it.

Dr. Führer's discoveries are the most important which have been made for many years. They will be hailed with enthusiasm by the Buddhists of India, Ceylon, and the Far East. For the student of Indian history they yield already some valuable results and they are rich in promise.

It is now evident that the kingdom of the Shakyas lay, as their legend asserts, on the slopes of the Himalaya, and that they were, as they too admit, jungle and hill Rajputs exiled from the more civilized districts. Their settlement in the hill-forest must have separated them for a prolonged period from their brethren further south and west. Their isolation no doubt forced them to develope the entirely un-Aryan and un-Indian custom of endogamy as well as other habits not in accordance with those of their kindred. This also explains why intermarriages between them and the other noble families of Northern India did not take place. It was not, as their tradition says, their pride of blood which prevented such alliances, but the stigma attaching to exiles who had departed from the customs of their race, and were perhaps not even free from a strong admixture of un-Aryan blood.

For the history of Ashoka, the Paderia Edict and the Nigliva inscription, the mutilated lines of which may now be restored with perfect certainty, teach us that the king visited in his twenty-first year the sacred places of the Buddhists in Northern India. His journey extended probably also in the east to Kusinara, and further west to Shravasti, where Hiuen Tsiang saw his inscribed pillars. And his route from his capital at Patna to the Terai is probably marked by the row of columns found from Bakhra, near Vaishali or Besarh, as far as Rampurva, in the Champaran district. The journey may indicate that Ashoka was at the time already a convert to Buddhism, or it may have been, as I think more probable, one of the "religious tours" which, according to the eighth Rock Edict, he regularly undertook from his eleventh year "in order to obtain enlightenment."

The fact that he planted a number of pillars all over the Terai indicates that also this district belonged then to his extensive empire. If I am right in my interpretation of the concluding sentence of the Paderia Edict, according to which Ashoka appointed there two officials, this inference becomes indisputable.

The promise which Dr. Führer's discoveries hold out is that excavations of the newly found ruins will make us acquainted with monuments and documents not only of the third century B.C., but of a much earlier period, extending to the fifth and sixth centuries, which latter will be partly Buddhistic and partly pre-Buddhistic, like the ancient Shiva temple seen by Hiuen Tsiang ('Siyuki,' vol. ii. p. 23, Beal) outside the eastern gate of Kapilavastu, where the Shakyas used to present their children. Kapilavastu and its neighbourhood are particularly favourable for the discovery of really ancient monuments; for in Fahien's time, about A.D. 400, the country was already a wilderness with very few inhabitants and full of ancient mounds and ruins. Hiuen Tsiang's description is very similar. It is therefore to be expected that the old buildings have not been disfigured by late restorations. I am glad to learn from Dr. Führer's memorandum that the Nepalese Governor of the district, General Khadga Shamsher Jang Rana Bahadur, who had the pillar of Paderia excavated, but did not think any other operations feasible on account of the severe famine, has generously promised to lend next year a number of his sappers for more extensive excavations. I trust that the Indian Government will now consent to prolong the existence of the Archæological Department, which, if the rumours in the papers are true, was recently threatened. The services of the

few officers still employed are sorely needed for conducting the researches in a really systematic and scientific manner. G. Buhler.

SALES.

Messrs. Christie, Manson & Woods sold on the 27th ult. the following, from the collection of the late Mr. W. Brockbank. Drawings: S. Solomon, The Grievous Drought, 31*l.* F. J. Shields, The Bread-Watcher, 27*l.* H. C. Whaite, The Rainbow, 65*l.*; Cynicht, the Matterhorn of Wales, 45*l.* D. G. Rossetti, Head of a Girl, 47*l.* Ford Madox Brown, The Nosegay, 35*l.* Sir E. Burne-Jones, The Triumph of Love (four drawings in one frame), 189*l.* W. Holman Hunt, The Great Pyramid, 63*l.* Sir J. E. Millais, The Disentombment of Queen Matilda, 54*l.* Sir E. J. Poynter, Endymion, 28*l.*; Falls of the Llugwy, Bettws-y-Coed, 27*l.*; The Gardens, Wharncliffe Hall, 54*l.*; Hardraw Force, 37*l.*; Joseph and his Brethren, 115*l.*; Poetry, 54*l.* J. Ruskin, Venice, 52*l.* Pictures: H. C. Whaite, The Afterglow, 105*l.* Ford Madox Brown, The Coat of Many Colours, 105*l.*; Cromwell on his Farm, 168*l.* Sir E. J. Poynter, A Suppliant to Venus, 189*l.*; Offerings to Isis, 168*l.*

The following were from different properties. Drawing: A. Mauve, A Meadow, with two cows and ducks, 102*l.* Pictures: M. Munkacsy, A Love Song, 294*l.* J. Israëls, Women Netmaking at Scheveningen, 420*l.* É. Detaille, The Fishermen, two soldiers on the bank of a river, 252*l.* A. Schreyer, Cannon Shot, Retreat before Kashbar, 378*l.*

The same auctioneers sold on the 1st inst. the following picture: Prof. C. Cherici, A Frightful State of Affairs, 155*l.*

Fine-Art Gossip.

The private view of the Painter-Etchers' Exhibition is appointed for to-day (Saturday). The public may see it on and after Monday next.

All Mr. Hook's friends will condole with him on the death of Mrs. Hook. After an illness of some duration she passed peacefully away at Silverbeck on the evening of Saturday last. A biographer of Mr. Hook, describing his success in winning in 1846 the Travelling Studentship in the Royal Academy (he had gained the Gold Medal for Painting in 1845), said:—

"Previous to the contest he had engaged himself to marry Rosalie, the third daughter of Mr. James Burton, a well-known London solicitor; a young lady of exceptional worth and many charms, herself a zealous artist of considerable skill, which, absorbed in domestic and affectionate duties, since her marriage she has been content to let remain in abeyance. It was determined that if Hook got the Travelling Studentship he should, with all convenient speed, get a wife also, and that the pair should go to Italy for their wedding trip."

They were married on August 13th, 1846. Thus it happened that just seven months ago their golden wedding came about. The lady was her husband's constant companion, and went wherever he went. They were never parted for many days at a time, although the painter's studies took him to Norway, Scotland, Holland, France, a second time to Italy, repeatedly to Wales, Sark, and Shetland, besides a score of places in England. Through all these years she was his companion in the truest sense, and, on her own account as well as his, much loved and honoured by all who knew her. It may be added that, in his early paintings of Venetian subjects, and in one or more of his etchings, she was several times introduced, both alone and in company with one or the other of her sons, both of whom are now well-known painters.

The merits and characteristic qualities of Du Maurier's wit and art being perfectly well known, it is not necessary for us to say more about the two hundred and eighteen of his original drawings now in the Fine-Art Society's rooms than that when we have begun to study them it is extremely difficult to leave them.

The project of an exhibition of A. W. Hunt's drawings at Liverpool, of which we made mention, is to be carried out when the exhibition of the Burlington Fine-Arts Club closes. Owners will confer a favour by communicating with the secretary of the Walker Art Gallery, where the exhibition is to be held.

An incident analogous to the presentation of an address to Mr. Watts on his eightieth birthday, which we mentioned last week—and obvious reasons prevented our mentioning it sooner—occurred when a number of artists subscribed for and presented to Maclise a gold portcrayon. The occasion was the completion of the picture now in the Royal Gallery at Westminster, representing 'The Interview between Wellington and Blücher after Waterloo.'

Mr. Sargent's three-quarters-length, life-size portrait of Coventry Patmore, No. 172 in the Academy Exhibition, 1895, which, as we have already stated, was offered by the poet's widow to the Trustees of the National Portrait Gallery, has been accepted by them, and will shortly be hung at St. Martin's Place.

Dr. Garnett reminds us that on the 20th ult., when describing Leighton's 'Jealousy of Simœtha the Sorceress,' No. 33 at the Academy, we spoke of the bird represented on the wheel behind the seated Simœtha as a dove, whereas we should have called it a wryneck. The temporary failure of memory is not the less to be regretted in this case because, although the bird is not distinctly represented in the picture, we had, when describing the work when it was on Leighton's easel, January 15th, 1887 (*Athen.* No. 3090, p. 104, col. 2), written of Simœtha: "She has turned from the apparatus of enchantment to which she has had recourse, and which lies on our right of the picture and includes the wheel, on which the wryneck is nailed."

Near Cologna Veneta, in North Italy, some remarkable objects of the so-called Euganean period have been discovered. The most noteworthy of them are a bronze fibula, adorned by three figures of monkeys on its bow, and a fine bronze belt with decorations in the Mycenæan style.

MUSIC

THE WEEK.

St. James's Hall.—Henschel Concerts. Miss Ilona Eibenschütz's Brahms Pianoforte Recital.
Crystal Palace.—Saturday Concerts.
Queen's Hall.—Symphony Concerts. Promenade Concerts.
St. James's Hall.—Popular Concerts.
Queen's Hall.—Mr. Mark Hambourg's Pianoforte Recital.

The programme of Mr. Henschel's Symphony Concert on Thursday last week commenced with Dr. Hubert Parry's MS. Overture "to an Unwritten Tragedy," an impressive work, conducted by the composer. The next item was Brahms's fine and characteristic Concerto in A minor for violin and violoncello, Op. 102, first performed in London by Messrs. Joachim and Hausmann at Mr. Henschel's Symphony Concert on February 15th, 1888 (*Athen.* Nos. 3147 and 3148). The solo parts last week were well interpreted by Messrs. Joseph and Paul Ludwig. The principal theme of the *andante* in D is one of the most beautiful melodies that Brahms ever wrote. Mignon's song "Kennst du das Land?" set by Liszt, was, of course, exquisitely sung by Mrs. Henschel; and the concert closed with a meritorious performance, much better than that at a previous concert, of Tschaïkowsky's 'Symphonie Pathétique' in B minor, No. 6, of which the public evinces no symptoms of tiring.

That Brahms's pianoforte music is well appreciated in the metropolis was shown by the fact that Miss Ilona Eibenschutz, when she ventured upon giving a recital of his works on Friday afternoon last week, secured a large audience. Commencing with the early Sonata in F minor, Op. 5, Miss Eibenschütz passed to the fine Rhapsody in G minor, Op. 79, which was somewhat too rapidly played; the often-rendered Variations on a Theme by Handel, Op. 24; the Ballade in B major, Op. 10, admirably executed; and various minor items, all technically and artistically well rendered. The recital was a decided success.

The Crystal Palace Saturday Concerts were resumed last week, and the first programme was very properly devoted to Schubert's music, in commemoration of the centenary of the composer's birth. In a preliminary note Sir George Grove refers with justifiable pride to the crusade continued for forty years at the Crystal Palace in favour of Schubert, and its complete success. He rightly says that the expression used a few years ago, that Sydenham was the "natural home of Schubert in this country," is hardly inappropriate. For example, the great Symphony in C, No. 9, which was grossly misunderstood when it was first introduced here, is now by many considered the most enjoyable of all symphonies, thanks in great measure to the efforts of Mr. Manns and his orchestra. A magnificent performance of this inspired work was given, and the playing of the Palace orchestra in the selection from the 'Rosamunde' music, which was happily unearthed by Sir George Grove many years ago, was equally beyond reproach. We do not greatly care for Liszt's arrangement of the fine song 'Die Allmacht,' originally written for tenor solo and piano accompaniment, but adapted by the Weimar virtuoso for the solo voice, with orchestra and chorus of tenors and basses. Still, Mr. Edward Lloyd rendered his part very well indeed, and he also contributed two songs from the 'Winterreise' and the 'Schwanengesang.' An interesting item was the Sadducee's *aria* from the unfinished cantata 'Lazarus,' written in 1820. The fragment as it stands contains some beautiful music, and, as it is published, it might now receive attention from choral societies. The selection last Saturday was sung by Mr. Arthur Ferguson, whose intentions were better than his achievement. Some *Lieder* were contributed by Mlle. Margarethe Petersen.

Felix Draeseke is a German composer whose name is but little known in London, and it is, therefore, not surprising that there should have been a comparatively small attendance at the fourth of the Queen's Hall Symphony Concerts, when this musician's 'Tragic' Symphony in C, Op. 40, was the central item in the programme. Draeseke was born at Coburg in 1835, and has composed works in various styles, and before he had attained manhood's age he was a devout believer in Wagner and Liszt, and in the advanced school generally. He is now a professor of composition at the Dresden Conservatorium. As a composer Draeseke has not been extraordinarily prolific. He has written about fifty works, including three symphonies, two operas, a requiem, a cantata, a violin

concerto, two string quartets, and two overtures. A competent critic says of Draeseke that "he has scarcely as yet made the mark that might have been expected from a man of his high ideals and thoroughly artistic methods of working," and it is difficult to pronounce a verdict on his 'Tragic' Symphony after but one hearing. We can say, however, without hesitation, that there is much of interest in the work, especially in the funereal slow movement and the *scherzo*. The symphony should be given another trial. The introduction to the second act of Humperdinck's new opera 'Königskinder,' produced at Munich on January 23rd last, is a charming and bright little piece, though the plot of the opera is tragic and even unhealthy in tone. Familiar pieces by Wagner formed the remainder of the scheme.

A Wagner programme was presented at the Promenade Concert in the evening, and, strange to say, it contained two novelties. The first was an orchestrated version of the 'Album Sonata' written in 1853 for Frau Mathilde Wesendonck, and we are bound to say that the piece is far more effective in its new shape, as rendered by Mr. Henry Wood's splendid orchestra, than it is when played on the pianoforte. The other was Isabella's song from the early opera 'Das Liebesverbot,' produced at Magdeburg in 1836, and performed only once. It is, of course, immature Wagner, but it contains unmistakable germs of the master's ripest methods, and the song was pleasingly sung by Miss Lucile Hill. The rest of the selection consisted of excerpts too familiar to need quotation.

Passing over last Saturday's Popular Concert, we come to that of Monday evening, when Herr Joachim made his reappearance for the season. Beethoven's Quartet in C, Op. 59, No. 3, headed the programme, and it was recognized at once that the Hungarian violinist had not in the least deteriorated as an executant. He has never led a Beethoven quartet more finely, the tone, phrasing, and expression being as grand as ever. A splendid performance was subsequently given of Brahms's First, and, as some regard it, finest Sonata for pianoforte and violin in G, Op. 78, by Herr Joachim and Miss Fanny Davies; and the concert ended with Haydn's Quartet in G, Op. 64, No. 4. Mr. Kennerley Rumford, a highly intelligent young baritone, was entirely successful in songs by Franz, Brahms, Somervell, and Henschel.

Mr. Mark Hambourg, who gave a pianoforte recital at the Queen's Hall on Tuesday afternoon, showed that his talents are still steadily developing, but at present he is most acceptable in music that demands mechanical dexterity rather than emotional expression. The principal items in his programme were Beethoven's Sonata in E flat, Op. 31, No. 3; Brahms's Variations on a Theme by Paganini; Chopin's Sonata in B flat minor, Op. 35; and Schumann's 'Faschingsschwank aus Wien,' Op. 26. There was much to commend in the interpretation of these works and in minor pieces, and Mr. Mark Hambourg has the promise of being a fine pianist in due course.

Musical Gossip.

It is too soon to say definitely, but as at present arranged the summer opera season at Covent Garden Theatre will commence on May 10th with 'Tannhäuser' in French, M. Vandyck in the *rôle* of the hero. On the previous Saturday there will be an operatic concert in aid of the Prince of Wales's Hospital Fund.

An admirable scheme has been drawn up for the Hereford Festival, which will be held on September 14th, 15th, 16th, and 17th. There will be an opening service in the Cathedral on the previous Sunday morning, with the full orchestra and chorus. The first concert on the Tuesday morning is marked "Special Thanksgiving Performances for the Queen's Reign," and will contain new works, not yet specified, by Drs. C. H. Lloyd and Hubert Parry, Beethoven's C minor Symphony, and Mendelssohn's 'Lobgesang.' In the evening there will be a secular concert in the Shire Hall, the programme including Grieg's Pianoforte Concerto in A minor and various orchestral pieces and songs. Wednesday morning's programme will include Bach's church cantata "A stronghold sure," a new work by Arthur Somervell, excerpts from Wagner's 'Parsifal,' and Spohr's 'Last Judgment.' In the evening 'Elijah' will be given; and on Thursday morning Beethoven's Mass in D, Tschaïkowsky's 'Symphonie Pathétique,' and Part I. of 'The Creation.' Gounod's 'Redemption' is announced for Thursday evening, and 'The Messiah' for Friday morning. The festival will close with a chamber concert in the Shire Hall. The principal artists already engaged are Mesdames Albani, Anna Williams, and Medora Henson, and Messrs. Lloyd and Oscar Meyer. Mr. G. R. Sinclair will, of course, be the conductor.

The Students' Chamber Concert of the Royal Academy of Music at St. James's Hall on Monday afternoon showed that the Tenterden Street institution can still furnish well-equipped young musicians. Perhaps the most noteworthy feature of the performance was that of Svendsen's Octet in A minor by about thirty pupils, an achievement, of course, quite permissible at an Academy concert.

Concerts of sacred music were more than usually numerous on Ash Wednesday; but as these partake more of the nature of religious functions than ordinary entertainments they scarcely call for criticism. It may be said, however, that excellent performances were given of Rossini's 'Stabat Mater' and Mendelssohn's 'Lobgesang' by the Queen's Hall Choral Society, under the conductorship of Mr. Randegger, in the afternoon; and in the evening Gounod's 'Redemption' was given by the Royal Choral Society at the Albert Hall, under the direction of Prof. Bridge. There were also ballad concerts of sacred music at the St. James's and the Queen's Hall in the evening.

Special interest will attach to the concert of the Highbury Philharmonic Society on the 9th inst., when Mendelssohn's music to Racine's 'Athalie' will be performed in its proper connexion with the play. The usual "illustrative verses" will be discarded, and the translation of the play (in an abridged form) by the late W. Bartholomew will be recited by several elocutionists, the part of Athalie being entrusted to Mrs. G. H. Betjemann, while Mr. Charles Fry has been specially engaged for that of Joad.

Herr Felix Mottl has been engaged by Frau Cosima Wagner to conduct all the performances of 'Parsifal' at Bayreuth this year.

The *Frankfurter Zeitung* has recently published several letters addressed by Richard Wagner to the composer Wendelin Weissheimer in the year 1862, when the former was occupied with the composition of the 'Meistersinger' at Biebrich, near Mayence. The letters, which have not been published before and contain valuable materials for the Master's biography, unfold a pitiful tale of his straitened circumstances, which reached at the end of April such a pitch that he actually declared to Weissheimer, "Ich bin am Ende. Ich muss auf einige Zeit verschwinden." The vehicle which was to convey him to a secluded spot had already been ordered for the next morning when an envoy appeared, like a *deus ex machinâ*, with an invitation from King Lewis II. of Bavaria, who generously offered him support and protection.

PERFORMANCES NEXT WEEK.

Sun.	Orchestral Concert, 3.30, Queen's Hall.	
—	National Sunday League, Verdi's 'Requiem,' 7, Queen's Hall.	
—	Queen's Hall String Quartet Concert, 7.30.	
Mon.	Popular Concert, 8, St. James's Hall.	
Tues.	Miss Amy Hare's Pianoforte Recital, 3, St. James's Hall.	
—	Highbury Philharmonic Society, Mendelssohn's 'Athalie,' 8, Highbury Athenæum.	
—	Musical Guild Concert, 8, Kensington Town Hall.	
—	Miss M. A. Ferdinand's Concert, 8, St. James's Hall.	
Wed.	Royal College of Music Chamber Concert, 7.45	
Thurs.	Miss Wild and Herr Hausmann's Concert, 3, St. James's Hall.	
—	Mr. Henschel's Symphony Concert, 8, St. James's Hall.	
Fri.	Mr Louis H. Hillier's Concert, 3, St. James's Hall	
—	Hampstead Popular Concert, 8, Vestry Hall, Haverstock Hill.	
Sat.	Crystal Palace Concert, 3.	
—	Mozart Society's Concert, 3, No. 26, George Street, Hanover Square	
—	Popular Concert, 3, St. James's Hall.	
—	Mr. Ernest Mead's Recital, 3, Queen's Small Hall.	
—	London Ballad Concert, 3, Queen's Hall.	
—	Promenade Concert, 8, Queen's Hall.	

DRAMA

THE WEEK.

Globe.—'The MacHaggis,' a Farce in Three Acts. By Jerome K. Jerome and Eden Phillpotts.
Lyceum.—Revival of Shakspeare's 'King Richard III.'

The maxim of Rosaline that

> A jest's prosperity lies in the ear
> Of him that hears it

holds true when the jest is in three acts. A happy chance was it for the new farce of Messrs. Jerome and Phillpotts that the fourth wall of the stage was sensitive, and, if such a thing may be said of a wall other than that of which Snout the tinker was the representative, responsive. For in very fact neither the idea underlying 'The MacHaggis' nor the treatment has more value or beauty than "may without candle go dark to bed." One can conceive the dismay of a meek, shame-faced, prudish little Scotsman, whose life hitherto has known no pleasure more stimulating than "pedalling" round Battersea Park, upon discovering that he has become the chieftain of a lawless and turbulent clan, which insists upon his assuming the responsibilities of his position, presiding over its domestic brawls, and leading it to combat against its hereditary foes. The idea is, however, thin to be extended over three acts, and it involves a complete surrender on the part of the audience, which regards as a picture of the life of the day proceedings which, if accepted at all, even as a subject of burlesque, carry one back to mediæval times. If the main story is thin, the underplot is wildly and idiotically extravagant. The action accordingly bristled with dangers and difficulties. So well closed with its fourth wall was the stage that success was never for a moment in doubt. The spectators laughed consumedly when the unheroical chieftain sought vainly to hide his chilly knees beneath his kilt, when he rebuked the passionate Spanish maiden who followed him to his Highland fortress and planted reckless kisses upon his reluctant brow. Still more loudly did they laugh when, in obedience to the traditions of the clan, he took up claymore and targe and fought a duel with his own piper. All is accordingly

well for management and authors, and the new piece starts on a run that may—who knows?—rival that of 'Charley's Aunt.' Quite content are we with this state of affairs. The farce is blameless, and portions of it are genuinely funny. A widely different result was, however, at any time within reach. Had the audience had the slightest grudge against author, manager, or actor, the whole would scarcely have escaped hostile demonstrations. As it was even, to the practised ear there was more than one moment when the cheering was to some extent derisive. These moments passed, and a public that had been amused from the outset gave 'The MacHaggis' an enthusiastic reception. The play is of the order of Mr. Gilbert's 'Engaged,' but is less cynical than that mock pastoral, in which Corin and Silvius or Donald and Jamie add to their slender income by placing obstructions in the way of passing trains. Its mock-heroics are moreover less happy. Still, as the result proved, the piece is not less amusing. Its triumph is principally due to Mr. Weedon Grossmith, whose presentation of comic distress was highly humorous and commendably free from exaggeration. A picture by Miss Beatrice Ferrar of a Highland maiden with a keen eye to the main chance was pretty and amusing. The general performance, though adequate, had no special excellence.

During the long and enforced rest and seclusion to which he has been driven, Sir Henry Irving has apparently thought out the character of Richard. His performance, accordingly, is mellower and finer than before. No sign of suffering or injury was apparent, the walk assumed being calculated to cover any halting, were such present. For the rest, the savage scorn of Richard for the "gulls" whom he employs, the self-derision, and the scarcely veiled hypocrisy constitute the performance a veritable masterpiece. It is to be doubted whether an instance of more perfect Shakspearean interpretation is to be seen on the stage. A marked improvement is visible in the Lady Anne of Miss Julia Arthur; Miss Genevieve Ward's Queen Margaret retains remarkable intensity. The general cast is adequate, though some lack of inspiration is apparent in Richmond.

Beau Austin: a Drama. By W. E. Henley and R. L. Stevenson. (Heinemann.)—The 'Beau Austin' of Messrs. Henley and Stevenson is a fine piece of literary work and a good acting play. When put on the stage at the Haymarket some six or seven years ago, it obtained no more than a *succès d'estime*. For this we are not called upon to account. So little known is the piece that to put it again, with a good environment and cast, upon the stage would be anything rather than a risky experiment. The characters are well conceived and drawn, and the study of feminine nature, though daring and not wholly convincing, is at least healthy and stimulating. With stage chances we are, however, not concerned. There is, or used to be, a public that likes to read plays. How else should we be familiar with Beaumont and Fletcher and Congreve? To this public we heartily commend it.

M. CALMANN LÉVY publishes *Pièces et Morceaux* from the pen of that eminent dramatic member of the French Academy, M. Pailleron. The author of 'Le Monde où l'on s'ennuie' has well chosen his title, for the volume contains two or three little dramatic "pieces," and a great many bits, several of them in verse. M. Pailleron's prose is always brilliant: his verse is less excellent.

Dramatic Gossip.

REPORTS had been circulated that 'Madame Sans-Gêne' would not after all be given at the Lyceum. These were disposed of by the address of Sir Henry on the reopening night, in which he referred to his forthcoming appearance as Napoleon.

UNDER the management of Miss Dorothy Leighton and Mr. Charles Charrington a series of performances of Ibsen are projected for May. 'The Lady from the Sea' is to be given on the 10th, 'The Wild Duck' on the 17th, and 'A Doll's House' on the 24th. An "invitation performance" of 'Ghosts' is also contemplated.

AN adaptation in four acts, by Mr. L. Stoddard, of 'Tess of the D'Urbervilles' was given for copyright purposes at the St. James's Theatre on Tuesday.

MR. W. S. GILBERT'S long-maintained resolution never to write another comedy has, it is said, given way, and he has furnished Miss Fortescue with a play, the title of which is not yet fixed.

'AS YOU LIKE IT' will be withdrawn from the St. James's on the 20th, and the house will then close for a few days previous to the production of Mr. Pinero's new comedy 'The Prince and the Butterfly.'

MR. GEORGE GROSSMITH has retired, in consequence of indisposition, from the part of Ferdinand V. in 'His Majesty,' at the Savoy, and will take a holiday in the south of France.

IT is stated that Miss Kate Santley has parted with the lease of the Royalty Theatre.

'A WHITE ELEPHANT' has been withdrawn from the Comedy, which house has been closed during the week. It will reopen on Wednesday with 'Saucy Sally,' Mr. Burnand's version of 'La Flamboyante.'

'CONFEDERATES,' a one-act drama by Mr. Henry Woodville, constitutes the *lever de rideau* at the Globe. It is a fairly tender story of self-sacrifice, the action of which is laid in the time of the American Civil War.

'ANTONY AND CLEOPATRA' has been revived at the Queen's Theatre, Manchester, with Miss Janet Achurch as Cleopatra, and Mr. Louis Calvert as Antony.

WE have to record the death, in his sixty-fifth year, of the Austrian writer and politician Karl Morre. He was specially fertile as a playwright, and his *Volksstück* ''s Nullerl' acquired considerable popularity in Austria. Quite recently his piece 'Der Glückselige' was performed with great success at Vienna, and he had the satisfaction of being informed of it on his sick-bed.

MISCELLANEA

The 'Prelude.'—Will you kindly allow me to ask through the *Athenæum* in whose possession the MS. of Wordsworth's 'Prelude' now is? I have made several inquiries, but can obtain no information on the subject.

W. HALE WHITE.

TO CORRESPONDENTS.—A. F. R.—H. D.—W. W.—L. H.—A. R.—E. L. J.—F. E. P.—J. S. B.—W.—G. W.—received.
No notice can be taken of anonymous communications.

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The first essay, which gives its title to the book, is a review of Prof. Drummond's 'Ascent of Man,' of Mr. Kidd's 'Social Evolution,' and of Mr. Balfour's 'Foundations of Belief,' or rather of the general positions assumed by those writers. He finds little to praise in any of them—so little, indeed, that it is difficult not to feel that he fails to distinguish between the respective claims which they possess on the attention of the thoughtful reader. But it must also be acknowledged that with singular precision he puts his finger on the faults of their arguments. He points out that among Prof. Drummond's other fantastic doctrines, his conviction that evolution is not only the sole method of creation, but is also identical with love, implies that Providence could only attain its end at the expense of wholesale carnage and suffering. He shows, too, that this conviction requires us to recognize the paramount value of a type which is destined one day to perish with the world itself, and that this is a recognition which bears hardly on our hearts and intellects. In examining Mr. Kidd's theory that progress is due to the subordination of reason to the extra-rational sanction of religion, Mr. Goldwin Smith has an easy task in proving that no man acts in conscious opposition to his reason; that social considerations are far from being extra-rational; that self-interest is not the less real or effective because it takes a sympathetic, domestic, or social colour; and that a good deal of nonsense is talked about altruism. Nor does he consider that an attempt, like Mr. Balfour's, to bring the world back to faith by showing the consequences of scepticism, is likely to be successful, or that the faith which is the product of ecclesiastical pressure or intellectual despair is anything but veiled unbelief. He challenges the opposition in which Mr. Balfour places reason and authority; he rightly observes that the psychic process of deference to authority, of whatever kind, is capable of being presented in a rational form, and cannot be called non-rational; and he pertinently asks for some analysis of authority itself which shall distinguish it from venerable imposture.

Having thus noticed some recent attempts to throw light into the dark places of religious controversy, Mr. Goldwin Smith passes to the consideration of the special doctrines of Christianity. He points out that many liberal theologians have renounced their belief in the historical character of the Pentateuch. From that he concludes that they have surrendered their belief in the Fall; and he argues that this also involves a surrender of belief in the doctrines of the Incarnation and Atonement, a consequence, however, which theologians, liberal and other, strenuously resist. He denounces, with great warmth and some asperity, what he calls the subterfuge of "partial inspiration," and the scheme by which literal truth is exchanged for truth that is merely figurative or symbolical. Here he is a little too severe on the theologians, who use the words "figurative" and "symbolical" when they often mean no more than "moral." To understand their point of view more strictly, Mr. Goldwin Smith might, perhaps, do well to read a sermon by Canon Gore on the bearing of the doctrine of evolution on the story of the Fall, where that eminent Churchman contrives to find in that story a testimony to the truth of the doctrine of moral responsibility. How Mr. Goldwin Smith would receive this explanation, and what account he would give of it, may be inferred from a passage in which he asks, with Voltairean candour, how Providence could allow such narratives to be received as literal truths for ages, how it could let them stay the advance of science, and when science at last prevailed, how it could suffer revelation to be discredited by the exposure of their weakness.

The two essays on 'The Church and the Old Testament' and 'The Miraculous Element in Christianity' form a good popular statement of the difficulties which confront the adherents of the traditional creed. Mr. Goldwin Smith does not mince matters. He believes that the world has passed the point at which frank treatment of religious questions can be regarded as a wanton disturbance of faith. The theologians themselves, he observes, have abandoned much that was previously thought essential; and all that he is doing is to carry certain arguments to their logical conclusions. A reader must be careless, however, who does not detect some inconsistency in the way in which the task is discharged. Mr. Goldwin Smith admits that as "a manifestation of the divine" the Hebrew books may keep a place in our love and admiration. He admits, too, that hardly anywhere is there to be found a moral force equal in intensity to that of the Hebrew prophets. But he has no contempt too bitter for the opinion that modern religion and modern life are to be governed by Jewish thought or take their colour from it, because it has little geniality or humour, and no share in science or art. It is assuredly not by its humour or by its scientific qualities that Hebrew literature has kept its place in the world or continues to make its appeal, but by its moral earnestness. Nor, again, is it quite fair in Mr. Goldwin Smith to ridicule the theologians who hold that the Old Testament contains both a human and a divine element, and to ask them for the test which shall distinguish the one from the other, if he himself looks upon the Hebrew books as in any sense a manifestation of the divine, and fails to indicate the reasons which prevent him from asserting that they are entirely human. If it is tampering with the intellect and the conscience to attempt, like the theologians, to hold on and also to let go, how is a process to be described which clings to a word, and then empties it of all its meaning?

In his observations on the question whether there is or is not another life, and on the relation between morality and theism, Mr. Goldwin Smith shows clearly that he is in no wise content with a negative attitude towards religious faith and hope. To what his positive attitude leads him, however, it is not easy to say. He reviews some of the usual arguments in support of the doctrine of immortality, and finds them insufficient; but ultimately he seems to think that we must listen to

any intimation of nature which may whisper that death is not the end, even though the intimation cannot possibly be brought to the usual tests. Some such intimation he seems to discover in the dictates of our moral nature. A good and beautiful character, he says, may be prized by the soul of the universe, if the universe has a soul. But when Mr. Goldwin Smith uses this language—and he uses it in all sincerity—by what right does he condemn mysticism in such unsparing terms? If, he says, there is a Supreme Being, as our hearts tell us, he cares for us; he knows our perplexities. Our moral nature gives us certain indications. The good that we do to others yields us more satisfaction than the good we do to ourselves: a fact which seems to him to show that the author of our nature has a purpose with us. All this Mr. Balfour recognizes when he declares that "mysticism is an undying element in human thought"; and yet Mr. Goldwin Smith, criticizing that statement, takes all the value out of his own suggestions by saying roundly that the mystic merely imposes on himself, and creates by a subtle sophistication of his own mind the cloudy object of his faith and worship. Then, again, he maintains that if the belief in God should be withdrawn, a fair substitute for theism in its moral effect would be provided by the thought of the impenetrable mystery of existence and the immensity of the universe. But at the same time he lays it down as an elementary proposition that the re-established religion, whatever it may be, must make such an impression on uncultivated minds as will exhibit itself in worship; and that unless it can influence the mind, for instance, of a coalheaver, it will be of no avail. What satisfaction or consolation will a coalheaver find in contemplating the impenetrable mystery of existence?

These are blemishes in a book which deserves to be widely read. In the prosecution of that free and hopeful inquiry of which the author speaks it is needful that much should be destroyed; but an excess of zeal in the work of destruction is apt to frustrate the attempt to rebuild.

Letters received by the East India Company from its Servants in the East.—Vol. I. *1602–1613.* With an Introduction by Frederick Charles Danvers. (Sampson Low & Co.)

The history of the Company which founded an empire greater than that over which the Roman eagle held sway remains yet to be written. Materials are not lacking, for the men who founded that empire left behind them careful record of how the foundation-stones of the huge fabric were laid: Court Books, Factory Diaries, Consultations, and books of general correspondence. But the custodians of these priceless historical materials never sufficiently appreciated their worth, and many of them have been lost and some destroyed by the ravages of time. However, by rare good fortune, a few of the oldest escaped destruction, and these having attracted the notice of Mr. Stevens, of Vermont, U.S., the first volume (1599–1603) of the Court Books was carefully transcribed, edited, and printed by him—and no work was ever edited with greater care and accuracy. Mr. Stevens intended to write an exhaustive introduction, but he was unfortunately prevented by failing health and the pressure of other work. The task was undertaken by Sir George Birdwood, and he furnished the volume with a preface in which he not only called attention to the particular points of interest in the papers, but discussed, in words glowing with enthusiasm, the hopes and ambitions of the strong men who were the pioneers of England's supremacy in the East.

Soon after the publication of 'The Dawn of British Trade to the East Indies,' Mr. Bernard Quaritch offered in most generous terms to bring out a second volume of the records, if Sir George Birdwood would select the contents and edit them for the press. Sir George accepted the offer, and at first thought of the second volume of the Court Books, but ultimately settled on the folio generally known as the 'Miscellaneous Court Book,' chiefly because of the obscurity it had lain in for three hundred years, whereas the Court Books had been made familiar to us through Mr. Noel Sainsbury's invaluable Calendars. The 'Miscellaneous Court Book,' edited by Sir George Birdwood and Mr. W. Foster of the India Office, was published under its proper title, 'The Register of Letters, &c., of the Governour and Company of Merchants of London trading into the East Indies.' The volume is a model of good work, and is worthy to rank with the Calendars of State Papers issued from time to time by the Rolls Office. The text was a rigidly accurate copy of the MS., and in order that no liberty might be taken with the originals, even the blunders were reproduced. Most of these are self-evident, but where they might possibly prove misleading an explanatory note was appended. In the same spirit of scrupulous adherence to Mr. Henry Stevens's plan of reproduction, the original punctuation was preserved, and the notes supplied by Mr. Foster were of the greatest service on account of the wide reading and research which they contained. The preface by Sir George Birdwood, though marred by the introduction of some irrelevant matter, was delightful reading, and contained much new information on the subjects to which the documents related.

Mr. Frederick Danvers, Registrar and Superintendent of Records, India Office, informs his readers in his preface that "the present work may be considered as in continuation of the 'First Letter-Book of the East India Company,' printed by Mr. Quaritch in 1893." The volume, we are also told, is printed under the authority of the Secretary of State for India in Council, and therefore has received official recognition. The circumstances of the case would, therefore, justify scholars in hoping that the book would be a trustworthy link in a chain, a worthy contribution to a good series. But such expectations are swiftly dispelled by the preface. We are told:—

"Some changes have been made in the form of its production, the principal being that it has been thought advisable, firstly, to modernise the spelling of the manuscripts (except as regards place-names, which are given as in the original, but with the modern names within brackets), and, secondly, to refrain from any attempt at annotation, the introduction and glossary having rendered the latter unnecessary."

To modernize the spelling or in any way tamper with ancient documents is rightly regarded by experts as a cardinal sin. It destroys their picturesqueness and old-world flavour, and renders them useless to the serious student of history. Calendars are of the nature of guides to the original papers, and are of chief service to those who visit the depositories where they are stored; but selections are meant for those who cannot have access to the documents, and, to be of any service, must be a reproduction, *verbatim et literatim*, of the original evidence. Modernized spelling is of service only to persons who wish to acquire a superficial knowledge of the contents of the papers without the trouble of studying them; but this is a class not to be encouraged. In Mr. Sainsbury's Calendars (of which no mention is made in the preface or introduction) all the important matter found in the present volume is printed with the old spelling retained, and some of the documents have been already printed *in extenso* in other works. Sir George Birdwood was wise in his decision not to go over ground which had been trodden by so experienced an antiquary as Mr. Sainsbury. He extracted the best ore from the mine, and while the new matter in the present volume can hardly fail to be of interest to those who appreciate the minutiæ of historic detail, we doubt whether the papers are of sufficient worth to justify their publication *in extenso*. Sir Henry Yule, who examined the Court Books, declared their publication would be an endless task. There are forty volumes, and it would take a century to edit them as they should be edited, and as Sir Henry Yule would have edited them. Mr. Danvers modestly proposes to issue "a first series which will, it is estimated, occupy ten volumes and contain a narrative of events from 1603, the date of the earliest document extant, to about July, 1619." These volumes will take at least ten years to issue. If the records of the India Office are to be edited on this scale, the future historian of the Indian empire will have to reach the ripe age of Methuselah before he can commence his work. A comprehensive account of the rise and progress of the British dominion in India is greatly and urgently needed, but the work can only be accomplished by the Secretary of State extending, to use the words of Sir George Birdwood, "the utmost possible assistance to trained scholars of recognized literary capacity" willing to select and edit the important papers relating to well-defined epochs, and to preface them with introductions in which the principal results are sifted.

In the introduction to the volume before us sufficient effort is not made to analyze the papers. Mr. Danvers merely attempts to exhibit in a broad and general form the dawn of our trade with the East, and he seems unable to recognize the fact that there are some historical events which men of ordinary intelligence and education are presumed to know. We are told:—

"Alexander the Great destroyed Tyre and made himself master of Egypt (B.C. 332), where

he founded the city of Alexandria, to serve as a commercial port on the Mediterranean for the Eastern trade which passed up the Red Sea. On the death of Alexander, Egypt fell to the Ptolemies, under whom arts, commerce, manufactures, agriculture, and navigation obtained a most extraordinary development; Alexandria became the first mart in the world, and its importance in that respect was carefully nurtured when Egypt became a Roman province."

We are further informed that

"Carthage waged a long struggle with Rome, but it was impossible that they should both continue to prosper, and the Punic wars at length sealed the doom of the former."

A meagre summary is given of the wonderful voyages which the daring seamen of the spacious times of Elizabeth made year by year in those small sea-tubs the Red Dragon, the Hector, the Ascension, the Susan, the Trade's Increase, and the Peppercorn. The preface lacks the enthusiasm which made Sir George Birdwood's history of Europe's early trade with the East so profoundly interesting.

It is impossible to agree with Mr. Danvers that the introduction and glossary have rendered any attempt at annotation unnecessary. Short biographical and geographical notes might with advantage have been added, commodities explained, and perplexing terms made more clear. The glossary is compiled from books which are easily accessible—Yule's 'Hobson-Jobson,' Whitworth's 'Anglo-Indian Glossary,' and Webster's English dictionary. We have, for example:—

"*Bonnet*, an addition to a sail, or an additional part laced to the foot of a sail, in moderate winds."

In Webster we have:—

"An addition to a sail, or an additional part laced to the foot of a sail, in small vessels and in moderate winds."

Why "in small vessels" should be omitted it is hard to tell. If Webster is copied he should be copied accurately. If 'A New English Dictionary' had been consulted, the compiler would have found that *bonnet* is, it is true, an additional piece of canvas laced to the foot of a sail to catch more wind, but also

"it appears to have been formerly laced to the top of the sail, or to have been itself a top-sail. Hence 'To vale [or vail] a bonnet.' ....'Then let them vale [or take off] a bonet of their proud sayle.'"

The following can hardly be regarded as a necessary or instructive note: "*Beeves*, cattle." Most men are supposed to have read their Bible and their Milton. Again, we have:—

"*Bilboes*, a sort of stocks or wooden shackles for the feet, used for punishing offenders at sea."

Here it would have been better to adhere to the text of Webster.

Again:—

"*Base*, the smallest kind of ordnance in use at this period."

'The First Letter-Book' gives:—

"*Base*, the smallest kind of cannon used in the sixteenth and seventeenth centuries. It weighed about 200 lb., had a bore of an inch and a quarter, and threw a ball ½ lb. in weight."

Taffeta, the glossary informs us, is "a silk cloth with a wavy lustre." But this is Webster sadly mutilated. He states it to be "a fine smooth stuff of silk, having *usually* a wavy lustre imparted by pressure and heat, with the application of an acidulous fluid to produce the effect called watering."

The volume is well printed on good paper, and this enhances the regret that the original manuscripts were not reproduced in faithful typography. In fact, as we had to point out when reviewing a former publication of Mr. Danvers's, 'The List of Marine Records of the late East India Company' (*Athen.* No. 3604), Mr. Danvers does not rise to the level of his opportunities. His position at the India Office confers on him the control of a set of documents full of romantic adventure and peculiarly interesting to Englishmen, yet by his manner of publishing them he goes far to deprive them of their native attractiveness, and transmutes his silver into lead with a steady persistency painful to observe. It seems almost vain to hope that he will yet learn to better his methods.

Selections from the Letters of De Brosses. Translated by Lord Ronald Gower. (Kegan Paul & Co.)

We had certainly supposed De Brosses's 'Lettres Historiques et Critiques sur l'Italie,' from which the selection before us is taken, to be more generally known than their translator says. Nor do we understand why he should give 1839 as the date of their first appearance, for the edition with which we are acquainted was published in 1799. The tour itself was made in 1739–40, and, as recorded by the light-hearted young lawyer, is in great part interesting. The sightseer's catalogue of achievements is relieved by a peculiarly jaunty style, which might almost enable De Brosses to boast with Addison of having "mentioned but few Things in common with others that are not either set in a new Light, or accompany'd with different Reflections." This tinge of individuality is needful, as Misson, who for the preceding fifty years had already been well utilized by tourists, was De Brosses's *vade-mecum* as far as Rome, where the book, being naturally enough upon the Index, was confiscated by the Inquisition.

Though Lord Ronald in his work of selection has omitted, amongst other matters, numerous lengthy disquisitions on painting, still enough of such criticisms remain to show that in art fashion changes more completely than in any other subject, theology perhaps excepted. And it is for this reason that amongst the descriptions of Italy in the eighteenth century we ourselves, though amused by De Brosses, prefer the works of Dupaty, of Duclos, and of the Abbé Richard, men who, unlike mere virtuosi, partook of the newly awakened curiosity in the social condition of the people, and inquired into the administration of justice, finance, and charity; the state of hospitals and galleys; the management of government monopolies; the number of the population, &c. Yet it must be confessed that there is a certain monotony in such investigations, for, except in Tuscany, they generally lead us to conclude with Gorani that to the omnipotent aristocracy "the people were of no more account than the cattle on a farm," and to accept as a reason for their quiescence Dupaty's assertion: "La mesure de l'oppression qu'on peut supporter n'est pas encore à son comble. .....On croit cependant la *goutte de trop* inévitable: la patience du peuple est lasse." Perhaps the very fact that the house of Lorraine had, as Duclos assures us, the grateful people and peasants for panegyrists ('Œuvres de Duclos,' vol. vii. p. 172), explains why De Brosses, mixing with none but the wealthy classes, represented the then newly imported family as despised, and the Florentines as living only in the hope of getting for their ruler Don Philip of Spain, son-in-law of the French king.

No diversity of opinion, however, existed as to the supremacy of Florence over all Italy in the cultivation of "literature, art, philosophy, and mathematics," whilst the society, "brighter and cleverer than elsewhere," exhibited "incredible luxury" in equipages, dress, and furniture. But "the only town which looks like a capital city is Naples; the life, the number of the people, the noise in the streets, the endless carriages, combined with a brilliant Court.....give a look of Paris or London for which one seeks in vain in Rome"; nevertheless "there is an air of constraint in the society, the assemblies are not agreeable, and there is a kind of varnish of artificiality and superstition that pervades the whole place." The Neapolitan populace is denounced as "the most abominable, the most disgusting vermin that have ever crawled on earth." But neither in these selections nor yet in the original letters do we find De Brosses tracing the demoralization of high and low to its source, the preponderance of the ecclesiastical element. In proportion to the population, the number of persons dedicated to the Church in the kingdom of Naples in 1766 was three times as large as in France (Duclos, vol. vii. p. 108).

Though De Brosses was amiable enough to esteem Rome as "the most beautiful city in the world, Paris not excepted," he found that the juxtaposition of hovels and palaces "makes one think that Rome is still suffering from its burning by the Gauls, and that when it was rebuilt after the fire every person put up his dwelling in the first vacant space that came to hand." The Tiber was "rarely crossed except by the bridges of St. Angelo and Sixtus, for the other bridges are more or less ruinous"; quays were much needed, whilst the Jews' quarters by the river bank were "a perfect kennel." Travellers in those days invariably sought accommodation in the Piazza di Spagna or its immediate neighbourhood, and as invariably complained with De Brosses of the wondrous scarcity of good hotels; in fact, a guide-book of 1774 tells us: "A Rome il n'y a point d'auberge comme dans les autres endroits" ('Portefeuille à qui font le Tour d'Italie'). The English swarmed, and won favour by their liberality; but the thorough detestation entertained throughout Italy for the French was as palpable to De Brosses as it had been early in the century to Addison. Still, the Frenchman made his way in society well enough to be able to give good sketches of some of the leading figures of the Papal Court—of Cardinals de Tencin, Passionei, and Aquaviva; of Clement XII. and of his immediate successor, Cardinal Lambertini, better known as Benedict XIV., "a capital fellow, without any kind of pre-

tension.....witty, gay, and possessed of literary talent.....apt to use certain expletive particles not of a strictly orthodox kind," who told "most amusing stories of the Bolognese ladies and gossip about the Court of Rome."

Having previously made acquaintance at Florence with Baron de Stock, who had been "sent out of Rome as being a spy of the Pretender's," De Brosses now appears as the welcome guest of the royal exile, who, with his young sons, was living in "a huge but ugly building" "in the Piazza of the SS. Apostoli" — "an ultra dévot," looking "not only sad but silly," and passing his mornings in prayer at the grave of his wife in the neighbouring church. Such information as De Brosses could retail about the Chevalier and his family was eagerly received by the English visitors in Rome, as, he declares, they were "forbidden, on pain of capital punishment, to enter the palace of the Stuarts." We do not know why, having permitted his author to record the large sums granted to the Pretender by France, Spain, and the Papal Court, Lord Ronald does not let De Brosses finish his story and describe how, in recognition of De Tencin's efforts to get the French annuity of 100,000 livres replaced on its former footing, and in gratitude, moreover, for a gift of 500,000 livres from the ecclesiastic's own purse, "le prétendant lui a donné sa nomination au chapeau de cardinal" (De Brosses, vol. ii. p. 358, ed. 1799). The right to make such a nomination had, Duclos tells us, been conferred by the Pope in 1712 on the Chevalier St. George, who ever after used his privilege in favour of Frenchmen, receiving from each a present of 100,000 écus (Duclos, vol. vii. p. 72).

There is no need to dwell on De Brosses's sojourn in Bologna, where, under the Papal Legate, "the most essential of all duties is to go thrice a week to the opera"; nor to refer to his visit to "the minute republic" of Lucca; nor to Leghorn (here rendered as "Livorno"), "a little pocket town, quite new, pretty enough to put into one's snuff-box," where "every nation can exercise its religion freely"; nor to Ferrara, "vast, spacious, and deserted"; nor to Milan, whose "people are the most delightful in Italy," for "their habits closely resemble" those of the French; nor to Genoa, which he treats rather disdainfully; nor even to Venice, where he fully enters into all the joyousness of "the revel of the earth, the masque of Italy." We would note, however, that when De Brosses writes of Genoese nobles, "gens de 400,000 livres de rente, qui n'en mangent pas 30,000" (vol. i. p. 65), Lord Ronald renders the latter sum as "thirty livres in the year" (p. 3). According to the references given in the index (p. 317), the Procurator Tiepolo, librarian of St. Mark's Palace, and Giambatista Tiepolo the painter (both contemporaries of De Brosses) become one and the same person, who, moreover, is said to be represented in Paul Veronese's 'Wedding of Cana.' The book is most meagrely annotated.

If it be worth while to issue this handsomely got-up translation, we wonder the honour of publication has never been accorded to the travels in Italy of Comte de Caylus, a contemporary of De Brosses. The manuscript, which we saw a few years ago in the Laurentian Library in Florence, appeared interesting, though difficult to decipher.

Recollections of Fenians and Fenianism. By John O'Leary. 2 vols. (Downey & Co.)

"Here at last we have a really exciting Irish book!" is the exclamation with which, no doubt, many readers have opened Mr. O'Leary's recollections; for to those who are past thirty years of age Fenianism was a vague, romantic terror in childhood, and later we have all been told to believe in the immense moral superiority of the Fenian movement over the agitations which have succeeded it. Compared with the modern Nationalist, the Fenian was a fine fellow: he dealt in deeds, not words; he risked his skin, and cheated nobody; he was a rebel, but he was a man of action. We know exactly what he wanted, and know, too, that he never had the slightest chance of getting it. Viewed from the safe distance of a quarter of a century, the Fenian is a somewhat romantic figure, who may be cast either for the hero or villain of the piece at will. And among Fenians none has been more respected than Mr. O'Leary. It may be that he is regarded as a picturesque relic rather than a living force; but those who differ from him most (and even those who differ from him least) have always accepted him as an honourable opponent and a person of literary tastes. It is, then, no proof of sympathy with Fenianism to take up this reminiscence of the Hillside men with the expectation of reading an exciting, well-told tale. But, alas! Mr. O'Leary is a disappointed man, and he now repays disappointment with disappointment. Life is a sad and soured affair to him in these later days. He is bitter and disillusioned, and his book is written on grey paper with a leaden pen dipped in gall, so that we say to ourselves on every page, Can this be John O'Leary? Can the high-couraged rebel of '66 be the carping, sneering critic of '96? It may be that disappointment can make a great soul small and a sweet nature sour, but disappointment is only less sure than death: it is the common lot, and not to one human being in a nation does life fulfil the dreams of youth: the man who lets himself be soured by a fate so universal is little of a philosopher.

True, it does not befall us all to pass the best years of life in gaol; but then we are not all rebels. Mr. O'Leary's fate was no harder than the fate which commonly befalls soldiers; it is no worse to suffer imprisonment for a beloved cause than to lose an eye, a nose, a leg, or a lung, for your country's honour. Yet multitudes of maimed and mutilated soldiers grow into genial old men, and, happily, the majority of those who intend to write their name in fire, but leave it writ in water, accept their destiny with the quiet heroism called patience.

Not so Mr. O'Leary: he is too proud and too well bred to say, to hint, even to feel, that his own fate is hard; but he is disillusioned—as he himself says, is "certainly very little in love with the present," and there are few men, measures, or countries at which he does not sneer. That the rebel of the sixties should view the agitator of the nineties with disfavour is natural enough: we can understand Mr. O'Leary's dislike of "the union of hearts, fools, and rogues," and "these men of no property with a vengeance, our wonderful 86 [Nationalist M.P.s], to mention no others. No one would accuse them of means any more than merit or birth." Most men whose day has gone by mistrust those who have succeeded them: it is natural that the newspaper editor of a generation ago should bemoan the "general decay and degradation of the so-called National press," and that the leader who strove to sever Ireland from the empire should despise the "patriotic Boycotters and Plan of Campaigners, quite willing that England should rule, but wanting to get as much as they could out of their landlords, and, indeed, out of everybody else," especially as the modern programme proved more successful than the policy of "thorough" practised by Mr. O'Leary and his associates. Thus we understand and forgive his too frequent laments at the degeneracy of this age; it is the universal tendency of the old, and would move sympathy if contrasted with a generous appreciation of the giants who walked the earth some thirty years ago; but Mr. O'Leary views the past with the same glass as the present, and Thomas Davis, whom he never knew, and John Martin, who was never a power in politics, are almost the only persons of whom he writes with affection. We say "almost," for we find one man always alluded to most kindly as a garrulous, well-meaning fellow who can talk an infinite deal of nothing—more than any man in all Ireland. But then Mr. O'Leary is of that large minority among Irishmen who have a theoretic contempt for the spoken or written word; though, so far as we can find from these volumes, the orthodox high-class Fenians talked and wrote about rebellion and did not rebel, while the agitators of the eighties, if they relied on a war of words only, did really reduce the country to a condition which differed in name only from civil war. As often happens, the advice "Don't hold him under the pump" has proved more provocative of action than more warlike counsel. In the matter of rebellion the Land Leaguers did what they could to the extreme limit of their power, while the Hillside men, unable to do what they would, did nothing; for the dynamiters of a later day are either not Fenians at all, or "Fenians seduced by the Land League." On Mr. O'Leary's own showing the Fenian movement was never really popular, and was always in want of money, and, with a candour amazing in a conspirator, he lets us see how frail the antagonist of England really was:—

> "Up to the starting of the paper, towards the close of the year '63, the organization was comparatively limited in numbers, and more or less confined to certain localities.....The limitation, both as to number and place, was, I am thoroughly convinced, altogether due to the lack of money."

Nor has he more illusions or more subterfuge in regard to the leaders; he does not hide from us the common clay of which the arch Fenians were made. O'Mahony, though excellent and lovable, "had no very striking or salient qualities of mind," and

was distinguished by "morbid sensibility" (surely an undesirable trait in a rebel!), and was, moreover, "somewhat suspicious—an unpleasant consequence of a fit of temporary insanity."

This O'Mahony, of handsome person and upright character, was the leader of Fenianism in America, and was always at loggerheads with the Irish leader Stephens, who is clearly no favourite with our author. "Amiable he never could be: he was vain, arrogant, with a most inordinate belief in his own powers and proportionate contempt for others," "without a trace of charity or humility in his composition." Worse than all, "it was impossible to disentangle fact from fancy in his talk; you often could not in the least believe what he said," and much more to the same effect. On the other hand, "Stephens had not a good word to say for any of the Young Ireland party," and Mr. O'Leary himself has very few, his praise of those whom he liked being of the faintest—for Lalor's "nature had contracted a sort of moral twist"; "Mr. Smith O'Brien was without any soldierly quality except personal courage"; Duffy, "if he had not abandoned the national programme, was at least inclined to put it into the background"; and B. Dillon is passed over in eloquent silence. Meagher was "weak of will"; and of Mitchel "I did not take away so favourable an impression as I had expected; I cannot say that I ever found him what I should at all call genial or particularly sympathetic." He "grew dissatisfied most certainly with the prospects and very much with the *personnel* of Fenianism. Stephens he could never endure, and the dislike was mutual." In short, Mitchel appears to have been another soured and disappointed man.

But while the Young Irelanders displeased the Fenians on one hand, A. M. Sullivan and the priests were even more odious on the other, and a good part of the second volume is filled with an account of the struggle between the *Irish People*, of which Mr. O'Leary was editor, and "prevaricating priests and contradictory bishops." Mr. O'Leary's antagonism to the priest in politics is one with which most people sympathize, even though they have less reason than he for resenting clerical interference. His book clearly demonstrates that the opposition of the Roman Catholic clergy was the most formidable antagonist with which Fenianism had to contend; and whatever our opinion on the sincerity of the alliance between the "patriotic Boycotters and Plan of Campaigners" and the clergy, there is no doubt that the latter-day patriots profited by the experience of their fathers when they secured the priests on their side.

That Mr. O'Leary should hate England is natural enough; he would be a poor creature if he did not, for it is impossible to read this book without feeling how theoretic was the high treason for which the sentence of twenty years' imprisonment was passed on him. This harsh treatment he passes over almost in silence, whereby he proves the sincerity of his bad opinion of "the prejudiced and brutal English mind." England behaved, as he felt sure she would behave, without intelligence or generosity; and he says no word of the dreary years of captivity, and very few of his trial, but what he does say is not at all violent or, from his point of view, unfair:—

"Then came what I thought at the time the ablest speech against me. This was the charge of the judge, Mr. Justice Fitzgerald, who..... took upon himself the *rôle* of advocate, and, as it seemed to me, of a not over fair one. For instance, dwelling on what was called the 'Executive document,' where it said 'show this to Charles and John,' Mr. Justice Fitzgerald read to the jurors 'show this to Charles Kickham and John O'Leary,' giving no inkling at first of the fact that he was interpreting and not quoting, and when this was pointed out to him, at my suggestion, by Dowse, he simply said that what he read (or rather read into it) was what the thing meant."

Here Mr. O'Leary takes leave of us; of his imprisonment he says only incidentally:

"I am not a man to mourn over the loss of a cravat any more than of breeches; nor, of course, am I at all desirous, or I hope capable, of in any way following in the wake of any of our late plank-bedded, two-monthed (or even six-monthed) martyrs."

NEW NOVELS.

Phroso. By Anthony Hope. (Methuen & Co.)

For the moment Anthony Hope appears to have lost some of his cunning. Of course, this book is not dull—nothing he writes could be; but in the form of adventure which he has chosen he does not seem to have hit upon a subject suited to his talents. Anthony Hope succeeds chiefly in delineating the play of a highly civilized and hypertrophied passion, in the subtlety of delicate and courtly innuendo, and in the kindly cynic's observation of the comedy of manners. Here he has attempted the thoroughgoing novel of adventure, with its irretrievable villain, its peerless heroine, and its Bayard of a hero; the hairbreadth escapes, the plentiful effusion of gore, and the satisfactory ending. 'The Prisoner of Zenda' succeeded where this does not, because in that the tragedy constantly staggered on the edge of burlesque: it was, in fact, perfected by its unreality. But in 'Phroso' the undercurrent of satire is wanting, and the critical moments, which are numerous, are not quite real enough to stand on their own merits. In all of them is felt, not the inspiration of a Dumas or a Scott, but the ingenuity of a brilliant writer who conscientiously piles on the agony with a cleverness which extorts admiration, but no conviction. For example, the great scene where the hero and the villain are brought face to face before the multitude is a marvel of construction; but the alternating fortunes of the two disputants, while at first exciting, end by wearying from excess of smartness. Moreover, it seems to us a grave fault of construction that the book should be cut into two such distinct halves as it is at the end of that scene. Here seems a very natural ending for the book, and with the appearance of the Pasha almost a new story is begun. The hero himself in this book is not nearly so pleasing as the hero in 'The Prisoner of Zenda.' He relates the story himself, and in so doing is too ostentatious in his avoidance of appearing priggish; he is not actually a prig, but he is something very like it; in fact, he is an exaggeration of Anthony Hope's favourite type of hero. On the other hand, whenever a dialogue takes place the book is charming, especially in the half-fencing, half-ironic kinds of dialogue in which the author delights. Some of Lord Wheatley's conversations with the Pasha are entirely worthy of the author, but the gem of the whole book seems to us a conversation near the end between Lord Wheatley and Mrs. Hipgrave, a bit of comedy full of happy turns of expression quite worthy of the 'Dolly Dialogues.' In conclusion, it must be said that if almost anybody else but Anthony Hope had written this book, one would have been delighted with it.

The Quest of the Golden Girl. By R. Le Gallienne. (Lane.)

Life was to R. L. Stevenson a road on which he walked in boyish quest of adventure, and this attitude of his has been adopted by younger writers with irritating frequency. Here the idea of a walking tour in search of the Golden Girl (or ideal wife) suits the desultory and fanciful irresponsibility of Mr. Le Gallienne's style. The adventures of the hero, related in the first person, are very loosely strung together, with little confidences to the reader, and reflections on the lack of progress in the story, which smack of "padding." At other times the author is fluent to excess. His reflections on a single look are:—

"Similarly in that moment I seemed to have dived into this unknown girl's eyes, to have walked through the treasure palaces of her soul, to have stood before the flaming gates of her heart, to have gathered silver flowers in the fairy gardens of her dreams. I had followed her white-robed spirit across the moonlit meadows of her fancy, and by her side had climbed the dewy ladder of the morning star, and then suddenly I had been whirled up again to the daylight through the magic fountains of her eyes."

There is more yet, but this will probably suffice. And surely oaths, barmaids, and whiskey-and-soda were out of place in a fanciful and frankly impossible idyl such as this. Mr. Le Gallienne has enough wit and fancy to do without these wearisome adjuncts of some modern humour. The plain sensuality of many pages, the insistence on details modern taste has agreed to leave unmentioned, is a much more serious matter. Sentimental journeys nowadays should surely leave out some of Sterne's effects. There is here, not to mince matters, much of that "odd and most uncomfortable coarseness" which, we are told on good authority, distinguishes "the bright boy of fiction." Mr. Le Gallienne can write a good deal better than he has done in 'The Quest of the Golden Girl.'

Glamour. By Meta Orred. (Lane.)

In spite of interesting and even brilliant passages, 'Glamour' is not a successful story. It is often picturesque, but it is never satisfactory. There is too much about people who "have power over one another"; a theme is suggested and is even developed, but is suddenly found to have no importance in the story; the grammar is often faulty, and the "double-shotted" epithets are too numerous. In places the story suggests that some radical change has been

made in the plot, and that the alterations necessitated thereby have escaped attention. The scene is laid partly in an old English country house and partly in Italy, the time is nearly that of to-day, and yet the hero says :—

"'Perhaps we are ghosts, perhaps we live to be ghosts before we die; ghosts of our former selves, ghosts of what we might have been.' 'That is a hard saying,' said Lady Noell quietly, 'bitter to say and bitter to feel.'"

So far as we can judge it is not bitter, but simply silly. Fortunately the passage is one which does not characterize the whole volume.

Charity Chance. By Walter Raymond. (Bliss, Sands & Co.)

Babblecombe, the scene of Walter Raymond's story, will be easily identified by those who know the Somersetshire and Devonshire coast of the Bristol Channel. The scenery and the life of the quiet village and harbour are excellently described, and the story has just sufficient momentum to carry the reader to the end. The heroine is a young lady who would gladly exchange her rich and lazy *fiancé* for one with whom she might share a struggle for existence; and she possesses the courage of her opinions. The story, slight as it is, is well and carefully told. The author, like his heroine, might have taxed himself with something more substantial.

The Old Ecstasies. By Gaspard Trehern. (Bellairs & Co.)

That the question of sex is of paramount importance is a truth so obvious that it may fairly be called a truism. Mr. Trehern, however, thinks that there is still something left for him to say about it, and his views are expressed *ad nauseam* and with much similarity by his four principal characters. Two of these being early ejected from the scene, the interest of the book, such as it is, centres entirely upon the evolution of the "dancing girl" after her marriage with the inventor. The experiences of the latter (narrated by himself, as is the whole story) have obviously a solid foundation of truth, and bear testimony to the faithful study of one class of women, and to the results, acting upon a morbid imagination, of the society of one of that class. This is all that can be said, except that the author could hardly have chosen a more slovenly or unimpressive manner of delivering himself. The sentences are either ostentatiously short or unduly long, interlarded with slang and besprinkled with adjectives of which "brainy" is a fair specimen. It is to be hoped that before he attempts another psychological treatise—novel it can hardly be called—Mr. Trehern will learn to discriminate between the use and misuse of the English language.

The Village and the Doctor. By James Gordon. (Methuen & Co.)

The village doctor is breaking down in health; he has a large family to support, and a quantity of bad debts, for the rustic community, which agrees that "it 's al'ays best to call the doctor," seldom pays him except with a load or two of hay for his overworked horse. Finally, when he has been goaded to death by village censure, there is an outburst of affectionate gratitude for his memory. This, briefly, is the picture, probably true enough, supplied in the present volume, and it is one, like others from the pen of those who know, which does not impress the reader in favour of the English villager. There is, however, sufficient pathos and humour in the telling, and a sufficient comprehension of the rustic mind, to atone in some measure for the sadness. Moreover, all the scenes in the book are not concerned with the doctor, and the majority of them are certainly meant to entertain us; and in this laudable intention they would succeed better if they were less long-winded. As it is, 'Bishop Allsop,' which deals with the election of a wife to the Parish Council, is really amusing, whereas 'The Unknown Beast' and 'The Wooing of the Churchwarden' are very tedious. The 'Hermit of the Whispers' is a chapter as disagreeable as it is unlikely, but we are bound to say that it is the only one of the eight sketches of which this may with truth be said.

The Man of Straw. By Edwin Pugh. (Heinemann.)

"A murderer of women's souls and a woman's body, self-confessed," is the subject of Mr. Pugh's narrative. His wife, described as everything that is admirable, finally acts as his executioner in order that he may not be identified and tried for murder, and she may save her children from such a hideous memory. The whole course of this man's career is carefully traced for the reader's delectation. No detail of horror is suffered to stand unrecorded. The author is so anxious to preserve the fidelity of his story that some of the worst words in the language are to be found in this volume. The fashion of the day is said to permit fiction of this class, and is even thought to encourage its production. On the other hand, Mr. Pugh at times shows considerable literary skill, and here and there we meet with a graphic and well-described scene. But the gruesome narrative soon comes to the surface again and effaces every pleasant impression. A sense of humour is rarely to be met with. The hero is one John Coldershaw; we should be surprised if his name ever became famous in fiction. Some of Mr. Pugh's readers may perhaps be puzzled by such an expression as "the Asiatic half of the Mediterranean."

Jean d'Agrève. Par le Vicomte M. de Vogüé. (Paris, Colin & Cie.)

An Academician is expected to be able to describe in excellent French, and both love passages and the scenery of Hyères and its islands lie well within M. de Vogüé's powers; but he does not, perhaps, possess the gift of romance. However that may be, there is no action and little development of character in his new book.

BOOKS OF TRAVEL.

The Constantinople described in Mrs. Max Müller's *Letters from Constantinople* (Longman), though the description is only three years old, seems already to belong to another world. There is no sound or anticipation of the coming horrors. The author speaks with keen appreciation both of the architectural glories, structural and decorative, of the principal mosques, tombs, and fountains—whatever the demerits of the Turk, he belongs to a great building race—and of the beauty of the surrounding scenery, intensified for the party by enjoyable picnics; her account, too, of the picturesque old Byzantine walls is duly seasoned with historical allusions. All this is no doubt familiar ground to many of her readers, but even for these it will be pleasant to have such scenes recalled by a sympathetic and intelligent writer. More than one imposing spectacle is also well described. For most readers, however, the chief interest of these letters will lie in the glimpses (not often vouchsafed to the passing traveller) of the private life of the upper-class Turk, which, as far as they go, seem to prove some real refinement and culture. A paper by Prof. Max Müller (for a few of the "Letters" bear his initials) contains some account of the labours of Hamdi Bey, the well-known Turkish archæologist, and of the treasures he has collected. The skill and energy he has shown in exhuming the great Syrian sarcophagi, and establishing a museum for them at Constantinople, are decidedly remarkable, though, as the Professor hints, the European archæologist perceives something grotesque in the destination of these important finds, and thinks their natural resting-place would be the British Museum or the Louvre. But behind Hamdi Bey is the influence of the Sultan Abd el Hamid, always active, we are told, in support of culture and learning. Recollecting the events of the last two years and the Sultan's apparent complicity with them, we rub our eyes as we read his portraiture in these pages. Not that much weight need be attached to his hospitality and condescending politeness, or even to his bestowal of the "Order of Mercy" on Mrs. Max Müller, by all which she, naturally enough, is greatly impressed; but his love of children, his interest in literature, his active encouragement of education—a whole system of elementary schools, for girls as well as boys, was initiated, we are told, by him, and is supported from his private resources; these are hardly the characteristics of a gloomy and murderous fanatic. And "nemo repente fuit turpissimus." The Professor in one letter speaks of Turkish religious fanaticism as a thing of the past, and anyhow under control of the law, as in other countries. And he says in a note, "I do not alter this, for it was true at the time." Both writers, indeed, insist that the hatred felt towards the Armenians is purely racial and political, and they attribute much evil to the action of the Powers in limiting their efforts to the relief of the Christian populations, instead of working for a general reform of the Government. But these great questions are beyond our present scope.

If ephemeral books of travel must be written, the writers may take some useful hints from Mr. R. H. Russell in *The Edge of the Orient* (Kegan Paul). He possesses a sense of the humorous as well as of the picturesque aspects of things, and a feeling of proportion, so that he is never dull. He cannot really, as the result of a coasting voyage in an Austrian Lloyd's steamer down the east side of the Adriatic, impart much information; but he leaves you with the pleasant impression of some really beautiful scenery, quaint old towns, and picturesque costumes; a climate superior to that of the Riviera, and a region of historic interest—although one would like to know more about the "guns captured in the seventh century from the Turks by the Venetians"; also about "Juno Augusta, consort of Emperor Augustus." Half the volume is, wisely, devoted to the voyage from Trieste to Montenegro, which to the tourist is comparatively unfamiliar ground. The rest of his tour embraces Constantinople, Smyrna, Damascus, and Egypt, but on this well-beaten track—though he seems to have travelled leisurely enough—he confines himself to a few salient reminiscences and chatty impressions. The volume is liberally illustrated—indeed, quite

one-third of it consists of illustrations, most of them the produce of the author's kodak, which are well chosen, and often decidedly successful. As author and printer are American it is useless to complain that the spelling is not English.

Over the Andes, from the Argentine to Chili and Peru, by May Crommelin (Bentley & Son), is a specimen of a type of book which is now familiar: a mixture of description and gossip such as pleases the taste of the present day. Miss Crommelin was a guest at the British embassy in Buenos Ayres; she was taken to see all the sights, and was informed, among other things, that butter was made by the easy process of putting milk into a can and riding into town with it—the jolting doing the churning. Then, under the most favourable auspices, she took the train for six hundred miles across the Pampas to Mendoza; thence, always under distinguished protection, she continued as far as the Trans-Andine railway was laid in 1894; crossed the Uspallata Pass on a mule, sleeping one night at Las Vacas; reached Juncal, where her "room was one of three in a new wooden building apart, kept sacredly for superior travellers; our English Minister and his wife, crossing lately from Chili, had occupied these"; and then bowled merrily down by train, passing Santa Rosa de los Andes, to Valparaiso. Very pleasantly written are her experiences of the foregoing and of all that she saw in Chili, and somewhat amusing, as well as illogical, are a few of the things that she must have been told; for instance, that "while the corruption of morals among the men, not excepting the priests, is proverbial, and said to be even worse than in the Argentine, never did I hear a word of reproach breathed against the conduct of the gentle Chilenas." The fact that some of the Chilian ladies are admirers of Miss Crommelin's numerous novels may possibly account for this statement. After a visit to Santiago she took steamer for the north, furnished with letters of introduction from "our Minister in Chili to the chief British representatives in Peru," and landed at Callao, the port of Lima, in the grey drizzle of an August morning. One of the biennial revolutions was going on, and Miss Crommelin was thereby prevented from making an excursion to the summit of the Cordillera by the Oroya railway; but she reproduces a great deal of gossip about the Chilian invasion and the fratricidal strife, while she seems to have thoroughly enjoyed "the City of the Kings," especially its cemetery. She gloats over the "shapeless horrors" surrounding the "*thing*" which was exhibited in the cathedral as the embalmed body of Pizarro, remarking, "*That* is all that remains of the cruel conqueror's heart and brain"; but we may comfort her with the assurance that there have been many corpses of Pizarro, and a cynical relic-hunter (still living) only left off collecting when he had amassed five great toes of the Conquistador. The descriptions of Lima society, as the author saw it, are clever, and readers who are not well informed will have their minds improved by the rubbing-in of the fact that the greater part of the coast of Peru, although in the tropics, is shrouded for several months of the year in a damp mist, which takes the place of rain, and exercises a decidedly unpleasant effect upon the temperature. The book contains upwards of twenty illustrations, most of them good and to the purpose; but we must object to the insertion of a plate of Cuzco, where Miss Crommelin never was, and to the libel conveyed on a very ugly woman by calling her a "cannibal from the Pérené region." When nothing is known of savage and hostile Indians, it is easy to call them cannibals; but if any addicted to such diet exist in the *montaña* of Peru, which is open to doubt, a delicacy like human flesh is reserved for warriors, even the flesh of monkeys being denied to women among some of the friendly tribes. The Spanish is fairly correct, though with a tendency to run into Italian; and the slang term for a Frenchman is not "gabocho," but *gavacho*, an ugly word likely to be followed by a blow. On the whole Miss Crommelin has produced an agreeable book of travel; but as regards her advice to her lady friends to "go and do likewise," we would suggest that the journey might prove less uniformly pleasant to those who were unprovided with similar credentials.

M. Taine's posthumous volume, *Carnets de Voyage: Notes sur la Province, 1863–1865* (Hachette), dates from an interesting and happy period in his life. After his years of solitary work when he reached manhood, followed by his conflicts with the authorities of the Second Empire, who, wishing to keep well with the Church, worried him out of the professorial career, Taine arrived at a remarkable position during the decade before the war, and though still young he became the chief of a school, his principles of criticism and philosophical doctrines exercising a strong influence both on his contemporaries and the generation which was growing up. It was at this epoch, after his travels in England and the appearance of his 'Histoire de la Littérature Anglaise,' that he was appointed itinerant examiner of candidates for the military college of St. Cyr—a post which was particularly agreeable to him as the modest salary was for one of his simple habits a comfortable competence, earned by only three months of assiduous official work, which, though it took him from his literary labours, afforded him the opportunity of making intimate acquaintance with the provinces. For ten years he had always had in his mind the idea of his great treatise on the 'Origins of Contemporary France,' which was not quite completed when he died in 1893, and these forced provincial journeys allowed him to make a minute investigation into the composition of French society, department by department. Thus in this volume we find him interrogating his old college friends whom he found established as country schoolmasters or as functionaries, and eliciting information from *bourgeois*, peasants, and artisans. The existence of the rough notes was always known by his friends, as in his correspondence he often expressed the intention of founding upon them a book on the model of his 'Notes sur l'Angleterre'; but the idea was never carried out, so his family came to the good resolution of publishing them just as he left them in his unrevised memorandum books, often written in pencil. The result is a little volume of high interest, and Taine was such a keen observer, such a master of accurate expression, and possessed such a rapid faculty for classification that the book gives the impression of being a finished literary work rather than a collection of uncorrected notes. He takes his readers all over France, from Brittany, with its Catholic peasantry, to the Nord, with its calm Flemish population. We have glimpses of the modest prosperity of provincial *bourgeoisie*, of the faded and penurious pretension of the *noblesse* of Poitou; the blithe alertness of the Bordelais is contrasted with the more exuberant southern types of Toulouse and Marseilles; and at Strasbourg one can incidentally see how struck Taine was with the German temperament in Alsace, and how little effort was made by the French authorities to gallicize the population. To the student and the traveller the book is equally attractive, and the family of M. Taine is much to be thanked for giving to the world the impressions of the great philosopher on the people which he knew better than any of his countrymen, recorded before his view was saddened by the war, the Commune, and the harsh conditions of the peace of 1871.

SYRIAC PHILOLOGY.

We notice with great pleasure the appearance of the first fasciculus of the *Compendious Syriac Dictionary* (Oxford, Clarendon Press), by Miss J. Payne Smith (Mrs. Margoliouth), founded upon the 'Thesaurus Syriacus' of her father, reaching from *a* (*alef*) to the eighth letter (*cheth*). The compiler is known to have been the right hand of the late Dean of Canterbury in his 'Thesaurus,' which, happily left by him nearly complete, is being carried through the press by Prof. and Mrs. Margoliouth. We can only confirm the opinion expressed in the *Athenæum* upon the specimen which came to our hands. The author is concise, clear, and has well chosen the sentences in which the words are explained, which are derived mostly from Biblical passages. The explanations being in English, this work will certainly be more handy to English students than Dr. Brockelmann's, which was brought out somewhat hurriedly, and is, therefore, not always clear. More will be said of it when it is finished (we believe in four fasciculi), and the preface will explain its methods.

The Rev. R. H. Charles, after having issued the translation of the Book of Enoch from the Ethiopic, and his edition of the Ethiopic text of the Book of Jubilees, accompanied by a provisional English version, now continues his series with the English translation of *The Apocalypse of Baruch* (Black), from the Syriac. The Greek translation and the Hebrew original of it are at present lost, except some short sentences quoted in rabbinical literature "and in a late Apocalypse of Baruch recently discovered in Greek and in Slavonic." "Happily," says Mr. Charles in his introduction, "the Syriac has been preserved almost in its entirety in a sixth century MS., the discovery of which we owe to the distinguished Italian scholar Ceriani," who published a Latin translation of it in 1866, and the Syriac text in 1871 and 1883. Mr. Charles has made his translation directly from the Syriac, emending the text by the underlying Hebrew, which the translator often did not rightly understand, as can be seen by referring to the notes to the translation. But before saying a word concerning the Hebrew which Mr. Charles supposes to underlie the text, we shall give some account of the preface, or rather the introduction. This contains the following sections: (1) A Short account of the book; (2) other books of Baruch; (3) the Syriac MSS.; (4) previous literature on the Apocalypse of Baruch; (5) the Syriac—a translation of the Greek; (6) the Greek—a translation from a Hebrew original. This chapter is most important, for it shows that the original of Baruch was Hebrew and not Greek, as some still hold. Mr. Charles's arguments are the following: (*a*) The quotations from the Old Testament agree in all cases but one with the Masoretic text and not with the LXX. (*b*) Hebrew idioms survive in the Syriac text. (*c*) Unintelligible expressions in the Syriac can be explained and the text restored by retranslation into Hebrew. (*d*) Many paronomasiæ discover themselves on retranslation into Hebrew. (*e*) One or two passages of this book have been preserved in rabbinic writings. Mr. Charles's chief argument for his theory is the many paronomasiæ which must have occurred, as, for instance, in xlviii. 35, "strength humiliated into contempt" (עז יורד אל בוז), and "beauty will become a scorn" (יופי יהיה לדפי). It is interesting to note that the play on the name of Hezekiah in Ecclus. xlviii. 22, conjectured by Mr. Charles in support of his retranslation of Baruch lxiii. 7, is confirmed by the newly discovered Hebrew original of Ecclesiasticus, which reads, נבי עשה יחזקיהו את הטוב ויחזק ברדכי דוד. Other paronomasiæ proposed are less plausible. It is, however, questionable whether the writer of the Apocalypse of Baruch would, at a period so late as 50 A.D. (the date accepted by Mr. Charles), have used classical Hebrew, while the Sentences of the Fathers (Pirqê Aboth) of that time and even earlier are already tinged with rabbinic. The rest of the introduction will be interesting even for those

who deny the main conclusion of a Hebrew original, which, in our opinion, can hardly be questioned. The indices also are carefully compiled and will prove useful. Scholars should be glad to have the critical Syriac text of the Epistle of Baruch (chap. lxxviii. to the end), based on the authority of ten manuscripts, many of them collated now for the first time. Previous editions were derived from a single MS. In conclusion, it may safely be asserted that in this book Mr. Charles fully maintains his high standard of scholarship, and every one will be glad to know that he continues to work in the field of apocryphal literature, in which he has already made himself one of the leading authorities.

It is but a short time since the Keeper of the Egyptian and Assyrian Antiquities in the British Museum gave to Semitists the Ethiopic version of the history of Alexander the Great, with an English translation and copious notes. Dr. Wallis Budge now goes back to his old love, viz., Syriac literature, and has hit upon a treatise as useful as it is amusing, viz., the collection of stories entitled *The Laughable Stories* (Luzac & Co.), compiled by the famous Mâr Gregory John Bar-Hebræus about 1313, to which he has added an English translation and notes. In the preface there is a description of the MSS. of which the editor made use, and the life of the compiler of the stories follows in the introduction. The laughable stories are ethical sentences which are attributed to philosophers of the various nations of antiquity, Greek, Persian, Indian, Hebrew, Christian, Mohammedan, &c., in Syriac with an English translation and copious notes, containing quotations from other sources. Dr. Budge's book will be welcome as a handy reading-book for advanced students of Syriac, but in the mean time the stories will be an addition to the literature of gnomes and proverbs, of which so many are found in India, and in Persian, Hebrew, and Arabic, although not yet published. Dr. Budge traces this literature back to about 3800 B.C. He says in the preface :—

"Lists of proverbs and moral and religious aphorisms have been the normal product of the writers of the East from the time when Kaqemna, who flourished in the reign of Huni, King of Egypt, about B.C. 3800, wrote his 'Book of Instructions'; but the work of Bar-Hebræus differs considerably from them all, inasmuch as the soundest and best teaching, both as regards the present and the future life, is successfully inculcated by means of a series of concise sayings and stories culled from some of the best literatures of the world."

We are happy to say that Dr. Budge's new book is well edited and translated as far as we can judge.

MILITARY AND NAVAL LITERATURE.

We have received the second volume of the *Life of Napoleon Bonaparte*, by Prof. W. M. Sloane, of Princeton University, published in New York by the Century Company and in London by Messrs. Macmillan & Co., and we find it up to the high level which the first volume had inclined us to expect. At the same time it is to be regretted that the volume covers a very long period, and shows that the history is not to be on so extended a scale as the first volume had led the reader to anticipate. The present instalment carries him from the Directory in 1797 to Auerstädt in 1806, and covers, of course, the Egyptian expedition, the whole Consulate, the Peace of Amiens, the declaration of the Empire, Trafalgar, Austerlitz, and Jéna. It is magnificently illustrated, as was the first volume, although the inclusion of some inferior depictions of persons and scenes, and the exclusion of some which would have been superior, are again noticeable. Some of the cuts from great or celebrated pictures are unfortunately bad, as, for example, the reproduction of the Gérard 'Josephine,' which is a caricature of the picture—a picture which is already well known in this country from much better reproductions. Of criticisms of detail, we have to suggest that it is difficult to understand what Prof. Sloane means by saying that the fleet which convoyed the Egyptian expedition was "nearly the equal of any which France had ever launched." It was not a fleet to compare with the French fleet which had disputed the command of the seas with England in the eighteenth century, nor, relatively, to compare with the French fleet of the time of Charles II. The domestic life of Bonaparte is not much touched upon in the present volume, which is, if a fault, perhaps a fault on the right side in a day the Napoleonic literature of which has been over full on the personal side and too little concerned with historical matter of more real moment. On the question of the invasion of England the author pronounces a confident opinion that Napoleon was perfectly aware that the command of the sea was outside his reach. We confess to the belief that there is no proof that this is so, and that, while Napoleon often made the statement, his actions do not seem to have pointed conclusively in either the one or the other direction. We are inclined to doubt whether he even thoroughly realized what the command of the sea meant.

We so often have to deal with incompetent translation and misleading notes when French memoirs are in question that it is a pleasure to welcome the *Memoirs of Baron Lejeune*, aide-de-camp to Berthier, translated into English and edited by Mrs. Arthur Bell, and published in two volumes by Messrs. Longman. There is an excellent introduction by General Maurice, and the military notes are done with so much care that we are inclined to think that, although they are signed "Trans.," General Maurice must have had a hand in them. We do not consider Lejeune interesting, but his memoirs are more valuable memoirs, and far more trustworthy, than many of those with which the public has lately been regaled.

M. Léon Chailley, of Paris, publishes, under the general title of *Les Guerres de la Révolution*, an eleventh part, *Hondschoote*. The operations of the French Army of the North, which are described in it, are not of much historical interest, and they are hardly told in a style which will make them valuable to soldiers.

M. Calmann Lévy publishes *Guerre et Marine*, a reprint of some articles which have lately appeared in the *Revue de Paris* and other French magazines on the naval power of England, the proposed French colonial army, the battle of the Yalu, the strategy connected with the Kiel Canal, and the expedition to Madagascar. The article on the naval power of England is chiefly made out of British authorities, and does not contain any original French view of our situation. It is said of our reserve, "They never can be sure of getting them"; and of our lieutenants, "They are 800 short at least"; while of our mobilization it is asserted that it is "buoying" ourselves "up with false hopes" to suppose that the ships which we are told will be ready in either twenty-four or forty-eight hours will be ready in anything like the time, and our annual manœuvres are pressed into the service to prove the case.

Au Drapeau! (Hachette), by M. Maurice Loir, is a selection from the memoirs of numerous generals and the writings of various authors detailing incidents in the history of the colours of the French army and the capture of the flags of their opponents from 1793 to 1896. The tendency, as in similar English volumes, is to encourage chauvinism. The illustrations are first rate; some of them, indeed, are really admirable. — A work of more intrinsic value which Messrs. Hachette have sent us is an excellent life of *Vauban* by M. Georges Michel. A better biography of a great soldier for popular reading we have not seen, and the cuts are excellent. This handsome volume, bound in cloth, costs only four francs.

OUR LIBRARY TABLE.

Messrs. Isbister & Co. publish *The Book of Parliament*, by Mr. Michael Macdonagh, a most vivid and generally accurate account of the House of Commons and the House of Lords and their manners and customs. The book is thoroughly readable, and ought to have a success with the general public. We somewhat wonder to find the Queen's Speeches of recent years, ascribed to Mr. Gladstone and Lord Salisbury, called "graphic, terse, and forcible." The Queen's Speeches of Lord Beaconsfield are said to be "ornate in style"; but the first of two examples given is not, we believe, to be found in such a document, and is taken from a speech of Mr. Disraeli delivered in the House of Commons, and not put into the mouth of Her Majesty the Queen.

Those who are interested in the Jameson raid have long since read the writings on the subject of Mr. E. Garrett, the editor of the *Cape Times*, which have appeared in South Africa. Messrs. Archibald Constable & Co. now publish *The Story of an African Crisis*, by Mr. E. Garrett and Mr. E. J. Edwards, his assistant editor and special correspondent. The book as reprinted here is, in fact, the Christmas number of the *Cape Times*, with the addition of some new matter. The introduction, by Mr. Garrett, has reference to the inquiry by a Committee of the House of Commons now pending. It attacks the officers who were put in prison, and especially Sir John Willoughby, and declares that "the 'cowards' held their tongues and took their beating: it was the 'heroes' who peached!" It is stated that Sir John Willoughby and his friends tried to shelter themselves behind Mr. Chamberlain. When the War Office were intending to take away the commissions of Sir John Willoughby and his friends they were confronted by "this plea":—

"What Lord Lansdowne did was simple and obvious.....To Mr. Chamberlain the whole story traced back: to Mr. Chamberlain he referred it. .....Lord Lansdowne communicated with him, told him the story, and asked plainly whether there was anything in it. Mr. Chamberlain replied by telegram, with equal plainness, that there was absolutely nothing in it whatever.....One zealous lawyer carried on a correspondence with Mr. Chamberlain which almost took on a tone of threatening. Mr. Chamberlain is a bad man to bully, and he broke the correspondence off after what he indignantly described as a 'blackmailing letter.'"

M. Calmann Lévy publishes *La Véritable Histoire de 'Elle et Lui,'* by the Vicomte de Spoelberch de Lovenjoul. We believe that the public is a little tired of (certainly the British public is long since disgusted at) the perpetual revival of the never-ending controversy over the unedifying connexion between Alfred de Musset and George Sand. Those who can still feel any interest in the question have already read what has appeared in *Cosmopolis*, in the *Revue de Paris*, and in the *Figaro*, and this volume gives us virtually nothing else. The particular circumstances under which George Sand deceived Musset with the young Italian doctor, who has lived to write in our time his own account of the matter, may now, we hope, be allowed to rest in oblivion.

The Official Year-Book of the Church of England (S.P.C.K.) of course contains a great mass of facts and figures, but Mr. Burnside still persists in encumbering his pages with matters *sermoni propriora*—properer for a sermon. He should avoid hortatory phrases, and try to give his information in a succinct form and in natural language. There are a few mistakes under the head of "University Settlements." No mention is made of the recent change of Trinity Court, and by some oversight it is implied on p. 51 that the new church of St. Frideswide cost 700*l*. In the summaries on p. xxiii we see it stated that between 1875 and 1885 643,291*l*. were expended upon the fabrics of cathedrals. It would be within the mark to say

that 500,000*l.* of this large sum was misspent, wasted by ill-informed deans and canons in destroying the buildings they ought to preserve, and benefiting only Mr. Five-per-Cent. The half million thus squandered might have been usefully employed in raising the narrow incomes of the parochial clergy. This is a good annual, but a practical editor would have reduced it by some fifty pages with much advantage.—The *Annual Charities Register and Digest* (Longmans) was formerly issued once in four years, but has become a yearly publication. Mr. Loch's introduction, filling 180 pages, is somewhat too lengthy, and overweights the book. The rest of the volume is fairly concise.

THE first number of *The Encyclopædia of Sport* (Lawrence & Bullen) is extremely promising. The illustrations are excellent, and the articles on "Athletics" are written by distinguished authorities on the various branches included. "Angling" and "Archery" are also treated with fulness.

THE new volumes of the imposing edition of Mr. Meredith's novels which Messrs. Constable are issuing contain *Vittoria*, which first made its appearance in the *Fortnightly Review* under the auspices of G. H. Lewes. As we said when it appeared in three volumes in 1867, it "evinces knowledge on the part of the author of Italian life as well as of Italian revolutionary politics." Indeed, in truth of atmosphere no story of modern Italy, except 'La Chartreuse de Parme,' can compare with it, and it has the advantage of dealing with a nobler period.

WE have on our table *Moab, Ammon, and Gilead*, by Algernon Heber-Percy (Simpkin),—*English Essays*, with an Introduction by J. H. Lobban (Blackie),—*Poems*, by Matthew Arnold, edited by G. C. Macaulay (Macmillan),—*Supplement to Hamlet, Questions and Notes*, by S. Wood (J. Heywood),—*Shakespeare's Heroes on the Stage*, by C. E. L. Wingate (Gay & Bird),—*Reminiscences of Walt Whitman*, by W. S. Kennedy (Gardner),—*New Thoughts on Current Subjects*, by the Rev. J. A. Dewe (Stock),—*Life Assurance Explained*, by W. Schooling (Cassell),—*Photography Annual*, by H. Sturmey (Iliffe & Son),—*Journal and Proceedings of the Royal Society of New South Wales*, Vol. XXIX. (Robertson),—*History of Oratory and Orators*, by H. Hardwicke (Putnam),—*A Stormy Past*, by May St. Claire (Digby & Long),—*Very Funny Stories told in Rhyme* (S.S.U.),—*Half-Holidays at the Zoo*, by C. Morley and H. Friederichs (Routledge),—and *Stormy Days*, by L. Burdett (C.E.T.S.).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Bread from the Holy Place, Words of Testimony and Counsel, compiled by M. A. Coleby, cr. 8vo. 5/ cl.
Cambridge Greek Testament: Philippians, with Introduction and Notes by H. C. G. Moule, 12mo. 2/6 cl.
Pigott's (Rev. R. H.) The Martyr Crown, or the Seed of the Church, illustrated, cr. 8vo. 2/ cl.
Stott's (G.) Twenty-six Years of Missionary Work in China, cr. 8vo. 6/ cl.
Thomas's (Rev. J.) The Ideal City, the Crowning Vision of Patmos, cr. 8vo. 3/6 cl.
Watson's (J.) Christianity and Idealism, cr. 8vo. 5/ net, cl.

Fine Art.

Brown's (C.) The Horse in Art and Nature, Part 4, 4to. 2/6
Heaton's (A.) Beauty and Art, cr. 8vo. 6/ cl.
White's (G.) English Illustration, "The Sixties," 1855-1870, illustrated, imp. 8vo. 42/ net, cl.

Poetry and the Drama.

Dawson's (E.) The Pierrot of the Minute, a Dramatic Phantasy in One Act, 4to. 7/6 net, cl.
Symons's (A.) Amoris Victima, cr. 8vo. 6/ net, cl.

History and Biography.

Bright's (Rev. J. F.) Maria Theresa; Joseph II., cr. 8vo. 2/6 each, cl. (Foreign Statesmen.)
Carlyle's Works, Centenary Edition: Cromwell's Letters and Speeches, Vol. 1, 8vo. 3/6 cl.
Chesney's (Major A. G.) Historical Records of the Maltese Corps of the British Army, 8vo. 25/ net, cl.
Innes's (Lieut.-General M.) The Sepoy Revolt, a Critical Narrative, cr. 8vo. 5/ cl.

Geography and Travel.

Smith's (A. D.) Through Unknown African Countries, illustrated, royal 8vo. 21/ net, cl.

Philology.

Boissier's (G.) Cicero and his Friends, translated by A. D. Jones, cr. 8vo. 5/ cl.
Chaucer's Canterbury Tales: The Prologue and The Man of Law's Tale, edited by A. J. Wyatt, cr. 8vo. 2/6 cl.
MacCauley's (C.) An Introductory Course in Japanese, 10/6
Semitic Studies in Memory of Rev. Dr. A. Kohut, edited by G. A. Kohut, Portraits and Memoir, royal 8vo. 24/ cl.

Science.

Crapper's (E. H.) Practical Electrical Measurements, 2/6 cl.
Wilson's (W.) Investigations into Applied Nature, 2/ net, cl.

General Literature.

Adye's (F.) The Queen of the Moor, cr. 8vo. 6/ cl.
Anstey's (F.) Puppets at Large, Scenes and Subjects from Mr. Punch's Show, illustrated, cr. 8vo. 5/ cl.
Besant's (W.) Beyond the Dreams of Avarice, 12mo. 2/ bds.
Bruce's (C.) All in All, cr. 8vo. 6/ cl.
Burdett's Official Intelligence, 1897, 4to. 50/ half bound.
Cobban's (J. M.) Wilt Thou have this Woman? cr. 8vo. 6/ cl.
Cooper's (E. H.) Mr. Blake of Newmarket, cr. 8vo. 3/6 cl.
Crockett's (S. R.) Lad's Love, illustrated, cr. 8vo. 6/ cl.
Cuthell's (E. E.) Sweet Irish Eyes, a Novel, cr. 8vo. 3/6 cl.
Directory of Directors, 1897, cr. 8vo. 15/ cl.
Foreign Office List, 1897, 8vo. 6/ cl.
Gerard's (D.) A Spotless Reputation, cr. 8vo. 6/ cl.
Hardy's (T.) The Well-Beloved, a Sketch of a Treatment, cr. 8vo. 6/ cl. (Wessex Novels.)
Hichens's (R.) Flames, a London Phantasy, cr. 8vo. 6/ cl.
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Raffalovich's (A.) Self-Seekers, a Novel of Manners, 4/ net.
Sale Prices of 1896: Sales by Auction of Objects of Artistic and Antiquarian Interest, Vol. 1, 8vo. 27/ net, cl.
Wood's (Mrs. H.) The Story of Charles Strange, cr. 8vo. 2/ cl.

FOREIGN.

Theology.

Dünner: Glossen zum babylonischen u. jerusalemischen Talmud, Part 2, 4m.
Koenigsberger (B.): Hiobstudien, 2m.
Renesse (E. v.): Die Lehre der zwölf Apostel, 5m.

Fine Art and Archæology.

Kaufmann (C. M.): Die Jenseitshoffnungen der Griechen u. Römer nach den Sepulcralinschriften, 2m.
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Philosophy.

Joseph (M.): Die psychologische Grundanschauung Schopenhauer's, 3m. 60.

History and Biography.

Ingold (A. P.): Bossuet et le Jansénisme, 5fr.
Laborie (L. de L. de): Mémorial de J. de Norvins, Vol. 3, 7fr. 50.
Marquart (J.): Fundamente israelitischer u. jüdischer Geschichte, 3m.
Pierling (Le P.): La Russie et le Saint-Siège, Études Diplomatiques, II., 7fr. 50.
Strack (M. L.): Die Dynastie der Ptolemäer, 7m.

Geography and Travel.

Curtius (E.) u. Kaupert (J. A.): Karten v. Attika, Part 9, 6m. 40.

Philology.

Pischel (R.) u. Geldner (K. F.): Vedische Studien, Vol. 2, Part 2, 4m. 50.

Science.

Neumann (B.): Theorie u. Praxis der analytischen Elektrolyse der Metalle, 7m.

General Literature.

Annuaire de la Marine pour 1897, 7fr.
Beaume (G.): La Rue Saint Jean et le Moulin, 3fr. 50.
Blaize (J.): Saison Divine, 3fr. 50.
Fort (P.): Ballades Françaises en Prose, 3fr. 50.
Lebey (A.): Les Premières Luttes, 3fr. 50.
Pacheu (J.): De Dante à Verlaine, 3fr. 50.
Paris (G.): L'Anneau de la Morte, 2fr.
Rachilde: Les Hors Nature, 3fr. 50.
Simon (J.): Derniers Mémoires des Autres, 3fr. 50.

PARABLES CONCERNING ILYAS THE PROPHET.

No. 2.*

THE SLAVE GIRL'S PROGRESS TO PARADISE.

Although the Koran refers three times to the wives of the just accompanying them into Paradise (Sura xiii. 36-42), and although there is a tradition of a Paradise apart from the men reserved for the few good women whom Mohammed did not see in his vision of perdition, the popular notion in some Mohammedan countries is that women have no souls to be either blessed or damned.

[Beneath the cypress overhanging her lover's tomb the slave girl lies stretched on the stone. In the shadow thrown by the tree are seen the "wide black eyes" and the sombre wings of Azraeel, the Angel of Death.]

THE SLAVE GIRL.

Angel of Death! Hearken in yonder wood
How turtle and nightingale are murmuring "Pity";
"Pity," yon slave-girls moan who brought me food
And milk and shawls, to soothe my solitude:
See how they weep, returning to the city.

[Ilyàs the Prophet, who is passing the tomb, stops to listen.]

ILYÀS.

What sorrow, child, hath made thee fain to die?

THE SLAVE GIRL.

I would not die: this frame of mine remembers
Each touch of his which gave it sanctity,
Flickering within the body's memory,
As come and go the sparks in slumbering embers.

Save me from Azraeel—him whose sword divides
Love's dearest bonds—whose malice struck to sever
My life from one who loves me, though he bides
Where never slave girl stood, with houri brides.
I would not die, but live and weep for ever.

ILYÀS TO AZRAEEL.

Yea, Love is strong! This child would spend her days
Here on this tomb with cypress boughs for cover,
While travellers whisper as they stop and gaze
Across the graveyard, "See how love can craze!
She lives upon the tomb where sleeps her lover."

THE SLAVE GIRL.

Death knows I have no soul, and never more
Those lips shall touch the widowed lips that quiver
With memories of the light which once they wore.
Death knows I have no soul with wings to soar
To one who stands beside the Holy river.

[A spirit resembling the slave girl herself in form and feature, but winged like a Peri, descends from the sunset clouds, leaving an iridescent track behind it.]

ILYÀS TO AZRAEEL.

Lo, Allah sends a vision down the air
That leaves a rainbow track o'er thy dominions

THE SLAVE GIRL.

What shape is that which treads the Peris' stair?
It stands beside me now with shining hair,
I breathe the musk of Aidenn from its pinions.

ILYÀS.

No soulless Peri this whose eyes illume
With mirror'd radiance of celestial glory
The cypress branches round thy lover's tomb,
And flush the wings of Death with such a bloom
That Evening's rosy brow seems wan and hoary.

THE SLAVE GIRL TO THE VISION.

Spirit whose tears are falling on the stone,
Doth sorrow stamp an angel's forehead human?
Thou speakest not, but as a sight half known,
Within a dream, thy face seems like mine own,
And eyes that weep must needs be kin to woman.

AZRAEEL.

Thy lover waiteth by the Holy Lote.

THE SLAVE GIRL.

With houris?

AZRAEEL.

Nay, he loveth still a maiden.

THE SLAVE GIRL.

That maiden hath no soul to ford the moat.

ILYÀS.

Thou 'rt loved of Allah!

THE SLAVE GIRL.

Yet his servant smote
Him whom the houris dare not clasp in Aidenn.

[The spirit stoops and kisses the slave girl's forehead.]

ILYÀS.

I think the spirit's kiss upon thy brow
Seals Allah's promise of a blissful morrow.

THE SLAVE GIRL TO THE VISION.

Morrow for me! Speak, spirit, who art thou?

ILYÀS.

'Tis thine own soul—the spirit with thee now
Is thine own soul new-lit by love and sorrow.

THEODORE WATTS-DUNTON.

* For Parable No. 1 see *Athenæum*, No. 2785, p. 364, March 12th, 1881.

CROMWELL'S SPEECHES.

I SHOULD like to suggest that if Sir Reginald Palgrave's idea of a new edition of Cromwell's speeches is carried out, the editor should not content himself with searching amongst English manuscripts. There are many speeches and conversations in the reports of the Dutch ambassadors printed in the seventh volume of

De Witt's 'Briever,' and a most important suppressed passage in the opening speech to the first Protectorate Parliament is only known from a mention of it in one of Bordeaux's despatches. SAMUEL R. GARDINER.

LORD BROUGHAM ON LITERARY AGENTS.

Garrick Club, February, 1897.

THE intermediaries which stand between the author and the reader are subjects of frequent discussion. The first Lord Brougham may be quoted as an instance of an early view of these questions, and I know of no other place in his writings where he expresses the same opinions as those quoted below. Speaking of Göttingen and its literary life a few years before the outbreak of the French Revolution, Lord Brougham says:—

"One of the first things that struck me in their literary condition with which my avocations naturally brought me most acquainted [*sic*] was the mechanical state into which authorship was come, and the recklessness with which authors would undertake works.....A middleman between the publisher and author, like a regrater between the hop-grower and the hop-merchant or the brewer, a *verlager* they call him, would come round to make bargains, buying up the MS. which was ready written, or else setting authors to write. Those who wanted a vent for their written works or sought employment and could not wait till applied to, being unemployed, would go to some *verlager* and make their bargains. When an offer was made to an author by the *verlager*, he only seemed to regard the terms allowed and the money to be paid for his work, never to consider whether he could well do it or not; while the *verlager*, on his part, though he would try to find persons capable of doing the work he wanted, yet continually made mistakes; and when there was a demand for a particular book, would not be very nice as to the qualifications of the writer he engaged with, knowing that if he got it less well done he paid the less for it. I have repeatedly seen men undertake in this way to write, let me rather say to make books, on subjects they knew hardly anything of."

'Albert Lunel' was finished by the late Lord Brougham about the year 1844. I quote from an edition printed in London in 1872, in three volumes. The only other edition (3 vols. 12mo., 1844, London) was suppressed before publication, and a few copies only were given to friends. It is not a clever novel, though in places it is interesting; it is romantic, clumsily constructed, and often carelessly written. Characters well known to the author are described in it, and one of the ladies of the story is so graphically depicted that she would not wish to be identified. Lord Brougham probably gives an account of himself and his opinions as "The Baron." His views on publishing quoted above are probably those which he held about the date of the composition in question. The old edition of the book is, of course, very rare, and the reprint is not often met with; consequently it may not be out of place to quote from it.

A. B. BENCE-JONES.

'ENGLISH SCHOOLS AT THE REFORMATION.'

MR. LEACH writes regarding our review of his book:—

"So long as he confines himself to such generalities as 'The depth of Mr. Leach's historic insight may be measured by a passage' in which I have described the ascetic outburst of the tenth and eleventh centuries as of the same kind as that of the Indian fakir, the reviewer is on safe ground. He knows, as well as I know, that the remark has nothing to do with historic insight (whatever that may mean), but with the ethico-religious point of view which is taken of asceticism in general. But when he condescends to particulars he cuts a sorry figure.

"1. As to my speaking of the boys at Ipswich School proceeding to 'Donatus, Valla, and other ancient Latin writers,' the attempt to impute error misses fire. The words are only a shortened translation of the statutes of Ipswich School, 'ad figuras a Donato præscriptas, ad Vallæ elegantias, et ad linguæ Latinæ quoslibet veteres auctores.' If your reviewer is displeased because Wolsey chose to mix the ancient Donatus and others with the mediæval Valla, he must have that out with Cardinal Wolsey, not with me.

"2. Next comes a serious matter. Your reviewer says: 'It is, perhaps, not his [*i.e.*, my] own invention that secular canons were "ordinary clergymen who, like the canons of our cathedrals now, married and gave in marriage." We do not know by what law these persons were exempted from the canons which attempted to enforce sacerdotal celibacy.'

"Why does the unhappy man rush upon his fate like that? 'Invention' is not a nice word to use unless it can be completely justified. In this case there is not a tittle of justification. The reviewer is quite right in thinking that the historic fact in question is not my invention. So far as the knowledge of it can be credited to any individual, it is the invention, in the sense of discovery, of Bishop Stubbs. But the innuendo is a wanton one. At p. 12 of the book he was reviewing the reader is referred to a book of mine, 'Visitations and Memorials of Southwell Minster,' Camden Society, 1891. There he would have found a fact or two bearing on the point, and a reference to the *locus classicus* on the matter in Bishop Stubbs's 'Inventio Crucis' or 'Foundation of Waltham Abbey.' This was originally a college of secular canons of Harold's foundation, where son succeeded father as schoolmaster and chief officer of the church down to the reign of Henry I.

"But has the reviewer never seen the long list of married and hereditary priests of Hexham from the tenth to the twelfth century, or the account of the expulsion of the secular canons from Winchester by Bishop Ethelwold because they would not give up their wives? Has he never heard how Canon Greenwell dug up in the Close at Durham masses of the bones of the married canons who preceded the monks there, of their wives and children? Has it never reached him, even through the 'Encyclopædia Britannica,' that the celibacy of the clergy was not attempted to be enforced in England until after the Conquest, and was not effectively enforced until the middle of the twelfth century?

"3. Another innuendo. 'We do not know on what authority Fox is called head master of Stratford-on-Avon Grammar School.' Well, I do. It is a contemporary record of the governing body of the school, which shows him schoolmaster in 1476–7, and shows that he was no longer schoolmaster in 1483, about which time we know that he was with Henry of Richmond abroad."

1. It was, of course, not our intention to deny that Valla was read in schools. We objected to the use of the word *other*, and our objection is not removed by the quotation from the Ipswich statutes, which shows clearly enough that the mistake is of Mr. Leach's invention.

2. We reasonably took exception to Mr. Leach's definition of secular canons, because it is inapplicable to the whole of the period during which the canons on the question of sacerdotal celibacy were accepted or enforced.

3. We are glad that Mr. Leach has adduced authority for this statement, as it is important new material for the biography of Fox's early years.

'THE SACRED TREE.'

March 9, 1897.

MAY I ask you to insert a few lines in reply to Mr. Farnell's letter in your last issue? Mr. Farnell, commenting on your review of 'The Sacred Tree,' objects to my statement that in his opinion "the chief gods of the Greeks were in their origin deities of vegetation." Mr. Farnell's invaluable treatise did not come into my hands until my MS. was ready for the press, and I am free to admit that the conclusion quoted may have been too absolute. But that it was not altogether without justification the following brief extracts from 'The Cults of the Greek States' will show: "If Cronos was originally a divinity of vegetation, as seems most probable....." (p. 29); "The Zeus of Attica was originally a god of agriculture" (p. 57); "This sombre character of Zeus was probably derived, in Attica at least, from his functions as a deity of vegetation" (p. 66; *v.* also p. 48, note *a*). Athena "acquired certain functions as a deity of vegetation" (p. 289). "This affinity of the goddess [Athena] with the divinities of vegetation....." (p. 327). "The aboriginal Artemis was.....an independent divinity connected with the waters and with wild vegetation and beasts" (p. 427; *v.* also 523). Of Aphrodite Mr. Farnell says (p. 624):

"But these facts are explained if we suppose that the great goddess of anterior Asia came at an early date to the shores of Greece with the character of a divinity of vegetation."

V. also pp. 642 and 693.

In conclusion, may I point out to your reviewer that to say that a certain god was originally a deity of vegetation is widely different from the proposition that he sprang directly from the tree; that Dionysus, for instance, was, in Mr. Pater's phrase, "the spiritual form of the vine"? I certainly thought I had guarded myself from appearing to enlist Mr. Farnell as a supporter of the latter view.

I. PHILPOT.

THE DESTRUCTION OF THE SPANISH ARMADA.

IN the interests of accuracy in matters of history may I ask for space in your columns to make a few remarks upon a recent publication?

The inscription on its title-page is "A Letter written on October 4th, 1589, by Captain Cuellar of the Spanish Armada, to His Majesty King Philip II., recounting his misadventures in Ireland, and elsewhere, after the wreck of his ship. Translated from the original Spanish by Henry Dwight Sedgwick, jr. London, Elkin Mathews, Vigo Street. New York, George H. Richmond & Co. 1896."

The little book is neatly got up, in ancient fashion, to suit the subject of which it treats; but the title is misleading, unless the translator has made some new discoveries among the archives of the Academy of History in Madrid, conveying information not previously known to the public. If he has done so, he is entitled to be congratulated upon the success attending his researches; though it is to be regretted that he has not clearly stated the fact, and given his authority for asserting that Capt. Cuellar's letter was written to the king. Without strong proof to support such a statement, those of his readers who can investigate the matter for themselves in the pages of Capt. Duro's book entitled 'La Armada Invencible' will find it difficult to accept as a fact what both internal and external evidence combine to make most improbable.

It is strange, indeed, if the information lay before him, that such a careful compiler as Capt. Duro should have failed to discover that Cuellar's letter was intended for the king, and should insert it under the indefinite heading: "Letter of one who was in the Armada of England, and an account of the expedition"; while in the case of the other letters to the monarch he describes them properly as such. It is also difficult to believe that a captain in the Spanish navy would have written in such familiar terms as those contained in the letter in question to his king, who was one of the most punctilious of sovereigns.

If, however, the present translation is based upon the Spanish text, as printed in Capt. Duro's book, and not upon new documents, then it appears to me that the statement on the title-page as to the letter having been written to Philip II. is due to a misconception on the part of the translator about the meaning of some of the abbreviations made use of.

This becomes manifest in the opening sentence of Capt. Cuellar's letter, where the initials "V.m." are translated as "Your Majesty," an expression which is repeated wherever the same letters occur again, some eight or nine times throughout its pages. The explanation of the matter is that these letters—the capital *V* followed by a small *m*—stand for "Vuestra merced," which was a polite paraphrase of the personal pronoun "You," that is still current in the composite abbreviation "Usted," now represented in writing by *V.* It was used for untitled persons only, those of exalted rank being addressed by some other expression indicating the possession of higher dignity, as, for example, "Vuestra Excelencia" (Your Excel-

lency), or, in contracted form, "V.E."; "Vuestra Majestad" (Your Majesty), or, in contracted form, "V.M."; the initials being always capitals in such cases.

Here I will leave this phase of the matter, merely remarking that it will be wiser for the present to keep to the view previously adopted with regard to Cuellar's letter — that it was not known to whom it was written—than to accept without sufficient proof the theory now set up of its having been addressed to King Philip II.

With reference to the subject generally, there are various places where modifications and alterations of the translation would seem desirable; but space, upon which I fear I have already trespassed too much, will not permit me to deal with them all. There are, however, two that I conceive to be mistranslations of some importance, which ought not to be passed over unnoticed, as they tend to obscure the meaning of the passages in which they occur. They will be found at the bottom of p. 79, and relate, respectively, to the position of "Manglana's" (MacClancy's) Castle, and that of the village in which his retainers lived. The castle was built in a lake, and is described by Mr. Sedgwick as being "inaccessible both by water and by the strip of land that runs up to it." This should be that it could not be taken by water nor by the shore of the land that is nearest to it. In the other he mentions that the village was built on "solid ground." "On the mainland" would be the more correct translation. *Tierra firme*, which are the words used, may, no doubt, be rendered literally as "solid ground," but the translator should have borne in mind the nature of the context; and I think the ordinary meaning of *tierra firme*, which is a very common idiomatic expression in Spanish for designating a mainland in contrast to an island, is clearly the sense it was intended to bear in this case. Robert Crawford.

THE SPRING PUBLISHING SEASON.

Mr. W. Heinemann's spring announcements include in History, Biography, and Travel: a translation of K. Waliszewski's 'Peter the Great,'—'The Outgoing Turk,' by Mr. H. C. Thomson,—'The New Africa: a Journey up the Chobé and down the Okovango Rivers,' by Dr. A. Schulz and Mr. A. Hammar,—'Rhodesia,' by Mr. D. F. Du Toit,—and 'Spanish Protestants in the Sixteenth Century,' compiled from Dr. Wilken's work by Miss Challice. In Belles-lettres: the first volume of the poems in Mr. Henley's edition of 'The Works of Lord Byron,'—and two volumes of the "Literatures of the World," 'A History of Ancient Greek Literature,' by Prof. Murray, of Glasgow, and 'A History of French Literature,' by Prof. Dowden. In Fiction: 'Flames: a London Phantasy,' by Mr. Hichens,—'The Fourth Napoleon,' by Mr. Charles Newbold,—'The Captain of the Parish,' by Mr. J. Quine,—'Marietta's Marriage,' by Mr. W. E. Norris,—'The War of the Worlds,' by Mr. H. G. Wells,—'The Gadfly,' by E. L. Voynich,—'Cottage Folk,' by Mrs. Comyns Carr,—'Mr. Blake of Newmarket,' by Mr. E. H. Cooper,—'The Outspan: South African Yarns,' by Mr. P. FitzPatrick,—in the "Pioneer Series," 'Love for a Key,' by G. Colmore; 'Yekl,' by A. Cahan; and 'The Freedom of Henry Meredith,' by M. Hamilton,—in "Heinemann's International Library," 'Niobe,' from the Norwegian of Jonas Lie,—in the uniform edition of Björnson's novels and tales, 'Captain Mansana and Mother's Hands' and 'Absalom's Hair and A Painful Memory,'—and 'Phantoms' in the uniform edition of Ivan Tourguénief's novels. Miscellaneous: 'Beauty and Art,' by A. Heaton,—translations of 'The Agnosticism of the Future,' by M. Guyau, and 'Lumen,' by M. C. Flammarion,—and 'Admiral Guinea' and 'Macaire,' plays by Mr. Henley and Mr. R. L. Stevenson.

Messrs. Putnam promise, in the series styled "Heroes of the Nations," 'Robert the Bruce,' by Sir Herbert Maxwell, M.P.; 'Hannibal,' by Mr. O'Connor Morris; and 'The Cid Campeador,' by Mr. Butler Clarke,—'The Nicaragua Canal and the Monroe Doctrine,' by Lindley M. Keasbey,—the third volume of 'American Orations,' edited by the late Prof. Johnston, of New Jersey, and re-edited by Prof. Woodburn, of Indiana: 'The Anti-Slavery Struggle,'—'Little Journeys to the Homes of Famous Women,' by Elbert Hubbard,—'Lawns and Gardens,' by Nils Jönsson Rose,—'The Literary Movement in France during the Nineteenth Century,' by M. G. Pellissier, translated by Anne G. Brinton,—'The Tower of the Old Schloss,' by J. P. Rudd,—Vol. III. of 'Italian Painters of the Renaissance,' by Mr. Bernhard Berenson: 'The Central Italian Painters,'—a memoir of 'Edward Hodges, Doctor in Music,' by his daughter, Miss F. H. Hodges,—'Old Dorset,' chronicles of a New York country-side, by Mr. Cameron Rogers,—'Household Economics,' by Helen Campbell,—and 'The Majestic Family Cook-Book,' by M. Adolphe Gallier.

Messrs. Swan Sonnenschein & Co. announce in Philosophy and Theology: a translation of the 'De Anima' and 'Parva Naturalia,' by Prof. Hammond, of Cornell University,—a translation of Prof. W. Wundt's 'Ethics' and of his 'Physiological Psychology,'—a translation of Prof. Külpe's 'Introduction to the Study of Philosophy,'—'Ecclesiastical Registers of the Diocese of London,' edited by the Rev. G. Hennessy,—'The Essence of Christianity,' three sermons by the late Rev. W. Bellars,—and 'Notes of Lessons on the Church Services,' adapted for Sunday-school teachers, by Mr. F. W. Hackwood. In History: 'A History of England to the Death of Stephen,' by Sir James Ramsay,—a translation of Dändliker's 'History of Switzerland,'—several new volumes of the "Social England Series,"—and 'The Evolution of the Aryan,' by Rudolph von Ihtring, translated by Mr. Drucker. In Belles-lettres, Travel, &c.: 'Specimens of Bushman Folk-lore,' by Dr. W. H. J. Bleek and Miss L. C. Lloyd,—'Round the British Empire,' by Dr. Hill, Master of Downing College, Cambridge,—'The History of England in Verse,' edited by Mr. Brimley Johnson,—'A Dictionary of Quotations (Greek and Latin),' by Mr. Harbottle,—'A Princess of Islam,' a novel by Mr. J. W. Sherer, B.C.S.,—'Poems,' by the late Mr. E. F. M. Benecke, arranged by his brother,—and 'Steps to the Temple of Happiness,' by Mr. H. Smith. In Social Economics and Politics: Vol. II. of Karl Marx on 'Capital,'—'The Social Side of the Reformation,' by Mr. Belfort Bax, Parts II. and III.,—in the "Social Science Series": 'The Progress and Prospects of Political Economy,' by Prof. J. K. Ingram; 'University Extension,' by Mr. M. E. Sadler; 'Labour Colonies,' by Prof. Mavor; and Rodbertus's 'Theory of Crises,' translated by Mr. Fabian Franklin,—Karl Marx on 'The Eastern Question,' collected and edited by his daughter, Mrs. E. Aveling,—and 'Children under the Poor Law,' by Mr. W. Chance. In Education: 'The Kindergarten System, its Origin and Development,' an adaptation of the work of Dr. A. B. Hanschmann by Fanny Franks,—'A Student's Text-Book of Universal History,' by Dr. E. Reich,—'Atlas of Modern History,' also by Dr. E. Reich,—'School Method,' based on Herbartian principles, by C. J. Dodd,—a translation of Herbart's 'Lectures on Pedagogy' and of his treatise on 'The Application of Psychology to Education,'—'An English Latin Gradus,' by Mr. S. C. Woodhouse,—'The Teacher's Manual of Phonetics: the Sounds of English,' by the late Laura Soames, edited by Prof. Vietor, of Marburg,—and two volumes of the "Parallel Grammar Series": 'Fourth French Reader and Writer,' by M. Berthon, of Nottingham; and 'A Welsh Grammar,' by Prof. E. Anwyl.

Mr. Elkin Mathews makes the following announcements: 'An Attic in Bohemia: Essays and Sketches,' by Mr. Lacon Watson,—'The Wind among the Reeds,' by Mr. Yeats,—'Essays upon Matthew Arnold,' by Mr. A. Galton,—'Fancy's Guerdon,' by Anodos ("Shilling Garland Series"),—'Spanish Idylls,' by Mr. J. Walker,—'The Canon,' by Mr. L. Hartley, with an introduction by Mr. Cunninghame Graham,—'The Joy of my Youth,' by Claud Nicholson,—'Thames Sonnets and Semblances,' by Margaret Armour and W. B. Macdougall,—and 'More Songs from Vagabondia,' by Mr. Bliss Carman and Mr. R. Hovey.

SALE.

Messrs. Sotheby sold on Monday and Tuesday last the following books: Nash's Mansions, fourth series, plates coloured and mounted like drawings, 18*l.* 10*s.* Roberts's Holy Land, subscriber's coloured copy, 29*l.* Drawings and sketches relating to Warwickshire, by T. Fisher and others, 10*l.* Whitaker's Richmondshire, large paper, india proofs of the Turner views, 14*l.* 15*s.* Ainsworth's Jack Sheppard, first edition, in the original cloth, 10*l.* 15*s.* Dibdin's Bibliotheca Spenceriana, complete, bound by Bedford, 24*l.*; Bibliographical Decameron, 3 vols., by Riviere, 14*l.* 10*s.*; Tour in France and Germany, 3 vols., by Riviere, 12*l.* 5*s.* Dickens's Sketches by Boz, the three series complete in original cloth, 29*l.* 10*s.* J. H. Jesse's Works, original editions, 20 vols., bound by Bedford, 33*l.* 10*s.* Charles Lamb's Essays of Elia, both series, first editions, by Bedford, 23*l.* Egan's Book of Sports, extra illustrated, 12*l.* 10*s.* Carey's Life in Paris, first edition, 10*l.* 10*s.* Arrian on Coursing, Bohn, 1831, extra illustrated, 10*l.* 15*s.* The Cocker, by W. Sketchley, extra illustrated, 12*l.* 5*s.*

THE REV. N. POCOCK.

We regret to hear of the decease, after a long illness, of our valued contributor Mr. Nicholas Pocock. Born in 1814, he was the grandson of the well-known marine painter Nicholas Pocock, who was one of the founders of the Old Water-Colour Society, and the cousin of George and Alfred Fripp. He went to Oxford at the early age of seventeen, obtained a First Class in Mathematics and a Second in Classics in 1834, and carried off the University Mathematical Scholarships in succession (in 1835 and 1836). He continued to reside in the University and take pupils, besides acting as a University examiner till 1852, when he married and removed to Clifton. At Clifton he remained during the rest of his life, except for a twelvemonth when he visited Codrington College in the Barbados and made a tour in the United States and Canada. For some time he continued to receive pupils; but attracted by the history of the Reformation in England, he gradually devoted his whole time to the study of it, and became one of the chief authorities on the subject. He published in 1864 an edition of Burnet's 'History of the Reformation,' and he followed this up by two volumes of 'Records of the Reformation' and a monograph on 'The Principles of the Reformation.' For the Camden Society he edited Harpsfield's 'Narrative of the Divorce' and 'Troubles connected with the Prayer Book of 1549.' Besides contributing to these columns, he wrote for the *Guardian*, the *Saturday Review*, the *Edinburgh Review*, and the *Church Quarterly*. A kind-hearted, painstaking man, he was much liked by the circle of friends who surrounded him at Clifton.

Literary Gossip.

The new volume of the 'Dictionary of National Biography,' to be published on the 26th inst., extends from Russew to Scobell. Mr. T. F. Henderson writes on Alexander and John Ruthven, the chief actors in the Gowrie plot; Mr. J. A. Hamilton on Dudley Ryder, first Earl of Harrowby; Mr. Sidney Lee on Thomas Rymer, critic and archæologist, and on Thomas Sackville, first Earl of Dorset, author of 'Gorboduc'; Mr. Lionel Cust on John Michael Rysbrack, the sculptor; Col. Vetch on General Sir Edward Sabine, P.R.S., and on Major-General Sir Robert Sale; the Rev. William Hunt on Henry Sacheverell; Sir George Sitwell on William Sacheverell, "the first Whig"; Mr. F. T. Marzials on Charles de St. Évremond; Mr. Leslie Stephen on Henry St. John, Viscount Bolingbroke; Mr. C. H. Firth on Oliver St. John, Chief Justice; Mr. H. Thomson Lyon on George Sale, translator of the Koran; the Rev. W. H. Hutton, B.D., on Archbishop Sancroft; Mr. Cosmo Monkhouse on Paul Sandby; Mr. Graves Law on Nicholas Sanders; Mr. Henry Craik, C.B., on Lord Sandford; Mr. A. F. Pollard on Sir Edwin Sandys; Mr. Richard Bagwell on Patrick Sarsfield, Earl of Lucan; Mr. E. Irving Carlyle on Richard Savage; Mr. Thomas Seccombe on Thomas Savile, Marquis of Halifax; Mr. William Carr on Sir Henry Savile; Dr. Norman Moore on Sir William Savory, the surgeon; Major Broadfoot on Tom Sayers, the prize-fighter; Col. Henry Knollys on General Sir James Yorke Scarlett; Mr. F. M. O'Donoghue on Sir George Scharf; Mr. Robert Dunlop on the Duke of Schomberg; Mr. G. C. Boase on Sir R. H. Schomburgk, who delimitated British Guiana, and on Lady Charlotte Schreiber; Dr. A. W. Ward on the Duchess of Kendal, George I.'s mistress; and Canon Leigh Bennett on C. F. Schwartz, Indian missionary.

The annual dinner of the Royal Literary Fund will take place at the Whitehall Rooms on the 5th of May. Lord Lister will preside, and he will doubtless be well supported by the many members of his own profession who are authors as well as surgeons and physicians.

The historical work to which we recently referred, in our obituary notice of General Meredith Read, as having occupied him for years, was left substantially complete, and will be shortly published by Messrs. Chatto & Windus. It is in two volumes, the full title being 'Historic Studies in Vaud, Berne, and Savoy, from Roman Times to Voltaire, Rousseau, and Gibbon.' The work, which will be preceded by a portrait and brief memoir of the author, contains original documents discovered by personal researches in family archives and elsewhere. Indeed, the author conversed with the daughter of Dr. Schöll, Gibbon's physician, and other aged persons whose parents were acquainted with the historian and his friends. Local developments attending the rise of the Reformation receive fresh light. The romance of Rousseau and Madame de Warens is reviewed in the light of new facts, and there are some curious statements concerning the love affair of Gibbon and Mlle. Curchod. Among the unpublished letters, the most numerous and remarkable are those of Gibbon, Voltaire, and Allamand. Others are from Euler, Huber, the youthful Napoleon, Tissot, Frederick the Great, Malesherbes, Philip Stanhope, Madame de Staël, Madame Necker, Madame de Montolieu, &c. A large part of the work is devoted to Gibbon and his circle at Lausanne, and among the illustrations with which the volumes are well provided is a fine engraving of a portrait of the historian in early life, found in his old home at Lausanne, La Grotte, and also a picture of this historic mansion made for the General before it was pulled down.

The report read at the meeting of the Newsvendors' Institution on Tuesday last, when Lord Glenesk took the chair, was highly satisfactory. During the past year 550*l.* has been added to the capital, which now exceeds 15,000*l.* The committee are making every effort to obtain a good sum for the Victoria Pension Fund, and hope to receive sufficient to enable them to establish several Victoria Pensions for the benefit of widows of newsvendors. Mr. Hance, the manager of the *Daily Chronicle* and *Lloyd's News*, was elected trustee in the place of the late Joseph Newstead.

We are requested by Messrs. Ward, Lock & Co. to announce that the verses appearing on the title-page of Miss Edith Johnson's novel 'A Sunless Heart' were from the pen of Mr. F. E. Kappey, and they regret that, owing to an oversight, credit was not given to him for them in an earlier edition.

Mr. T. Bailey Saunders writes from Eastbourne:—

"Reference was made in last week's *Athenæum* to the forthcoming celebration of the centenary of Rosmini's birth. I have been asked by Count Bossi-Fedrigotti, the chairman of the Centenary Committee at Roveredo, Rosmini's native place, to obtain the names of such Englishmen as take an interest in the philosopher and his writings, and approve of the general proposal to honour his memory. May I request them to send their names to Count Bossi-Fedrigotti, Roveredo, Süd-Tirol, Austria?"

We regret to hear of the deaths of the Dean of St. David's and Canon Heaviside of Norwich. The former was in early life Senior Mathematical Master at St. Peter's School, York, and when Warden of Llandovery made the school, which had hitherto languished, efficient and successful, and this it has continued to be. He also did much for education at Aberystwith. Canon Heaviside, who was Second Wrangler in 1830, was for several years Professor of Mathematics at Haileybury.

The prices paid on Wednesday at Messrs. Sotheby, Wilkinson & Hodge's for the Keats MSS. were almost startling. The MS. of 'Endymion,' at 695*l.*, works out at nearly 4*l.* per page of MS., there being 181 pages in all. But the price paid for the 'Lamia,' twenty-six leaves in all, was, comparatively speaking, far higher than that paid for the 'Endymion,' inasmuch as the twenty-six leaves realized 305*l.*, or nearly 12*l.* per MS. page. It may be mentioned that of the two MSS. of William Morris also sold on Wednesday, the original holograph MS., a single-page folio of 'Mine and Thine,' a poem, realized 10*l.* 5*s.*, whilst the MS. of a story extending to six pages was appraised at 18*l.* 5*s.*

The appointment of Col. John Hay to be U.S. Ambassador at the Court of St. James's has led Messrs. Routledge to bring out a new edition of his 'Pike County Ballads.'

Early last year the Société d'Histoire et d'Archéologie de Chalons-sur-Saône selected from among its members a committee which should report upon the best means to be taken to set up a monument in honour of the memory of François Chabas, the famous French Egyptologist. The committee having obtained the support of the Municipal Council of the city, the Minister of Public Instruction was next approached on the subject, and as the result of his adhesion to the scheme a large and influential committee—which comprises most of the honoured names of the French school of Egyptology, and a few eminent foreign Egyptologists such as MM. Wiedemann, Pleyte, Lieblein, Naville, and Schiaparelli—has been formed, and steps have been taken to carry this widely-felt wish into effect. It is proposed to set up a bust of Chabas in Chalons-sur-Saône, the town of his adoption, where for more than twenty years he pursued his unremittent studies. Subscriptions may be sent to M. E. Leroux, 28, Rue Bonaparte, Paris.

Prof. G. Hoffmann, of Kiel, will contribute a paper to the forthcoming number of the *Zeitschrift für Assyriologie* on some Aramean inscriptions from Nêrab, near Aleppo, which are probably as old as the seventh or eighth century before Christ.

Dr. Kerler, of the University of Würzburg, has succeeded in discovering in the Neumünster of that town the place where Walther von der Vogelweide was buried about 1230. The tombstone which marked the exact spot as late as sixty years ago has unfortunately disappeared. It contained four cavities, in which, as tradition has it, the poet directed before his death that food and drink should be provided for the birds—on which legend, by-the-by, Justinus Kerner has a pretty poem. A new monument worthy of the greatest Minnesänger of Germany is expected to be erected before long in the open place between the cathedral and the Neumünster.

South Africa is attempting the solution of a problem similar in some respects to that which faces us in connexion with the University of London. The Cape University was incorporated in 1873 as an examining body, and many of its friends now seek to complete it by the addition of teaching faculties. Another proposal, commended by Chief Justice De Villiers, is to hold the examinations in the Dutch as well as in the English language.

The lyric poet Emil Rittershaus, born April 3rd, 1834, at Barmen, died there after a lingering illness on the 8th inst. Having completed his studies at the Realschule of his native town, he devoted himself to a commercial career, but appeared at an early stage as a poet. His poems at once attracted attention by their freshness and healthiness of tone and by their liberality and largeness of view. He was not quite so stormy as Freiligrath (whose intimate friend he was), nor so

idyllic as Geibel, but occupied a middle position. His 'Gedichte,' first published in 1855, have gone through eight or nine editions, and his 'Freimaurerische Gedichte,' his 'Buch der Leidenschaft,' &c., have also been frequently reprinted.

The German papers report the death of Prof. August Köhler, of Erlangen. He was born at Schmalenberg, in the Palatinate, in 1835, was professor at Jena and Bonn, and had held the Chair of Old Testament Exegesis at Erlangen since 1868. He contributed largely to the last edition of Herzog and Plitt's 'Real-Encyklopädie für protestantische Theologie' and also wrote books, a 'Lehrbuch der biblischen Geschichte des Alten Testaments' and a monograph on the post-exilic prophets. The latest work from his active pen was issued a few months ago.

The Parliamentary Papers of the week include a Report on the Finances of Edinburgh University (2*d.*); two New Ordinances made by the Scottish Universities Commissioners (1*d.* each); Declaration of the Catholic Laity of Ireland on the Subject of University Education (1*d.*); and Reports on the Royal Military Colleges at Woolwich and Sandhurst (2*d.*).

SCIENCE

ATLASES AND GAZETTEERS.

The Victoria Regina Atlas. (Johnston.)—A pretentious title-page and three pages of showily coloured reproductions of national arms, flags, and so forth form an unpromising introduction to 'The Victoria Regina Atlas,' and matters are not much improved by eight celestial charts and a map of the world in two hemispheres, with comparative tables of the rivers of the world represented by straight lines above, and the mountains represented by sugar-loaves below. These old-fashioned conventionalities produce an impression that the well-known publishers of this work are not moving with the times as much as they should; and though the treatment of India in seventeen maps and the American continent in no less than thirty-seven is a decided advance on older methods, various details confirm the impression. So in the map of British East Africa it is plain that Dr. Donaldson Smith's discoveries in the neighbourhood of Lakes Rudolf, Stefanie, and Abaya have not been duly recorded; in the map of the Upper Nile the Egyptian frontier is placed far north of Dongola; no indication is given of a certain much-discussed strip of territory on the west of the Transvaal; it is impossible to trace out the journeys of Capt. Younghusband and Sir Martin Conway; and no indication at all is given of the fact that the Pamirs are no longer a *terra incognita*. Instances of similar omissions might be added, but those quoted are, perhaps, enough to show that the present work has not been properly brought up to date. In minor matters, too, this atlas is not what it should be. The maps of England, for example, are neither clear nor pretty. Many of the names are nearly illegible, and the railways are marked so heavily as almost to obliterate all natural features. The map of Switzerland is positively ugly, and the ignorant reader might suppose that the Aletschhorn and the Jungfrau were separated by a valley comparable to that of the Rhone. To give separate maps of, say, South Bombay and Hyderabad is a mere waste of space; and it is almost worse to cut up the maps of the United States into maps of which one contains nothing but Maine, and another only New York (West). In all the American maps, too, the railways are assigned even more prominence than they have in the maps of England, and there appears to be a considerable error in the geological and altitude maps of the North American continent. To supply two hundred maps in a most handy form is a considerable feat; but in this case we fear that their quality is decidedly below their quantity.

Philips' Handy Reference Atlas. By E. G. Ravenstein. (Philip & Son.)—The title of this work is a fair indication of its merits. Handy it certainly is, and its contents are legible and correct as far as they go. For an atlas with no pretensions to elaboration of detail it is very fairly up to date. Nansen's furthest is duly recorded, though his track is unmarked, which is a pity, as there is plenty of room for it. Jackson's discoveries in Franz Josef Land are not noticed, and we find no trace of the Siberian railway. On the other hand, the result of the Dongola expedition is made the most of, though a veil is thrown over late Italian losses in the same part of the world. The work, however, may fairly claim not to be judged by its detail; and if the reader wants to discover the position of any important place in a hurry, this atlas will be exceedingly useful if no larger one is at hand. Recent events have supplied rather difficult tests for atlases; but a moderately intelligent reader will find both Canea and Bida with the least possible waste of time; and if the exact location of the Ilorins escapes him, we do not know that he is justified in complaining of that. The maps are all distinctively and agreeably coloured, they are both numerous and well selected, and what they have to tell they tell quite plainly.

Cassell's Gazetteer. — Vol. IV. *Kilteel–Newchapel.* (Cassell & Co.)—The fourth volume of this excellent work has all the merits which mark its predecessors. A careful examination reveals one omission only, that, namely, of a certain Mount Pleasant which includes a railway station, a post office, and what the editor terms a "seat"; it does not, however, boast itself a parish or even a township, so we are doubtful if it properly falls within the scope of the work; moreover, six other places of the same name are included. The editor is called on to deal with London, Liverpool, and Manchester, and acquits himself creditably in each case, though the subjects are not well suited to the capacity of the work. As is, perhaps, inevitable, the accounts of certain progressive localities are not absolutely up to date. Thus it is incorrect to suggest that Merthyr Tydfil is still the principal seat of the iron manufacture in the kingdom, and Cyfartha Castle ought at least to be noticed. Again, Llanwonno is for many purposes a disintegrated parish, which fact is passed over in silence. However, these are trifling blots of very small practical importance. To the honour of Ireland it may be observed that Llan-, with only thirty-six pages, has to yield pride of place to Kil-, with fifty-six; a further and unmerited discredit is done to the nomenclature of the Principality by cutting down its champion place-name to merely Llanfairpwllgwyngyll, and omitting the euphonious termination of "ygogo." We cannot, however, suggest any additions to the forty-two Llanfihangels, whether spelt with an Anglicized *v* or with the correcter *f*. The Cambrian archæologist will note with pleasure that suitable justice is done both to Llanmihangel and Llantwit Major, the particulars relating to the latter being brought well up to date. Llangorse Lake we miss, but perhaps it may be reserved to be treated of under its Welsh name, which begins with S. All the Moels we can call to mind and a good many more are named. Mentmore we find, and a slight indication of its famous contents, but why is the name of its distinguished owner omitted? The popular associations with Medmenham Abbey, Mortlake, and Market Bosworth are not overlooked, but our reasons for remembering Mitchelstown find no place, perhaps because a gazetteer properly avoids politics. On the other hand, we are reminded that Maynooth is known to the politician. A very suitable description of Mayfair is given. The maps are of the usual merit, and in this volume are concerned with the extreme north of the United Kingdom, though the claims of London and Liverpool to special treatment in this respect are not overlooked. It may be the effect of use, but we are more reconciled to the pictures inserted in this volume than to those which lighten previous ones. The view of the Town Hall of Longton is perhaps superfluous, but those of Medmenham and Minehead are really quite pretty. So is the portrayal of Llanthony Abbey, only it is a pity that it does not represent the building generally known by that name.

THE SPRING PUBLISHING SEASON.

Messrs. Whittaker & Co. promise 'Central Station Electricity Supply,' by Messrs. Gay and Yeaman,—a series of 'Electrical Engineering Designs,' by Mr. G. Kapp,—'Horseless Road Locomotion,' by Mr. A. R. Sennett,—'A Railway Technical Vocabulary (French, English, and American),' by M. L. Serraillier,—a translation of MM. Loppé and Bouquet's 'Practical Treatise on Alternating Currents,'—'The Alternating Current Circuit,' by Mr. Perren Maycock,—'Railway Material Inspection,' by Mr. G. R. Bodmer,—'Organic Chemical Manipulation,' by Mr. J. T. Hewitt,—'Industrial Electro-Chemistry,' by Dr. Hoepfner,—'Whittaker's Engineers' Pocket-Book,'—'Practical Electrical Measurements,' by Mr. E. H. Crapper,—Vol. II. of 'Electric Lighting and Power Distribution,' by Mr. P. Maycock,—and 'A School Geography,' by Mr. C. Bird, of Rochester.

Messrs. Sonnenschein's scientific publications include a 'Text-Book of Palæontology for Zoological Students,' by Mr. T. T. Groom, of the Yorkshire College, Leeds,—Vol. I. of a translation of Drs. Korschelt and Heider's 'Text-Book of Embryology: Invertebrates,' by Mr. E. Pritchard,—a translation of Prof. Detmer's 'Practical Plant Physiology,'—'A Student's Text-Book of Zoology,' by Mr. A. Sedgwick, of Trinity College, Cambridge,—a translation of 'The Young Beetle-Collector's Handbook,' by Dr. E. Hofmann,—'Introduction to the Study of Organic Chemistry,' by Mr. Wade, of Guy's Hospital,—some volumes of the "Young Collector Series": 'Among the Wild Flowers,' Vol. I. (Spring), Vol. II. (Summer), by the Rev. H. Wood; 'Fishes,' by the Rev. H. A. Macpherson; 'Handbook of Grasses,' by Mr. Hutchinson; 'Mammalia,' by the Rev. H. A. Macpherson; and 'Birds' Eggs and Nests,' by Mr. Ruskin Butterfield,—and 'Radiation,' by Mr. H. H. F. Hyndman and Mr. C. H. Cribb, with an introduction by Prof. S. P. Thompson.

Messrs. L. Reeve & Co. have in the press a work on 'Respiratory Proteids,' by Dr. A. B. Griffiths, author of 'The Physiology of the Invertebrata,' &c.

SOCIETIES.

Royal.—*March* 4.—The President in the chair.—The Secretary read the list of candidates for election into the Society.—M. Amagat, Prof. F. Cohn, Prof. J. W. Gibbs, Prof. Rudolph P. H. Heidenhain, and Dr. R. Koch were elected Foreign Members.—The following papers were read: 'Experiments on the Absence of Mechanical Connexion between Ether and Matter,' by Prof. Lodge.—'Second Report on a Series of Specimens of the Deposits of the Nile Delta,' communicated by desire of the Delta Committee, by Prof. Judd,—'The Palæolithic Deposits at Hitchin and their Relation to the Glacial Epoch,' by Mr. C. Reid,—and 'Luminosity and Photometry,' by Prof. J. B. Haycraft.

Geological.—*Feb.* 24.—Dr. H. Hicks, President, in the chair.—Capt. A. R. Dwerryhouse, Messrs. P. Emary, W. D. Ferguson, C. Olden, and G. de Wolf

were elected Fellows.—The following communications were read: 'On the Nature and Origin of the Rauenthal Serpentine,' by Miss C. A. Raisin, communicated by Prof. T. G. Bonney,—'On Two Boulders of Granite from the Middle Chalk of Betchworth, Surrey,' by Mr. W. P. D. Stebbing,—and 'Coal: a New Explanation of its Formation; or the Phenomena of a New Fossil Plant considered with reference to the Origin, Composition, and Formation of Coal-beds,' by Mr. W. S. Gresley.

Society of Antiquaries.—*Feb.* 25.—Viscount Dillon, V.P., in the chair.—Mr. H. J. F. Atkinson exhibited a number of Roman and other antiquities found at Baden (Suisse).—Mr. C. H. Read read a note on a small bronze prow of Roman date found in London.—Mr. F. Gann exhibited a number of stone implements of remarkable shapes found in British Honduras, and coloured drawings of a series of figures painted on the outer wall of a temple in the same locality.—Mr. C. E. Keyser read the first part of a paper on the panel paintings of saints, &c., on the Devonshire screens. He mentioned that a large number of churches in the county, especially in the district to the south and south-east of Dartmoor, still retained their screens with a series of Scripture subjects or saints depicted on the lower panels, and he detailed the numerous instances where, even in recent times, these panel paintings had been destroyed or removed or brown-painted over, or in too many cases renovated by well-meaning but incompetent amateur artists. A common representation is a series of apostles and prophets arranged on the alternate panels, of which good examples remain at Chudleigh, Kenton, Bovey Tracey, Ipplepen, and elsewhere. Portraits of the twelve Sibyls occur at Bradninch and Ugborough, and of one or more of them at Heavitree, Ipplepen, and probably on one or two other examples. In some instances, as at Ashton and Buckland in the Moor, the paintings appear on both faces of the screen. The very late date of many of the screens and some of the painted figures was also alluded to. The discussion on the subject was deferred till the completion of the paper.

March 4.—Sir A. W. Franks, President, and afterwards Lord Dillon, V.P., in the chair.—This being an evening appointed for the election of Fellows, no papers were read. The following gentlemen were elected Fellows: Sir F. Pollock, Revs. J. Kennedy, F. Hancock, and W. Haworth, Messrs. W. J. Kaye, R. C. Graham, T. Preston, C. A. Tennant, W. O. Roper, F. Cavendish Bentinck, and B. C. A. Windle.

British Archæological Association.—*March* 3.—Mr. Compton, V.P., in the chair.—A paper was read by Mr. T. Blashill, entitled 'Some Certificates as to Recusants in Holderness.' These certificates, which were about the same date, A.D. 1606, shed considerable light upon the operation of the law in the centre of Holderness, which at that time, as the author remarked, "was by its remoteness and by the absence of good roads more than usually secluded from the outside world." The church services were held twice a day on the Sabbath, morning and afternoon usually, but sometimes in the evening, and all persons were expected to attend or to produce a valid excuse. Good excuses were recognized in old age, sickness, the care of sick persons or young children, or absence from home. Failing such accepted excuses, persons absent from church were certified by the churchwardens to the justices of the peace, and were fined accordingly. Some of the certificates stated how the fines were disposed of. The recusants appear to have been mostly women of the Popish faith. The penalties were not always limited to small fines—4*s.* in one case is the amount, in other cases the offenders were excommunicated. It would appear that, taken as a whole, the people of Holderness were fairly good churchgoers.—In the discussion following the paper, the Chairman, Mr. Rayson, Mrs. Collier, Mr. Patrick, and others took part.

Archæological Institute.—*March* 3.—Chancellor Ferguson in the chair.—Mr. H. Wilson exhibited a small bronze image lately found at Sidcup, Kent, in digging the foundation of a house.—Mr. Ely identified the figure as probably Dionysus or Bacchus wearing a nebris or fawn's skin.—Mr. H. P. Fitz-Gerald Marriott read a paper 'On Family Portraits at Pompeii.' He endeavoured to show that all the pictures containing faces of men and women were not attempts at the delineation of heroic and mythological characters, as had previously been surmised, but were family portraits of the owners and inhabitants of the houses. Mr. Marriott stated that many of the paintings were in a very dilapidated state, by reason of their age as well as by their being injured by a small snail which works behind the painting; but of the more perfect specimens about fifty-one have been copied. Mr. Marriott exhibited photographs of about half that number, and criticized the different styles. Portraits are never found in the first or relievo style of decoration of the pre-Roman epoch. It was doubtful if they existed in the second, or period of the Republic; but in the third and delicate style of the first emperors, about A.D. 1-50, several portraits, all enclosed in square or oblong borders, but never round, are to be found. One of the earliest of these is that in the house of Marcus Epidius Sabinus. The great mass of the portraits are to be found in the fourth style, and most of these have been inserted in the walls after having been painted on an easel or on horizontal surfaces. Mr. Marriott gave a critical description of many of these in support of his theory.—In the discussion that followed Mr. Talfourd Ely and Mr. Fox, although admitting that several of the paintings were in all probability intended for portraits, yet could not but believe that the others were merely conventional subjects.

Zoological.—*March* 2.—Dr. W. T. Blanford, V.P., in the chair.—The Secretary exhibited two specimens of a viper recently discovered by Capt. A. H. McMahon during the survey of the Indo-Persian frontier, and named *Eristicophis macmahoni* (gen. et sp. nov.) by Dr. Alcock. This snake had been met with only in the sandy portions of the desert between Mushki and Persia, where it was almost impossible to detect its presence, owing to its habit of lying buried in the sand with only its head visible.—A report was read, drawn up by Mr. A. Thomson, on the insects bred in the insect-house during the year 1896, and a series of the specimens was exhibited.—Mr. G. Bolton gave an account of a recent visit to the Bird Islands in Saldanha Bay, South Africa. The photographs illustrated the life of the black-footed penguin (*Spheniscus demersus*) on these islands, showing these birds in groups, nest-building, sitting on their eggs, and moulting. Mr. Bolton also gave an account of the guano and egg industry carried on by the Cape Government in the Bird Islands and other adjacent islands.—Mr. W. B. Tegetmeier exhibited and made remarks upon a specimen of a starling (*Sturnus vulgaris*) with enormously elongated mandibles.—Mr. H. M. Wallis read a paper entitled 'The Growth of Hair upon the Human Ear, and its Testimony to the Shape, Size, and Position of the Ancestral Organ.'

Chemical.—*March* 4.—Mr. A. Vernon Harcourt, President, in the chair.—Fifty-seven gentlemen were elected Fellows.—The following papers were received: 'Some Hydrocarbons from American Petroleum: I. Normal and Iso-pentane,' by Dr. S. Young and Mr. G. L. Thomas,—'The Vapour Pressures, Specific Volumes, and Critical Constants of Normal Pentane, with a Note on the Critical Point,' by Dr. S. Young,—'On the Freezing-point Curves of Alloys containing Zinc,' by Messrs. C. T. Heycock and F. H. Neville,—'The Oxides of Cobalt and the Cobaltites,' by Messrs. A. H. McConnell and E. S. Hanes,—'A New Synthesis in the Sugar Group,' by Mr. H. J. H. Fenton,—'The Di-Nitrosamines of Ethylene Aniline, the Ethylene Toluidines, and their Derivatives,' by Dr. F. E. Francis,—'Contributions to the Knowledge of the β-Ketonic Acids, V.,' by Dr. S. Ruhemann and Mr. A. S. Hemmy,—and 'A Synthesis of Citric Acid,' by Dr. W. T. Lawrence.

MEETINGS FOR THE ENSUING WEEK.

Mon. Victoria Institute, 4½.—'Creation or Evolution,' Dr. W. Kidd
— Society of Arts, 4½.—'Alloys,' Lecture I., Prof. W. C. Roberts-Austen. (Cantor Lecture.)
— Institute of British Architects, 8
Tues. Royal Institution, 3.—'Animal Electricity,' Prof. A. D. Waller.
— Statistical, 5
— Society of Arts, 8.—'The Progress of the British Colonies of Australasia during the Sixty Years of Her Majesty's Reign,' Mr. J. Bonwick.
— Folk-lore, 8.—'Death and Burial of the Fiote (French Congo),' Mr R. E. Dennett; 'Fetish View of the Human Soul,' Miss M. Kingsley.
— Civil Engineers, 8.—Further Discussion on 'The Main Drainage of London' and 'The Purification of the Thames.'
— Zoological, 8½.—'Malagasy Rodent-genus Brachyuromys and its Affinities,' Dr C. I. F. Major; 'Collection of Mammals from North and North-West Australia,' Dr R. Collett; 'Vertebrate Palæontology in South America, Notes of a Recent Tour,' Mr. A. S. Woodward; 'Distribution of Marine Mammals,' Mr. P. L. Sclater
Wed. United Service Institution, 3½.—'The Professional Study of Military History,' Col. I. Hale
— Meteorological, 7½.—'Meteorological Observations in 1837 and 1897,' Mr G. J. Symons.
— Entomological, 8
— Society of Arts, 8.—'Music in England at the Queen's Accession,' Mr J. S. Curwen
— British Archæological Association, 8.—'The Old Church and Glass at Mead, Windermere,' Mrs. Collier; 'Mead and Mead Vessels,' Mr. H. Syer Cuming
— Microscopical, 8.—'On the Formation and Structure of Dental Enamel,' Mr. J. L. Williams; 'On a New Method of measuring and counting Microscopic Objects,' Mr. A. E. Wright
Thurs. Royal Institution, 3.—'Greek History and Extant Monuments,' Prof. P. Gardner.
— Royal, 4½
— Historical, 5.—'Gorce, a Lost Possession of England,' Mr. W. Frewen Lord.
— Numismatic, 7
— Linnean, 8.—'Further Observations on Stipules,' Sir J. Lubbock; 'The Origin of Transfusion-Tissue in the Leaves of Gymnospermous Plants,' Mr W. C. Worsdell
— Chemical, 8.—'The Atomic Weight of Carbon' and 'A New Series of Miscosulphates of the Vitriol Group,' Mr A. Scott; 'The Action of Alkyl Haloids on Aldoxtimes and Ketoxtimes,' Messrs W. R. Dunstan and E. Goulding
— Civil Engineers, 8.—'Bacteriology,' Dr. G. Sims Woodhead. (Fifth "James Forrest" Lecture.)
Fri. Antiquaries, 8½.—'Observations on some Works hitherto unnoticed' executed by Holbein during his First Visit to England,' Mr F. M. Nichols; 'Two Hoards of Bronze Implements from Middlesex and Essex,' Mr C. H. Read
— Royal Institution, 9.—'Greek and Latin Palæography,' Sir E. M. Thompson
Sat. Royal Institution, 3.—'Electricity and Electrical Vibrations,' Lord Rayleigh.

FINE ARTS

Ford Madox Brown: a Record of his Life and Work. By F. M. Hueffer. Illustrated. (Longmans & Co.)

(Second and Concluding Notice.)

Naturally a work compiled as this is from the personal recollections and memoranda of an artist who had friends among all classes, and had gone through many experiences, must abound in personal anecdotes told in Brown's characteristic vein, which was not always so good-humoured, nor even so charitable, as one could wish, but never failed to convey an idea of the sincerity, vigour, and originality of the man. It puts before the reader Brown's sentiments towards Rossetti and many of his friends, excepting Millais, who, indeed, stood somewhat more apart from him than any other of the set. In this crowd two or three figures are partly revealed of whom the present generation neither knows nor is likely to know much, although the work of their lives was by no means inconsiderable, nor without an influence upon those about them and their successors.

It is right to say that (despite sundry lapses from good taste, from which, doubtless, closer acquaintance with his grandfather would have saved him) Mr. Hueffer has, on the whole, treated the more difficult and delicate parts of his subject remarkably cleverly; at any rate, he shows spirit and a sense of humour which is refreshing. His task must have been all the more onerous because he could not be expected to possess any direct and personal knowledge of the most interesting and most important part of Madox Brown's career, and this has doubtless been the cause of that unreasonable prolixity to which we have already referred. A number of trivial letters are printed at length, although all that is of any value in them might have been incorporated in a few words of summary. Thanks, however, to the abundance of the materials in his possession, Mr. Hueffer has safely navigated his bark over those quicksands on which Mrs. Esther Wood ran aground when she took it into her head to write about Dante Rossetti. For instance, he is right in saying that Pre-Raphaelitism had nothing whatever in common with the "Catholic art" which at Munich and Rome was fostered by Overbeck. Indeed, with this curious revival the English Brotherhood had so little to do that it is safe to say that not more than two of the seven brethren had real knowledge of it. It was Collinson's connexion with the Church of Rome that led to this error. But our biographer is wrong in accepting Brown's idea that the P-R.B. was founded in the "winter of 1848–9," against Mr. W. M. Rossetti's statements assigning that event to September, 1848. The latter is unquestionably right, and the date fixes the point when Pre-Raphaelitism crystallized, that is, when Mr. W. M. Rossetti's

duties as secretary to the society began. Its tenets, such as they were, had, of course, been discussed informally for some time. Mr. Hueffer, again, is "inclined to believe that Madox Brown was never asked to become a P-R.B." The fact is that he was never formally invited, but the names of those who sounded him, and to whom he replied that he could not accept one of the short-lived canons of the society as it then existed, are at Mr. Hueffer's service. Much the same thing happened with Deverell. He was never elected, and a rule was passed forbidding all invitations of the kind in future. Two of the three reasons which Mr. Hueffer adduces against those who assert that Brown was invited to become a P-R.B. are absurd. Of course, in his 'Holman Hunt, a Memoir,' printed in 1860, Mr. Stephens regarded Madox Brown as outside the movement. What else could he do? And where is the discrepancy Mr. Hueffer has discovered between this view and the same writer's statement in the *Portfolio* of 1893 that Brown, being invited, declined to join the body? Finally, a letter from Brown, now lying before us, distinctly states that what the *Portfolio* said concerning his relations with Rossetti and his companions is strictly correct.

What Mr. Hueffer says about the canon mentioned above, "that a model should be painted exactly, hair for hair," shows that he has not fairly weighed the phrase, which is not discredited by the instances in Rossetti's and Millais's practice that he quotes to the contrary. Surely it is one thing to lay down a canon and another to follow it invariably. Nevertheless, it was to a more than sufficient adherence to the dictum that the world owed what was at the time the most faithful and unflinching likeness of Rossetti in existence —we mean the head of Rienzi in Mr. Holman Hunt's famous picture; and to it is due the fidelity of Millais's head of Ferdinand to his model, and the thorough verisimilitude of all the heads in his 'Lorenzo and Isabella.' That Rossetti altered the colour of his sister's hair when she sat to him for the Virgin in the picture now in the National Gallery is to a great extent true; but no one, till now, supposed that he meant the lovely head to be anything else than a highly spiritualized ideal, "not a portrait of Christina Rossetti," as Mr. Hueffer calls it. The queer little girl Millais painted in his well-known illustration of Patmore's 'Woodman's Daughter' is a striking, if not happy example of what was then meant by "sticking to your model."

In another point of some importance Mr. Hueffer's book is incomplete — we mean as regards Brown's influence upon the Pre-Raphaelites, which was undoubtedly considerable, especially upon Rossetti. In our obituary notice of Brown (*Athen.*, October 14th, 1893, p. 527) we spoke of this. 'Wickliff reading his Translation of the Bible to John of Gaunt' greatly impressed Rossetti. It brought him into personal contact with Brown, and led to an appeal to his senior for instruction in technique — an appeal made in the almost boyish letter which Mr. Hueffer quotes. The story has been often repeated that Brown — unaccustomed to such enthusiastic praise— thought the letter must be a piece of "chaff" on the part of an Academy student, such as Rossetti declared himself to be, and armed himself with a thick stick, which, if need be, he intended to employ when, by way of reply to the letter, he went to Charlotte Street. In connexion with this visit Mr. Hueffer introduces his readers to Brown's long-maintained and, it must be admitted, somewhat wrong-headed antagonism to the Royal Academy. It assumed a great place in Brown's mind, and took a morbid form that injured his relations with other men. He came, in fact, to believe that the Academicians rejected his pictures when they could, and when that was impossible hung them badly. To have reason to complain of want of appreciation is, after all, the common fate of innovators; but Brown had more than that to complain of, and it cannot be denied that his best works deserved better treatment than they received. Yet at the same time let us remember that, apart from Westminster Hall, Brown exhibited sixteen pictures before the London public, and that of these, six found places at the Academy, including the "gigantic picture," as Mr. Hueffer calls it, "of Chaucer at the Court of Edward III.," to which the Academicians allotted a large space on the walls in Trafalgar Square. It was hung in a fairly good light and a prominent place; it was, too, by far the largest picture at the Academy in 1851, and there was no chance that any visitor entering the Middle Room could overlook it.

'Christ washes Peter's Feet' is the best painting Brown sent to Trafalgar Square, and he bitterly resented the treatment it received; his version of the facts has been widely circulated, much talked about, and much misrepresented. Mr. Hueffer says:—

"The same year saw the exhibition at the Academy of the 'Christ and Peter' and the 'Pretty Baa Lambs.' The skying of the pictures and the reception awarded to them by the semi-official press proved so exasperating to Madox Brown as to bring about not only the scene with Grant, but the decision never to exhibit again at the Academy."

But so far was 'Christ and Peter' from being "skied," that it hung on what is sometimes called an "accommodated line," *i.e.*, so that its lower margin was not more than six feet from the floor of the West Room, the room in which Millais's 'A Huguenot' and 'Ophelia,' Mr. Watts's portrait of Sir Henry Taylor, and Mr. Holman Hunt's 'Hireling Shepherd' were hung. Neither was 'The Pretty Baa Lambs,' a small and, as Mr. Hueffer truly says, "not singularly attractive picture," "skied"; it hung in the Octagon Room in a fairly good light and on the lowest line, about two feet from the floor, and close to the jamb of the door. We know nothing about the misdeeds of the "semi-official press" if such a press existed. If anything was needed to confirm our recollection of the place allotted to 'Christ and Peter,' which Mr. Hueffer (p. 85) says "hung next the ceiling," it is "the scene with Grant." As to this we have the authority of a distinguished and still living ear- and eye-witness, who says that on the Academicians' varnishing day some wet paint or oil fell on 'Christ and Peter' from above, while another picture was being operated on. "On the morning after, when the outsiders came to touch up," he adds,

"Sir Francis Grant walked up to Brown in front of the picture and told him of the accident, and how it had been immediately rectified, the picture being well dry, and that it was cleansed at once, and no harm done, and he [Grant] very nicely apologized, as he well could do, for the mishap. Brown listened to the end, and then suddenly, without a word, turned about and presented his back to Grant"!

This fully proves that the picture was not skied, and it seems to suggest that a work of some member of the Academy hung higher, so that his oil or paint fell upon 'Christ and Peter.' It seems, too, that part of Grant's motive in addressing Brown was to congratulate him on the merits of his work. Of course, had the picture been "skied" this was about the last thing Sir Francis would have ventured to do. So far was Brown from never sending again to the Academy that in the very next year his 'Waiting' (otherwise called 'An English Fireside') was No. 557 in Trafalgar Square. It hung within a foot or two of Mr. Holman Hunt's 'New College Cloisters.' What, therefore, does our author mean by saying, "Madox Brown sent no more pictures to the Academy, and saw Academic hands in every misfortune or check that he experienced throughout the rest of his life"? It is a pity Mr. Hueffer did not ascertain the facts before he wrote this. A little later he remarks:—

"The fact that Madox Brown was one of the Iconoclasts was sufficiently evident on the faces of his canvases. There seemed to be no chance of his returning to the flock of Academic lambs."

Certainly Brown was but a timid Iconoclast compared with the P-R.B. of those days, and yet the same exhibition (1852) which contained 'Christ and Peter' was enriched with Millais's 'Mrs. Coventry Patmore,' 'A Huguenot,' and 'Ophelia'; Mr. Hunt's 'Hireling Shepherd'; W. S. Burton's 'The Puritan' and two others; Mr. Arthur Hughes's 'Ophelia'; Charles Collins's 'May,' 'Convent Thoughts,' and 'St. Elizabeth of Hungary'; and works by Mark Anthony, T. Seddon, J. S. Clifton, J. W. Inchbold, and W. Cave Thomas. The first five of these had places on the line; and the next year Millais was elected an Associate, on account of his works of 1852. The fact is that, despite his extraordinary vigour, frequent generosity, and heroic devotion to his art, Brown, to whom, of course, are due most of the allegations we find in this volume, was much too ready to think that whoever disagreed with him was his enemy. And yet in very many cases it was not the malice, but the stupidity, of his "enemies" which offended him, and Mr. Hueffer has a tolerably correct notion of this. He is quite right when he says of his grandfather:—

"Of officials, and particularly of Royal Academicians, he was profoundly distrustful, but a great proportion of his quite preposterous prejudices were, as he was well enough aware, the mere emanation of persistent wrong-headedness."

To conclude, we may remark that the "Leward" of pp. 120 and 121 should be Luard, *i.e.*, John Luard, a clever painter and dear friend of Millais. Millais's 'Syr

Isumbras' was not at the Academy in 1858, as Mr. Hueffer thinks. To the list he prints of subscribers to the fund, with a remnant of which 'Christ and Peter' was bought for the National Gallery, he ought to have added the names of Leighton and Armitage. The giving of the cartoon to the gallery at Camberwell ought also to have been mentioned in this connexion.

SALE.

Messrs. Christie, Manson & Woods sold on the 6th inst. the following pictures, from the Condover Hall and other collections: Anonymous, Portrait of Queen Elizabeth, 141*l.* Sir T. Lawrence, Miss Farren, Countess of Derby, 2,415*l.* G. F. Watts, Paolo and Francesca, 294*l.* J. D. de Heem, A Plate of Oysters, Fruit, and Glass of Wine, 315*l.* Lucas de Heere, Queen Mary, 105*l.* Mabuse, Portrait of a Gentleman, 483*l.* Jan Van der Meer (of Haarlem), An Extensive Bird's-Eye View over a Landscape, 840*l.* D. Mytens, Portrait of a Young Girl, 110*l.* Sir Antonio More, Portrait of La Belle Isabel, daughter of Henry II. of France, 556*l.* Pantoja de la Cruz, The Infanta Maria Theresa, 126*l.* Velazquez, The Back Door of a House, with a peacock and dead game above, 1,407*l.*; Portrait of a Spanish Princess, 273*l.*; Portrait of the Duke of Medina, bust, 399*l.* G. Bellini, Portrait of a Gentleman, 126*l.* A. Borgognone, The Madonna, with the Infant Saviour seated on a ledge before her, 157*l.* A. Bronzino, Portrait of a Lady, 141*l.* Jacopo da Empoli, Portrait of a Young Lady, 336*l.* Giorgione, The Resurrection, 110*l.* G. B. Moroni, Portrait of a Youth, 100*l.*; Portrait of a Lady and Child, 257*l.* Palma Vecchio, The Repose of the Holy Family in Egypt, 168*l.* Venetian School, A Senator, in crimson robe, 199*l.* Leonardo da Vinci, The Madonna and Infant Christ, seated in a rocky cavern, 105*l.* Ludovico Mazzolini di Ferrara, The Passage of the Red Sea by Pharaoh and his Host, 105*l.* Sir J. Reynolds, Mrs. Robinson (Perdita), 126*l.* F. Guardi, A View of the Doge's Palace and the Piazzetta of St. Mark's, 635*l.* Watteau, Fêtes Champêtres (a pair), 152*l.* Titian, The Repose of the Holy Family, 131*l.* F. Boucher, Hymen and L'Amour, 152*l.* Jan Steen, The Sick Lady, 204*l.* Andrea del Sarto, Carità, 141*l.* Orcagna, The Madonna and Child, 199*l.* Andrea Verrocchio, Two Saints, 204*l.* Cosimo Roselli, A Triumphal Procession of Vanity, 199*l.* Marco d'Oggione, Two Angels, 157*l.*

Fine-Art Gossip.

The private view of the exhibition of the Institute of Painters in Water Colours being appointed for yesterday (Friday), the public is, according to the custom of the society, admitted to the galleries to-day.—Messrs. Clifford & Co. have on view at 21, Haymarket drawings of "Country and Cottage Life," by Miss (or Mrs.) A. Nordgren.—At the Goupil Gallery, 5, Regent Street, may be seen a collection of selected works by Heer J. Maris.—Messrs. Cassell & Co. exhibit at Stationers' Hall, Ludgate Hill, a collection of original designs for pictorial posters.

The second and final portion of the Greek series of coins collected by the late Mr. Hyman Montagu, together with a small series of Roman silver and bronze coins and medallions, will occupy Messrs. Sotheby, Wilkinson & Hodge five days from Monday next. This portion is far less important than the earlier, yet it contains objects of more than ordinary interest. The more notable are the didrachm of Naxos by Procles; the decadrachm of Syracuse, a very fine medallion; a very fine specimen of the tetradrachm of the first issue of Alexander the Great, of which only two others are believed to exist (one in the Bibliothèque Nationale and the other at the British Museum); the extremely rare tetradrachm of Lacedæmon; and a tetradrachm of Tripolis *circa* B.C. 200. The Roman series includes some unpublished examples. Mr. Montagu's collection is nearing its complete dispersal, for Messrs. Sotheby will sell the English medals in May next, and a few weeks later the series of English copper coins and patterns, finishing up in November with the reserved portion of the English series. The five autotype plates in the catalogue of the portion to be sold next week excellently represent some of the choicer specimens.

The exhibition of Mr. Watts's pictures in the New Gallery will be closed on the 10th of April next, and the ordinary general exhibition in the same place will be opened about a fortnight later.

The Princess of Wales has consented to become President of the Royal Amateur Society. Its loan exhibition, on behalf of the Parochial Mission Women's Fund of the East London Nursing Charities, will this year consist of portraits by Count D'Orsay, A. E. Chalon, R.A., old English enamels—Battersea, Bilston, &c.—and marcasite jewellery. Any one willing to lend any of the above would oblige by communicating with Lady Stephenson, 46, Ennismore Gardens, S.W.

Mr. Batsford's spring announcements are: 'Later Renaissance Architecture in England,' by Messrs. Belcher and Macartney,—'Windows: a Book about Stained and Painted Glass,' by Mr. Lewis F. Day, fully illustrated,—a facsimile reproduction of Hepplewhite's 'Cabinet-Maker and Upholsterer's Guide,'—'Examples of Greek and Pompeian Decorative Work,' by Mr. J. C. Watts,—'Plastering, Plain and Decorative, a Practical Treatise on the Art and Craft of Plastering,' by Mr. W. Millar,—also 'A Text-Book on Sanitary Engineering,' by Mr. C. E. Moore.

The decease of Canon Scott Robertson, the well-known antiquary, who for many years edited *Archæologia Cantiana*, is announced. He wrote a 'History of the Crypt of Canterbury Cathedral,' 'Gleanings from the Annals of Folkestone,' and monographs on Strood, Cobham Hall, 'Church Plate in Kent,' &c.

The Count of Aquila, brother of the late King of Naples, who was an occasional exhibitor of sea pieces at the Salons, died lately in Paris, aged seventy-three years.

The French journals record the death last week of M. Charles Henri Pille, born at Essommes (Aisne) in 1845. He became a pupil of Félix Barrias, and, beginning as a painter of anecdotic *genre* and historical subjects, achieved considerable reputation by 'Frédéric de Saxe jouant aux Échecs pendant que le Duc d'Albe lui annonce sa Condamnation à Mort'; and 'L'Automne,' which we admired while reviewing the Salon of 1872. 'L'Entrevue du Matin' of 1876 (again exhibited in 1878) considerably enhanced his reputation. Pille obtained his first medal in 1869, a Second Class Medal in 1872, the Legion of Honour in 1882, and a Gold Medal at the Exhibition of 1889. In 1896 he contributed to the Salon 'Le 12 Mai, 1588,' and 'Portrait du Docteur M. Laffont.' He was well known as a painter of portraits, and still better as a designer of book illustrations.

MUSIC

Dictionary of Music. By Dr. Hugo Riemann. New Edition, with many Additions by the Author. Translated by J. S. Shedlock. (Augener & Co.)

This dictionary of music, which was first published in 1882, has long been highly esteemed by musicians, and Messrs. Augener are to be commended for securing Mr. Shedlock's services as translator. Sir George Grove's dictionary of the art is unfortunately too costly a work to be within the reach of many students and others to whom a work of reference is necessary. The present issue of Dr. Riemann's compilation may, therefore, be said to supply a widespread requirement. One of the most important factors of a dictionary is trustworthiness, and in this respect the volume attains a very high standard. The original edition not only seems to have been carefully revised, but also has received several additions which greatly increase its value. Sundry mistakes have crept in, but all these appear to have been corrected in the brief appendix. The sins of omission are, indeed, greater than those of commission. We look in vain for the name of Bruneau, who is one of the most prominent French composers of to-day. No mention is made of Frederick Cliffe, Edward German, Lee Williams, and several other English musicians whose compositions and reputation certainly entitle them to a place amongst the "additions." Señor Arbos is also omitted; and amongst Russian musicians should certainly have been included Moussorgsky and Glazounoff. On the other hand, we find interesting paragraphs concerning John Walker and Joseph Casper Walker, who are omitted in Grove's dictionary. Another name not to be found in Grove's work is Andries Werckmeister, a celebrated organist and theorist of the seventeenth century, whose writings include a treatise on equal temperament. A number of living American composers are also mentioned. Dr. Riemann's peculiar system of harmony makes the articles on this subject somewhat hard reading, and the translator's manifest desire to give the exact meaning of the German has sometimes led to the English text being stiff and turgid. Amongst the most noteworthy articles is an admirable summary of the history of the art from the earliest times, so arranged in columns that an excellent bird's-eye view is presented of its progress and development. The notices of important composers are excellent, and, considering the size of the dictionary, the lists of their works are remarkably complete. The criticism of Mascagni is certainly severe, but in the majority of instances the remarks on the work of the great composers are admirable. Most musicians will agree, for instance, that

"Brahms depicts moods in a masterful manner; not only has he at his command, and more so than any of his contemporaries, the strikingly sombre tone, the particular feature of the serious art of to-day, but, equally so, the redeeming euphony, the mild reflection of undying light, which fills the soul with peace and devout feeling."

Again, in regard to Berlioz it is said that the French composer

"materially helped to remove many prejudices, but the greatest service that he rendered was to enrich the orchestra with new effects and to suggest entirely new treatment of the same."

The life-work of Franz Liszt is admirably summarized, and his influence on the development of musical form duly acknowledged. Some six columns are devoted to Wagner, and they may be profitably read

by all. Wagner's writings are divided into three classes :—

"The period of learning, in which he wrote without pronounced independence and originality (up to and including 'Rienzi'); the period of fresh, happy creation, in which he did not allow his musical forms to be influenced by reflection ('Der Fliegende Holländer,' 'Tannhäuser,' 'Lohengrin'); and the period of his logical carrying out of his ideas of reform ('Tristan und Isolde,' 'Die Meistersinger,' 'Der Ring des Nibelungen,' and 'Parsifal'). By this it is not meant that the music of his third period is of less value than that of the second; on the contrary, so far as intensity of expression, wealth of harmony, characteristic rhythm, and refinement in orchestration are concerned, it is immeasurably superior to the former; but it has almost entirely lost the capability of producing effect away from the stage, as absolute music. Some few numbers, true masterpieces of melodic formation (the 'Preislied' in the 'Meistersinger,' the 'Liebeslied' in the 'Walküre'), must be regarded as exceptions. In this, however, Wagner only achieved what he desired; his music was not intended to produce effect *per se*, but only in union with poetry and scenic effects."

From these quotations it will be gathered that the dictionary has an artistic value in addition to its claims as a work of reference. English musicians owe a debt of gratitude to Mr. Shedlock for the conscientious and painstaking manner in which he has carried out his exacting task.

THE WEEK.

Crystal Palace.—Saturday Concerts.
St. James's Hall.—Popular Concerts.
Highbury Athenæum.—Highbury Philharmonic Society.

The German composer Herr Richard Strauss is unquestionably clever, and it is unfortunate that he should have a predilection for illustrating morbid and unpleasant subjects in his music. There is no great harm in his humorous rhapsodical piece 'Till Eulenspiegel's Merry Pranks.' It may be silly; just worth a smile and no more. Condemnation, however, must be pronounced on the far more elaborate work performed for the first, and, we fervently hope and believe, for the only time at the Crystal Palace last Saturday afternoon. This is founded on F. Nietzsche's fantastic prose poem 'Thus spake Zarathustra: a Book for All or None.' We should say for none, at any rate in this country. The book is painfully pessimistic in character, as the following quotation will show :—

"*I teach you beyond-man.* Man is a something that shall be surpassed. What have ye done to surpass him? Beyond-man is the significance of earth. Your will shall say: Beyond-man shall be the significance of earth. I conjure you, my brethren, *remain faithful to earth*, and do not believe those who speak unto you of super-terrestrial hopes! Poisoners they are, whether they know it or not. Man is a rope connecting animal and beyond-man.....I love those who do not seek behind the stars for a reason to perish and be sacrificed, but who sacrifice themselves to earth in order that earth may some day become beyond-man's."

To the ordinary reader this would seem arrant nonsense, but Herr Richard Strauss apparently thought it an appropriate theme for the exercise of his ability as a musician. "C. A. B.," in his masterly analytical notice of the literary and musical aspects of the work, says :—

"It may be surmised that Strauss was led to this adoption of Zarathustra as a suitable subject for musical illustration by a perusal of Nietzsche's work, and that on undertaking the task it was not his aim to glorify Nietzsche's heretical and anti-Christian doctrines, but on the contrary to refute and counteract them."

This may well be, but, at any rate, it did not prevent the "tone-poem" from being received with significant signs of disapprobation, in spite of the ponderous orchestration, which included an organ and a deep-toned bell. When Mr. Manns returned to the platform he was received with loud applause, showing that the dissentient voices were not intended to apply to him, for he had only done his duty in bringing before the English public a composition by a musician from whom much may be expected of value when he has sown his wild oats. Haydn's Symphony in E flat, one of the six composed for Paris in 1786, and rarely performed, though quite worthy of the genial composer; Schumann's Pianoforte Concerto, neatly played by Mlle. Ilona Eibenschütz; and Grieg's 'Peer Gynt' Suite, No. 1, were included in the programme. The vocalist was Mr. Plunket Greene, who won much applause for his rendering of Purcell's fine air "Ye twice ten hundred Deities," and songs by Schubert and Holländer.

Signor Piatti is unfortunately still indisposed, and was unable to appear at the Popular Concerts last Saturday and Monday, Mr. Paul Ludwig being again an able substitute. The concerted items on Saturday were Mozart's Quartet in G, No. 1 of the set dedicated to Haydn, and Beethoven's Pianoforte Trio in E flat, Op. 70, No. 2. Of course these familiar works require no comment, nor does their performance on this occasion, as it was perfect. Mr. Leonard Borwick was the pianist, and his interpretation of Chopin's Fantasia in F minor was very praiseworthy. Herr Joachim furnished two solos from his own pen, the expressive and dignified *andante* from the Third Violin Concerto in G, which had not been heard before at these concerts, and the Romance in C. Miss Kate Lee was the vocalist, rendering in a pleasant manner *Lieder* by Schubert, Franz, and Rubinstein.

Monday's programme commenced with Schumann's lively and tuneful Quartet in F, Op. 41, No. 2, dating from 1842, the year in which nearly all Schumann's masterpieces in the domain of chamber music were written; and it concluded with Beethoven's splendid Sonata in C minor, Op. 30, No. 2, finely played by Mlle. Eibenschütz and Herr Joachim. Mlle. Eibenschütz might have selected some more appropriate work for her solo than the hackneyed transcription of Bach's Organ Prelude and Fugue in A minor, for which pianists seem to have a positive mania. Mr. Charles Phillips, a pleasant-voiced baritone, contributed songs by Handel and Jensen, and also a tasteful song, "Like to the damask rose," by Mr. Elgar.

We sincerely trust the Highbury Philharmonic Society will see its way to perform Mendelssohn's 'Athalie' (in the manner in which it was interpreted last Tuesday evening) next winter in one of the concert halls in Central London, for the performance was of quite unusual interest. Discarding the ordinary concert-room version of Racine's Biblical play with one reciter, Mr. G. H. Betjemann restored a quantity of Racine's original dialogue, and engaged several artists, each allotted to one of the characters. The principal part was taken by Miss Rose Dafforne (Mrs. G. H. Betjemann), who declaimed it admirably, though suffering from a severe cold. Mr. Charles Fry was very impressive as the Jewish High Priest Joad, this being the hundredth occasion on which he has recited in 'Athalie.' The part of the young king Joash was nicely spoken by Miss Neill, and as Mr. Jacques says in his preface to the book of words, there is no impropriety in this course, for in the Bible it is said, "Joash was seven years old when he began to reign." The declamation needed for the delivery of Racine's eloquent lines found able exponents in the other reciters engaged, the principal parts (for female voices) were in competent hands, and Mr. Betjemann's chorus and orchestra discharged their duties in a manner beyond reproach.

Musical Gossip.

There will be a festival service in Salisbury Cathedral early in June to commemorate the 1,300th anniversary of the baptism of the Saxon King Ethelbert and the "Diamond" year of the Queen's reign. The musical arrangements will be carried out by the Diocesan Choral Association, and will be on a large scale.

A new symphony by Mr. F. H. Cowen will be produced at one of the forthcoming Richter Concerts, most probably on May 31st. Mr. Cowen is also composing a vocal *scena* with orchestral accompaniment for the Philharmonic Society. The title of the piece will be 'The Dream of Endymion.'

Beethoven's Septet was well rendered at Herr Theodore Werner's fourth violin recital on Thursday afternoon last week by competent artists. Another feature of the programme that may be mentioned was a Violin Sonata by Nardini, a gifted pupil of Tartini. It is in D, a convenient key for violinists, and is an extremely effective example of the old violin school. It was well played by Herr Werner.

In their last song and pianoforte recital for the present at St. James's Hall, on Friday afternoon last week, Messrs. Plunket Greene and Leonard Borwick offered an admirable programme. Both in selection and execution it was almost faultless. These concerts are entertaining and instructive, and they should be resumed when opportunity permits, as the large audiences show that the public can now appreciate something higher than shop songs and flimsy pianoforte pieces.

A third performance in oratorio form of Saint-Saëns's 'Samson et Dalila' was given by the Queen's Hall Choral Society last Saturday afternoon, under the direction of Mr. Randegger, and the work continues to grow on the hearer as familiarity with its beauties increases. The interpretation was the best of the series, and there can no longer be any question that the work has established itself in the favour of metropolitan amateurs.

A tasteful 'Liebeslied' for orchestra by Miss Dora Bright was performed for the first time at the Promenade Concert at the Queen's Hall on Saturday evening last week, and proved to be an agreeable and well-scored piece. The principal feature of the programme was Tschaïkowsky's 'Symphonie Pathétique,' which was commendably played under the direction of Mr. H. J. Wood. There were other instrumental items of minor importance; and the solo contributions by Miss Helen Jaxon, Mr. Philip Brozel, and Mr. Percy Frostick won deserved favour.

Miss Amy Hare, whose pianoforte recital on Tuesday afternoon at St. James's Hall was well attended, is an accomplished executant with a delicate touch and style. She was perhaps a little overweighted in Schubert's 'Wanderer' Fantasia in c, Op. 15, but she played Haydn's 'Andante con Variazioni,' Liszt's 'Ricordanza,' and trifles by Scarlatti with much charm. M. Johannes Wolff was associated with Miss Amy Hare in Grieg's Sonata in c minor, Op. 45, for pianoforte and violin.

The afternoon concert which took place under the auspices of Herr Robert Hausmann and Miss Margaret Wild at St. James's Hall on Thursday this week was enjoyable, and there was a large audience. Two sonatas for pianoforte and violoncello—being those in F by Brahms and in c by Beethoven, Op. 102, No. 1, both works being rarely played—were given at this concert with noteworthy refinement and purity of intonation, if not with great power. Mrs. Speyer-Kufferath, who essayed *Lieder* by Schumann and Brahms, has a small but sweet and well-trained voice.

PERFORMANCES NEXT WEEK.

Sun.	Orchestral Concert, 3.30, Queen's Hall.
—	National Sunday League, 'Elijah,' 7, Queen's Hall.
—	String Quartet Concert, 7.30, Queen's Small Hall.
Mon.	Bohemian String Quartet, 3, St. James's Hall.
—	Popular Concert, 8, St. James's Hall.
—	Musical Artists' Society, 8, St. Martin's Town Hall.
Tues.	Mr. Willem Coenen's Pianoforte Recital, 3, Guildhall School of Music.
—	M. H. Rawalsky's Pianoforte Recital, 3, St. James's Hall.
—	Walenn Quartet Concert, 8, Queen's Small Hall.
—	Musical Guild Concert, 8, Kensington Town Hall.
—	Concert for the Benefit of Madame Annie Fowler, 8, St. Martin's Town Hall.
—	Wagner Concert under Herr Felix Mottl, 8.15, Queen's Hall.
Wed.	Miss Clara Blackburne's Pianoforte Recital, 3, Queen's Small Hall.
—	St. Patrick's Day Irish Concert, 7.30, Queen's Hall.
—	St. Patrick's Day Irish Concert, 8, St. James's Hall.
—	St. Patrick's Day Irish Concert, 8, Albert Hall.
—	Messrs. H. and G. Saint George's Concert, 8, Trinity College.
Thurs.	Herr Brousil's Concert, 3, Queen's Small Hall.
—	Mr. Henschel's Symphony Concert, 8, St. James's Hall.
—	Queen's Hall Choral Society, 8, Berlioz's 'Faust.'
Fri.	Herr Theodore Werner's Violin Recital, 3, St. James's Hall.
—	Miss Ida Aldrige's Vocal Recital, 3.15, Queen's Small Hall.
—	Royal College of Music Orchestral Concert, 8, St. James's Hall.
Sat.	Crystal Palace Concert, 3.
—	Mozart Society's Concert, 3, No. 26, George Street, Hanover Square.
—	Popular Concert, 3, St. James's Hall.
—	Mr. Ernest Meads's Recital, 3, Queen's Small Hall.
—	Symphony Concert, 3, Queen's Hall.
—	Orchestral Concert, 8, St. James's Hall.
—	Promenade Concert, 8, Queen's Hall.

DRAMA

THE WEEK.

Comedy.—'The Saucy Sally,' a Farce in Three Acts. From the French by F. C. Burnand.

Olympic.—'The Mariners of England,' a Drama in Four Acts and Two Tableaux. By Robert Buchanan and Charles Marlowe.

The thirteen years which have elapsed since 'La Flamboyante' of MM. Ferrier, Cohen, and Valabrègue saw the light at the Paris Vaudeville have given to the motive a certain aspect of antiquity, but have not otherwise injured the piece. As a means of bringing a peccant husband face to face with his responsibilities the machinery of 'The Saucy Sally' is as good as any that has been subsequently employed. The make-believe captain of a non-existent merchantman, he makes pretended voyages to remote countries, from which he returns laden with the spoils of adventure, and with the character among his woman-folk of a hero. In point of fact, the weeks during which he is supposed to be at sea are spent in the society of a facile fair one, and the trophies of research or prowess with which he decorates his house have been purchased at an East-End emporium. The discovery, on the part of his mother-in-law, that these things are shams leads to a species of scrutiny and cross-examination, in presence of which he shuffles and quails. When next he proceeds accordingly to join his ship, his wife and her mother insist on accompanying him. Behold him then in Southampton with a wife in one room and a mistress in the other, bound to produce a ship or to account for its absence, and to keep separate women always on the point of meeting, who, if they knew the truth, would fly at each other's throat or at him; bound, moreover, to face all the unexpected contingencies which dramatic ingenuity can invent. Quite as good as any other device is this, and the situations, though familiar as they can be, are effective and diverting. Mr. Burnand has done fairly well with his original, both as regards translation and addition. He has an idea of a book of his hero's adventures written by the mother-in-law, which is droll, but of which nothing comes. An opportunity of which no use is made is afforded in the second act, when the heroine and her mother visit the cabin of a ship they suppose to be the hero's, and bring away nothing but a not very compromising feminine photograph. Regarding the room as their own, they might have "annexed" valuables, the possession of which would have embroiled the mock captain with the real. So much merriment, real, if slight, is obtained from the situations which arise, that these suggestions are made in no spirit of carping. Mr. C. H. Hawtrey plays the hero of this farce with a serenity, an ease, and an *aplomb* that have already won for him a high and well-merited reputation. It is doubtful whether any other living actor—certainly not Dieudonné, the original of the character—could have played it so well. Mr. Lovell, Mr. Hendrie, Miss Jessie Bateman, and Miss Maud Abbott contributed to a moderately successful interpretation.

Primitive almost beyond precedent is the melodrama in which Mr. Buchanan and his associate have chosen to enshrine some events, real or fictitious, of the career of Nelson. Every character in the play has been seen before in 'Black-Eyed Susan' or other nautical dramas. The piece is intended, however, for a primitive public, and is exactly suited to that at the Olympic. That it would make a strong impression upon a more sophisticated audience is improbable. It is well placed, however, and is in a sense well shaped and well written, and will probably have an enduring success in the country towns for which presumably it is intended. To see Nelson kidnapped or murdered by spies—one of them a naval captain—in the interest of Napoleon, and a plotted invasion, is a bold idea, not, however, very cleverly worked out. The introduction of a mimic battle of Trafalgar, in which Nelson is wounded, and the presentation of the death scene in the cabin of the Victory are concessions to modern taste, and may well help the fortunes of the piece. Abundant absurdities might be pointed out, and the loudly avowed affection of the daughter of an admiral for a common sailor has a distinctly Gilbertian ring. Mr. W. L. Abingdon was well made up as Nelson, and in the less emotional scenes looked the character to the life. In the death scene, where strong facial play was used, the resemblance was lost. Mr. Charles Glenney gave a conventionally powerful rendering of a sailor hero, and Mr. Sleath showed decided talent as the villain.

To Correspondents.—C. L.—E. W. B.—received.

No notice can be taken of anonymous communications.

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LITERATURE

Through Unknown African Countries. By A. Donaldson Smith, M.D. Maps and Illustrations. (Arnold.)

Hitherto Americans have not taken a particularly prominent part in the scientific exploration of Africa, and it is, therefore, all the more gratifying that in Dr. A. Donaldson Smith they should have found a representative whose labours have considerably enlarged our knowledge of the geography and natural history of that continent. Like all men who have been successful in exploration, Dr. Smith underwent a careful preparation for the task he had set himself. This was no less an achievement than reaching Lake Rudolf from the east. The difficulties of such an undertaking were sufficiently formidable, and there were not wanting persons well acquainted with Somali and Galla Land who looked upon them as insurmountable in the case of a small caravan, such as Dr. Smith proposed to organize. These difficulties, moreover, were unduly increased by the violent conduct of Prince Ruspoli and Capt. Bòttego, who had preceded the author in the same region.

"The lines of march of the two abovementioned travellers were marked by continual attacks upon the natives, and naturally, therefore, the Dagodi fled as we approached the Web."

Dr. Smith, too, had to do some fighting; but in his case the natives were evidently the aggressors, and he had to act in self-defence. In the end he always made peace with his foes, and his fair dealings, like those of his countryman Mr. Chanler, have smoothed the path for future travellers. The narrative is likely to please a large circle of readers, for Dr. Smith experienced the adventures inseparable from a journey through a wild country; proved himself a formidable sportsman in a region still heavily stocked with big game; brought home an invaluable natural history collection, a portion of which is described by specialists in half a dozen appendices; and last, not least, achieved considerable success as a geographical explorer and discoverer.

One of the most interesting spots visited by him is the settlement of the descendants of a Sheikh Husein, in the country of the Arusi Galla. This Mohammedan missionary settled in the country two hundred years ago, and seems to have established a family of the faithful in the midst of a population of Kafirs by taking unto himself numerous Galla wives, a method of propagating the faith not open to Christian missionaries. Even in the short space of two centuries this "saint" has become a legendary personage, and the fine stone tomb which covers his remains is supposed to have sprung into existence in a single night. The visit to this region, lying half way on the direct road from Berbera to Kafa, brought Dr. Smith into contact with the Abyssinians, who had raided the country as far east as Ogadon:—

"The Gallas told us of great atrocities perpetrated by the Abyssinians, who had completely subjugated them four years previously, carrying off their boys and girls as slaves, and capturing all their cattle and sheep.....We passed many villages from which all the people had fled, but we had made good enough friends of two youthful Gallas now to trust one of them to run ahead and tell their people that friends were coming—not Abyssinians, but white people from a far-off country who wished to travel peacefully and make friends with every one; when we wanted food, we told them, we would pay for it, as we were rich in cloth and many things the natives would find useful.....On reaching some water-holes called Roko, a chief of a village near by rushed out to meet us, and implored us to recover a lot of sheep and cattle the Abyssinians had just carried off, and which, he said, had belonged to his dead brother."

Walda Gabra, the Abyssinian governor, treated our author most hospitably, but permission to go on to Kafa was courteously refused, and Dr. Smith had reluctantly to retrace his steps to the east. But before leaving this portion of Gallaland he was able to visit a remarkable underground channel of the river Web, within which the action of the water has worn the coral limestone into columned chambers, one of which the natives seem to have used as a place of sacrifice for generations past.

"There was an enormous fireplace on one side, over and about which were hung various offerings that had been made to Wak, consisting principally of wooden vessels, strings of cowry shells, sheepskins, and leather straps."

A wide sweep through the pastoral regions of the southern Gallas brought our author to the fertile mountain districts lying to the north of Lakes Stephanie and Rudolf. Here he trod new ground, for although Prince Ruspoli had reached the Sagan, called Amara Galana by Dr. Smith, no traveller had ever penetrated beyond. The first agricultural tribes with whom our author came into contact were the Amara and Konso, who are well known on the east coast, being visited by trading caravans from the Benadir ports. Léon des Avanchers, some forty years ago, was told that they were white, had books, and were Christians. None of these things is applicable to the "negroes" visited by Dr. Smith, but the Konso, certainly, are the most civilized and intelligent people in this part of Africa. They weave excellent cloth, and cultivate coffee, tobacco, and cereals.

Even more interesting is Dr. Smith's account of the Dume "pigmies." A dwarfish race, contemptuously called "Doko," had long been known to exist to the south of Abyssinia, and individuals of the tribe had been seen and described by D'Abbadie, Dr. Krapf, and others; but it was reserved for Dr. Smith to visit them for the first time in their native homes. His account of them is all too short:—

"They were remarkably uniform in size, reaching about 5 ft. in height. I did not measure them accurately for fear of frightening them. Their chief characteristics were a black skin, round features, woolly hair, small oval-shaped eyes, rather thick lips, high cheek bones, a broad forehead, but not remarkably receding, and very well formed bodies. Their lips were rather broad, and the lumbar vertebræ curved a little farther forward than is usual, even in black races; but their features were not very prominent, and did not disfigure them as they do in the case of the Hottentots. They reminded me very much of a dog in the expression of their eyes—sometimes timid and suspicious looking, sometimes very amiable and merry, and then again changing suddenly to a look of intense anger.....Formerly they lived principally by hunting, and they still kill a great many elephants with their poisoned arrows; but by the gradual encroachment of other tribes most of the game in the neighbourhood of the Dume has been driven away."

The Dume now number only a thousand souls, and the time when they will be merged in their taller neighbours is approaching rapidly. Ample evidence of this gradual absorption is furnished by Dr. Smith, for the Bunno, Kuli, and Mela, in the same region, are apparently of pigmy origin, although there are "many good-sized individuals among them."

Dr. Smith failed to solve one of the few great problems remaining in African geography, namely, the course of the Omo. It is now more than four hundred years ago that Fra Mauro, trusting to information received from Abyssinian Christian pilgrims, made that river flow through Gallaland into the Indian Ocean. Many hypotheses have been started since, and whilst some adhered to the ancient idea, others looked upon the Omo as one of the head-streams of the Nile or made it the principal source of supply of Lake Rudolf or of Lake Stephanie. The problem is a problem still. Dr. Smith seems inclined to connect the Omo with the Jub, but the available head-streams of this river have been traced by Bòttego and Grixoni until they dwindle into mere mountain torrents. The Sobat seems to be quite out of the question as the lower course of the Omo. The Omo may possibly lose itself in Lake Abala, seen from a distance by M. Borelli, and lying far to the north of Lake Abaya, first visited by Dr. Smith. For the present, at all events, the evidence in favour of its finding its way to Lake Rudolf is still the strongest. The Nianam, a comparatively small river as described by Dr. Smith, would scarcely enable a lake covering 4,000 square miles and lying for the most part within a rainless region to maintain its level. Dr. Smith saw this river in July; its appearance after the heavy rains of October and November is likely to be much more formidable.

At all events, this is a problem the solution of which merits a serious effort, and no one is better qualified for such an undertaking than the author of the volume before us. If he succeeded in reaching the scene of his recent exploits by starting

from Kisimayu, the tribes around which have recently entered into friendly relations with the British authorities, he would not only be enabled to reveal to us the mysteries of the broad plains of the Boran country, but might also succeed in diverting to British East Africa the trade which now finds its way to Barawa and other northern ports.

Dr. Smith on his return followed the eastern shore of Lake Rudolf, as had been done before him by Count Teleki, and has been done since by Mr. Neumann; but between that lake and the Upper Tana he again passed through a region not visited before. This brought him into the country of the Rendile, a tall and handsome people, "with complexions as light as the Somalis and strong Hamitic features." They had "camels by the thousands, and camels of a far superior breed to the Somali animals, and, what was better for us, they were anxious to sell their animals." In the midst of this barren and dry region of bush there rises a splendid mountain group called Marsabit.

"According to European ideas nothing could be more charming than this Marsabit. Surrounded by a large forest, and lying on the top of the mountain, is a lake a mile square, clear and deep. The jagged walls of a crater form a semicircle about it, while from another side a broad road leads out from the forest to the open meadows beyond. The atmosphere is moist and cool. In the early morning dense clouds are swept along by invigorating blasts of cold air, combining with the dew of night to freshen up the plants and trees. Outside the forest the view is superb. For five miles you see a series of green meadows sloping gradually downward, on which are grazing many sheep and goats; while far off to the west, beyond the yellow plain, rises rugged Kulol, and a still greater mountain below it—Mount Nyiro."

The appendices dealing with Dr. Smith's natural history collections have already been referred to, nor should a short mention of the maps be omitted. They are excellent of their kind, and satisfactorily record the main geographical results of one of the most successful expeditions ever undertaken in North-Eastern Africa. The book is printed on fine-looking paper, unfortunately covered with some adhesive material, which necessitates its being carefully guarded against moisture.

A Student's Pastime: being a Select Series of Articles reprinted from 'Notes and Queries.' By the Rev. Walter W. Skeat, Litt.D. (Oxford, Clarendon Press.)

Prof. Skeat greatly enjoys a game at etymology — indeed, he probably prefers such sport to football or golf, and he is a good player, and what is more a good playfellow, though, it would seem, mostly too strong for his antagonists in *Notes and Queries*, who often fail to score. Still these gentlemen have served his turn; they have set the ball agoing, and enabled the Professor to make some highly effective hits. Perhaps their feelings have at times been sorely tried to find themselves left so completely in the lurch. It may have required some effort to bear the situation with a good-tempered acquiescence. To see one's pet theories knocked all to pieces and to have all attempts at their protection utterly scorned and routed—this must be a vexatious experience; and one can gather now and then from Prof. Skeat's volume that it was not usually relished. But if people will put forward statements that are baseless and hypotheses that are purely foolish, they must look out for squalls when such a keen-eyed critic as Dr. Skeat is in the neighbourhood. He is a true dunces' hammer. Or he may be compared to Talus in the 'Faerie Queene' with that terrible flail of his. Every week, to speak metaphorically, the field of his "prowess" must have been strewn with bodies and fragments of bodies—a gruesome spectacle; and there in the middle of it must have been seen the Professor, *altior insurgens*, looking round fiercely for some one else to "come on," his learned gown trailing its tail on the ground to tempt yet another trespasser to his destruction. Happily in the volume before us the remains of the victims have been nearly altogether removed, and the arena has been smoothed and resanded. And the author is quietly jubilant and smiling, looking as if he had never smitten or could smite any offender.

Certainly his foes have proved serviceable. They have led him to investigations which he might never have made, and which were worth making; they have forced him to conduct these investigations with special care and precision lest he should find himself tomahawked instead of being the tomahawker; and no doubt they have sometimes at least brought before him slips and errors in his own previous work. For the distinction of Prof. Skeat is not that he has not made mistakes and never been bold and "previous" to the degree of rashness, but that he has always been so alert to pick himself up when he has stumbled, and to walk more warily — that he has so readily and frankly acknowledged himself in error when he has found himself so. Thus: "I regret that in [the first edition of] my Dictionary the account of *deal* in the sense of 'deal board' is utterly wrong," &c. It is this admirable docility that has made Prof. Skeat so eminent a scholar. *Fas est et ab hoste doceri*, as well as *ab amico*. It may confidently be said of him that he has fought not for victory or merely to glorify himself, but for the truth's sake—from an earnest desire to ascertain the real facts of each case and to arrive at a warrantable conclusion. And fighting with adversaries *haud impares Achilli* has not resulted in his demoralization, as it might well have done. For not often can he have felt

> —— the stern joy which warriors feel
> In foemen worthy of their steel,

though that χάρμη was, it seems, not altogether denied him by the gods. For the most part his opponents—"Mr. P.," "Mr. M.," "W. B.," &c. — seem to have been mere minnows by the side of a Triton —persons who cling to the belief that etymology is mere guesswork, and that one man's guess is pretty much as good as another's, and that to interfere with the right of guessing is an outrage on their natural rights. The reign of law in phonetics is not an idea that has yet occurred to these people, nor the idea that history must be heard when we trace the descent of words. It is amazing what gulfs of ignorance are made darkly visible by Prof. Skeat's pages; they "cannot be sounded"; they have "an unknown bottom, like the bay of Portugal." However, Prof. Skeat is equal to the occasion. Like Beowulf, he plunges into the abyss and does deadly execution.

The literary result is a volume of not unmixed, but on the whole of very considerable value, a volume that ought to be perused by all "general readers," and certainly deserves a place in every student's library. It is now and then entertaining, for Prof. Skeat has a dry humour of his own; and it is often a ludicrous sight to see him carefully "fixing" some culprit in the stocks or the pillory. He cannot help smiling himself in a certain grim manner, indignant as he is with audacious misstatements and fondly hugged absurdities; for, indeed, he is never malignant, and it is the sin rather than the sinner that he "goes for." And, with some few exceptions, the result is informing and instructive. There are few who would not learn something from notes so various and often so erudite. Here is knowledge in the making. Several of Prof. Skeat's conclusions as here stated are now generally accepted as trustworthy; and what he writes is always suggestive and useful one way or another. He deserves well of the republic for this as for many other contributions to scientific progress, that is, to the progress of scientific etymology. "It is a pleasure to observe," he writes near the end of his introduction,

"that, in spite of recurring outbreaks, guesswork is no longer adored with that blind admiration which it once evoked. Its ancient glory is waning, and its acceptance is transitory and hesitating; towards which hopeful change in public opinion I claim to have contributed somewhat by means of the very articles which are here collected and reprinted."

Unquestionably this claim must be heartily conceded.

No doubt by this time Prof. Skeat has gained fresh light on some of the points he discusses. Thus, as to "the pound of flesh" story, he may have learnt that Miss Toulmin Smith had already noticed it in the 'Cursor Mundi.' In discussing the Old Eng. *æstel* he does not seem conscious of the Lat. *hastula*. He speaks of Robert of Gloucester with, perhaps, too unfaltering assurance. And now and then, perhaps, a slight change in the phrasing would give a less "schoolmastery" and dogmatic tone to certain passages, as, *e.g.*, where we read as to *caterwaul*: "I hope I have now made this sufficiently plain, and that we may be spared any further discussion of this matter." But, on the whole, the Professor deserves credit for producing a highly interesting and valuable book, and it is to be hoped that he may find its reception "sufficiently encouraging" to persuade him "to produce another volume or even two more of a like kind," as he tells his readers it would be easy to do.

The Original Hebrew of a Portion of Ecclesiasticus (xxxix. 15 *to* xlix. 11), *together with the Early Versions and an English Translation*. Edited by E. A. Cowley and Ad. Neubauer. (Oxford, Clarendon Press.)

It was a right decision on the part of the ruling theological authorities at Oxford not to delay the publication of the newly discovered Hebrew fragments of Ecclesiasticus longer than was absolutely necessary. It will be remembered that the announcement

of this interesting find was only made in June last. Mr. Schechter, Reader in Rabbinic at the University of Cambridge, first identified one leaf of Ben Sira's original composition among a number of fragments brought by Mrs. Lewis, of Sinaitic fame, from the East. Almost simultaneously nine other leaves of the same MS. arrived at the Bodleian Library, Oxford, whither they had been sent by Prof. Sayce from his quarters in Egypt. To Dr. Neubauer, the guardian of the newly acquired treasure, was naturally assigned the editorship of the fragments, and it was quite as natural that Mr. Cowley, his younger colleague at the great Oxford library, should become the co-editor. Dr. Driver, who from the first evinced a most sympathetic interest in the subject, accorded the editors a very helpful amount of assistance, and several other Oxford scholars have also rendered willing service. It would under such circumstances have been a wonder if the work had not prospered and progressed apace, and if much cause for complaint and fault-finding had been left to the reviewer, who has now the privilege of furnishing some account of the book.

The value of the new discovery is threefold: it will, as far as it goes, help us to a greatly improved understanding of several of Ben Sira's sayings; secondly, it provides us with an undoubted specimen of Hebrew written not much later than 200 B.C.; and it is, moreover, sure to throw some not inconsiderable light on various problems connected with the criticism of the canon of the Old Testament.

With regard to the first point our hopes must not run too high. If the whole of the recovered portions of the original had been preserved in a pure and uncorrupt state, scholars would have been much better off. Such is, however, far from being the case. A considerable number of the extant lines are most undoubtedly corrupt. The eleventh or twelfth century scribe to whose penmanship the fragments are due wrote a clear and bold hand, but the MS. from which he copied must have been of a very unsatisfactory nature. The editors have done their best with what was before them, but they find themselves compelled to state that "passages occur which, from whatever cause, are obscure," and that they cannot feel confident that they "have seized the sense of all of them." Another cause of difficulty in the correct mastery of Ben Sira's original meaning lies in the singularly numerous variants which another hand or other hands have placed in the margin of several portions. But even when all the necessary deductions have been made, the gain will be found to be considerable, and more especially so in chaps. xliv.–xlix. 11, which are the best preserved portions of the whole, and where the variants gradually diminish and finally disappear altogether.

Next comes the question of Ben Sira's Hebrew.* From the book of Ecclesiastes, which is generally supposed to have been written about the same time, or perhaps a little earlier, scholars would have expected a much less pure classical style than is now before them in the original of Ecclesiasticus. In some portions, and especially in the "Praise of the Patriarchs," they are conscious of finding themselves under the spell of a musical parallelism which strongly reminds them of the Psalms, although it would perhaps be too much to suggest that some of Ben Sira's compositions actually found their way into the Psalter. The hypothesis would be a most enticing one; and if a large number of the Psalms are, as many critics believe, of Maccabæan origin, may we not also suppose Psalms from the pen of Ben Sira, who flourished about forty or fifty years before Judas Maccabæus so valiantly fought the Greeks? But Ben Sira unfortunately betrays some decidedly unclassical modes of thought. The phrase "a prophet like fire" as applied by him to Elijah may, perhaps, be defended, but it is certainly not a Biblical figure of speech; and Ben Sira's pious desire that the bones of the twelve minor prophets may "flourish out of their places" is still more striking as a mark, not of poetic inspiration, but rather of the paucity of it. The author of Ecclesiasticus, indeed, writes, apart from several late Hebrew words and some Syriacisms, fine and pure Hebrew. His verse also flows sweetly and gently for the most part; but a poet of the first rank he does not appear to have been, and he undoubtedly occupies a lower position than the singers whose verses have been adopted into the canon of the Old Testament. He is inferior to the Psalmists in point of fervour and elevation, and in comparison with the author of Ecclesiastes he lacks depth. The "Preacher," whose work forms a part of the Hebrew Bible, had a message to deliver. His task was to demonstrate the hopelessness of determined scepticism and the vanity of mere enjoyment. He also succeeded in showing the human soul what she is like when devoid of the higher light of faith. One of Heine's remarks about the author of 'Faust' was that "nature wanted to know how she looked, and she created Goethe." And so it might also be said that the human soul, desiring to know what she is without a sufficient realization of the divine, awoke to the consciousness of such a condition in the pages of Ecclesiastes. Ben Sira, on the other hand, can lay no claim to a special message. He writes beautifully and instructively; but he is only a writer of wise and helpful sayings, and nothing more.

We must, however, hasten on to some remarks on the critical value of the new discovery. In this respect our new knowledge will no doubt cut both ways. The fragments before us show conclusively that classical Hebrew could be written, and written well, about 200 B.C., and, moreover, that the severe rhythmic measures of Greek and Latin verse had at that time not found their way into Hebrew poetry. There is, therefore, no reason to doubt that other poets may have risen to even greater heights of inspired religious utterance and composed hymns which may have found their way into the Psalter; and if such compositions were possible early in the second century B.C., why not also fifty years later, during the struggles and the young glories of the Maccabees? On the other hand, however, Ben Sira's work contains a considerable number of allusions to passages in different books of the Old Testament canon. Several phrases can be shown to be reminiscences from the Psalms, and it is possible that Ecclesiastes was also already before Ben Sira. It is, therefore, not improbable that the new find will thus unexpectedly establish a "terminus ad quem" for compositions (especially in the Psalter) which some critics were disposed to date later than the time of Ben Sira.

That the editors have accomplished their task with great skill and thorough critical tact will, we believe, be acknowledged by all. If they have erred at all, it is on the side of self-restraint. They might have emended more than they have done without either risk or presumption. This would also have removed several uncomfortable lines in the translation. But they have chosen the path of self-repression, and may fairly claim credit for not putting their own ideas too much forward. Their sole object has been to provide the necessary materials for scholars to work upon, and it must be allowed that they have succeeded admirably. Besides the Hebrew text with translation, they give us the Greek, Syriac, and Old Latin versions, which have been respectively revised by Mr. J. F. Stenning, of Wadham College, Mr. E. N. Bennett, of Hertford College, and the Rev. F. E. Brightman, of the Pusey House, Oxford. Dr. Driver has done even more for the work, for he not only revised the translation throughout, but also prepared a glossary which will be a considerable help to students. Moreover the book is adorned with two photographic plates, which fill one with respect for the scribe's fine bold hand; and besides 'Ben Sira's Proverbs preserved in Talmudic and Rabbinic Literature' and the so-called 'Alphabets of Ben Sira,' a full list of the many works quoted in the book is added. The publication is thus complete in itself, having received at the hands of the editors and their friends the careful and elaborate treatment which it deserved.

* It does not lie within the scope of this notice to produce systematic evidence that we indeed have the original Hebrew before us, and not a Hebrew translation from one of the versions. It is sufficient to remark that the following are the main points to consider: (1) the style of the Hebrew, (2) its relation to the versions, (3) the marginal variants, (4) the fact that Saadyah Gaon in the tenth century had the original before him.

Records and Reminiscences of Goodwood and the Dukes of Richmond. By John Kent. (Sampson Low & Co.)

This illustrated volume is creditable to everybody concerned in its production, and especially to the author or compiler, for the excellent spirit to which it bears witness, and for the appropriately unpretentious fashion of its literary composition. Mr. Kent has already won for himself, by his 'Racing Life of Lord George Bentinck,' a prominent position among those trainers or ex-trainers who in these latter days, to the great advantage of persons interested in horse-racing and its concomitants, do not consider their life's work complete until they have appeared before the public in the capacity of authors. In his new work Mr. Kent is free from one great difficulty with which he had to contend in the earlier, for among those Dukes of Richmond who have had more or less personal connexion with horse-racing there is none whose name is associated with the outrageous betting, and the sometimes questionable proceedings

resulting therefrom, which told more in favour of Lord George Bentinck's astuteness than of his generosity. Mr. Kent, in fact, does not fail to point out how curious it is that there should have been so intimate a friendship and so cordial an understanding between Lord George, to whom racehorses were little more than mere instruments of gambling, and the fifth Duke of Richmond (the most horsey of all his line), who regarded betting and bettors with a dislike bordering upon abhorrence.

Mr. Kent, of course, has nothing to say about the Duke of Richmond of the first creation, that promising Henry FitzRoy who should have been "Marcellus" had he lived, and not much about the Stuart dukes, for none of them had anything to do with Goodwood. It is not unworthy of notice, however, that both the first and the last creation should have been in favour of an illegitimate scion of royalty, as if the title had been set aside, in a manner, for contingencies of that description. The first duke of whom Mr. Kent treats at any length is Charles Lennox, son of Charles II. and of Louise de Quérouaille, Duchess of Portsmouth, whose very name is unmentioned by Mr. Kent, though, on the other hand, he shows little regard for the memory of Mary, Queen of Scots. It was this duke who settled at Goodwood, then described as "a place near Charlton," whereas the description would now be exactly the reverse; and it was he who was invested by Louis XIV. with the Dukedom of Aubigny with remainder to his mother, through whom the title descended to the second Duke of Richmond at her death in 1734. The French dukedom was confirmed to the fifth Duke of Richmond by Louis XVIII. in 1816; and as the Dukedom of Gordon was revived in the person of the present (the sixth) duke, whose father succeeded to the estates of the fifth and last Duke of Gordon, and took the name of Gordon in addition to Lennox, he presents, as Mr. Kent duly observes, a rare, or even unique, example in this country of four dukes rolled into one—Richmond, Lennox, Gordon, Aubigny.

Mr. Kent's work, as the title indicates, is made up from public records partly and from private reminiscences partly. There is nothing derogatory to him and to his volume in saying that, as he evidently has discharged his task rather like a faithful and grateful admirer than a critical biographer, readers will attach comparatively small importance to the pages in which he deals with the public and historical life of the various dukes, records of whom are to be found elsewhere, and will turn with greater curiosity, if not confidence, to those which are concerned with the more private matters. Among the latter may be included whatever relates to horse-racing, which, though in a certain sense a public affair, belongs undoubtedly to the category of private enterprise and expenditure. It is not, therefore, to be regretted that the personal reminiscences greatly preponderate over the matter compiled, although with praiseworthy care and general accuracy, from records not at all inaccessible.

It will be understood quite easily, after what has been said of the commendable spirit in which Mr. Kent, as an old servant of the ducal family, set about his "labour of love," to use his own words, that he cuts very short indeed his biographical account of the first of the "Goodwood" dukes, not even mentioning a horse-match between him and the first Duke of Grafton, which, according to the researches of the indefatigable Mr. J. B. Muir, was run at Newmarket when the dukes were mere children. Nor does he care to notice the romantic story about the second duke's marriage, which is said to have been arranged for the settlement of a gambling debt, or about the divorce of his daughter, Lady Sarah Bunbury; or to retell the old anecdote concerning the third duke, the founder of Goodwood races, and Lord Thurlow, to the effect that the former reproached the latter with humble origin, whereupon the latter retorted, before the assembled peers, that the former was but "the accident of an accident." Of the fourth duke—who nearly shot the Duke of York in a duel, whose wife gave the memorable ball at Brussels, and who died lamentably of hydrophobia—Mr. Kent furnishes a lively and readable account, as well as of the fifth duke, who, when Earl of March, distinguished himself in the Peninsula and at Waterloo; but of the present duke he, naturally enough, says but little, though he is somewhat more communicative about the Earl of March.

Mr. Kent differs on a few points of detail from the usual authorities, and is probably more correct than they sometimes; but he has fallen into an occasional error apparently. "Buckingham" (p. 29) is, of course, an ordinary misprint for Rockingham; but, as neither name appears in the index, a good opportunity for making the required correction was lost. Again (p. 98), Admiral Rous is said to have been "half brother to the Earl of Stradbroke"; but they were surely full brothers, else the genealogists agree to differ from Mr. Kent, who, however, may possibly, but quite against commonly received opinion, be right. It was the generally accepted close relationship between the two brothers which was considered to give piquancy to their wide divergence of views concerning the degeneracy of the modern thoroughbred horse, and, as they were both members of the Jockey Club, concerning certain rules of racing. Then "that eminent reformer and political economist, Mr. *John* Hume," refers, no doubt, to the celebrated Mr. Joseph Hume. Moreover, it is stated (p. 192) of the present duke that "the meetings of the Jockey Club, when held in London, take place at his residence." Not invariably; the very last, only a few weeks ago, was held at Lord Derby's, but that, of course, was since the publication of the book. Nor ("List of Illustrations") does it seem quite correct to describe James (who died in 1655) as the "last" of the Stuart Dukes of Richmond; for how about the Charles who died in 1672, when the dukedoms of Richmond and Lennox reverted to King Charles II.? As regards the important question concerning the actual "bodily weight" of the jockey Kitchener when he won the Chester Cup on Red Deer for the fifth duke, Mr. Kent, who ought to know, repeats his statement, made in his 'Lord G. Bentinck,' that it was 3 st. 4 lb., instead of 2 st. 12 lb. as is doggedly asserted about once a week, or, at any rate, over and over again, by a certain sporting paper for the information of anxious inquirers.

Of illustrations there are thirteen, mostly portraits. The frontispiece is a portrait of the present Earl of March, and is remarkable for a strange, faint apparition—whether of a poodle or of a baby it is not easy to decide—among the ornamental fringe of foliage. The book has the unusual equipment of two silken "markers," one yellow and the other scarlet; whereof the explanation is to be found in the "racing colours" of the family. In many of the most readable portions the contents are so largely made up of quotations that they savour of having been served up more than once; but the following list of treasures preserved at Goodwood House may be new and attractive:—

"A beautifully worked shirt worn by Charles I.; a tray which held his clothes when an infant; a watch which he wore; even a lock of the unfortunate king's hair and the cup and boat used at his christening.....also a blue cushion, beautifully bordered, upon which Queen Victoria knelt at her coronation; a cockade and marshal's bâton, borne by the Duke of Wellington; and a silver breakfast-plate used by Napoleon on the morning of his last fight, and taken from his carriage by our soldiers at Waterloo."

Far too long for reproduction is the entertaining reprint of a pamphlet relating to the "Charlton Hunt," wherein the reader will come upon the trail of a Monsieur St. Victor, who no doubt was the French gentleman to whom England was indebted for the famous "St. Victor's Barb," and upon a short account of a "banqueting room" called Foxhall, whence the celebrated American racehorse, naturalized in England, most probably derived his name.

NEW NOVELS.

Clarissa Furiosa. By W. E. Norris. (Methuen & Co.)

Mr. Norris's novels are always pleasant reading, and his latest is no exception. Indeed, one cannot imagine the severest critic finding anything unkind to say about it, except that the title is hardly a fair guide to the story, which developes rather upon the lines of Clarissa's restoration to what her creator would doubtless hold to be sanity than upon those of her original aberration. We are not sure after all that 'Clarissa Innamorata' would not have been nearer the mark. Were it not that Mr. Norris is above all things urbane, one would be tempted to suggest that he had written this book as a kind of *reductio ad absurdum* of a novel which had a considerable success some years ago (perhaps owing more to certain accessories than to any merits in its essentials), the drift of which was to impress upon ladies about to marry that the man of their choice was as likely as not to be a profligate. Here, he seems to say, you have a young woman of exalted ideas who falls in love much like others; marries a man whose past has not been marked, to put it mildly, by any ascetic interpretation of the limits imposed by conventional morality; finds that even after marriage he is capable of enjoying himself in

the society of other ladies; and tries the experiment of living apart from him—an experiment rendered easier by the fact that she has the money, and he, being at least a man of fastidious delicacy in such matters, accepts his dismissal all the more meekly when he realizes his dependence on her in this respect. How far the experiment succeeded may be learnt from the book. Of course the merits of a novel as such have little to do with the view of social problems expressed in it, and no reasonable person's view of such problems will be affected by his opinion of a novel dealing with them. "Hard cases make bad law," and a novel is bound by the law of its existence, if it is to be interesting, to propound a hard case. The real point is, Has the author imagined his people well, and developed his story intelligently? and this test Mr. Norris passes very satisfactorily. Possibly the child's illness strikes a note rather too grave for the key of the story; and it certainly suggests a little consciousness that the argument, if argument there be, needs the support of incidents outside of the daily round. Would not Clarissa, being what she is meant to be, inevitably have "come round" without an imminent catastrophe? On the other hand, the little touch, after she has ceased to be "Furiosa": "If I have done some mischief—as I daresay I have—it is not too late, I hope, to undo it. I can't admit that I was *quite* wrong, and Guy.....says that he agrees in principle with a great deal of what I used to urge," —this little touch is human feminine nature all over, as also is the judgment pronounced upon her change of view by her sister-in-law and disciple, who seems at the moment to have lost the "place for repentance" of which Clarissa has been able to avail herself. We note with some amusement that the perversity of the French language in interchanging the meaning of "balls" and "bullets" has entrapped even so good a French scholar as Mr. Norris, unless he means satirically to suggest that the average French officer believes cannon to form part of the equipment of African nomads.

Under the Circumstances. By Archie Armstrong. (Smith, Elder & Co.)

It is refreshing to come across an intelligent novel which can be pleasurably read by young and old. This is a well-told story of to-day, written in good English and devoid of those features which render modern fiction too frequently objectionable to a portion of the public. If Mr. Armstrong can continue to supply literature of this type he will rapidly become a popular author. This novel seems to be his first publication. Some of the character sketching is good. The lady who finds fault with the children and the servants "when she feels well enough," and the baronet who is ready to "lay you any odds you like, either way," are good instances of his skill. The faults we have noted are few. There is too much in one portion of the story about "drifting" into love. Such expressions as "smashed to smithereens," otherwise than in conversation, are best weeded out. The book is, however, too good to suffer materially from such considerations; but the title is unlucky as, like 'Our Mutual Friend,' it is doubtful English.

The Speculators. By John Francis Brewer. (Methuen & Co.)

If Mr. Brewer has any originality of mind, which, indeed, seems to be the case, there is the more reason to regret the intolerable coating of affectation and coarseness under which he conceals it. The "Perfect Man," the "Philosopher," the "Earth Maiden," and the "Demon" are the names playfully applied to some of his characters, amongst whom the young men are occupied in speculating upon their own identity under the name of ethics, and the young women in the equally speculative pursuit of the young men. When Lady Colborne's daughter, with a view to effect, receives her cousin in her presentation dress, train and all, she cuts his head open, like any fishwife, because she finds he loves another. Later she resorts to yet stronger measures, while the "Demon," who is less violent in her mode of attack, is also more vulgar and more successful. As for the young men, we can only say that the author has chosen to caricature types which, if they ever existed, we hope will speedily cease to do so.

Out of the Darkness. By Percy Fendall and Fox Russell. (Smith, Elder & Co.)

At the moment when Sir Eustace Bevan, Q.C., married man, and Monica Stanforth, spinster, are making the "Great Renunciation," and sealing it appropriately with a tender embrace, the unfortunate and disloyal Lady Bevan is expiring from failure of the heart, the result of a stormy interview with her lover, Gonzalo, who has announced his intention of deserting her to marry an heiress, Miss Haidée E. Slatter, from 'Frisco. It will be seen that the interest of this work turns upon permutations and combinations in which sex is the important factor. It is for the most part fairly written, but its literary merit is insufficient to commend the unpleasant and rather exhausted material of the plot. Sir Eustace is a good deal to be pitied, but it is unworthy of a man of his force of character to allow Monica to perceive an attachment which is no compliment to her, and but for the freak of fortune above indicated, and the unusually propitious courses of the stars, must have ended in her lasting sorrow. Nor can we sympathize with his conduct to his wife. It is her misfortune to have married him at a time when the occupations and ambition of his profession afforded him no leisure, and to have been separated from him by years of indifference when his enforced leisure makes him open to the influence of love. There is a certain comic admiral whose heavily shotted discourse is intended for a relief, and an imbecile curate who sits down through a cucumber frame at the operative part of a declaration of love; but these devices fail to compensate for the inherent weakness of the theme. It is fair to say that the lawyer and his lady-love are well described, and that an incidental run with the hounds reads not unnaturally.

A Modern Judas. By John F. Causton. (Digby, Long & Co.)

Literary grace of style is not a prominent feature in Mr. J. F. Causton's story. The volume consists of a long narrative based on a hackneyed theme; and it would have greater interest for the general reader were the writing of a higher quality. It is harmless and innocent reading; but it is not a book that will readily engage attention, still less admiration. The author does not seem to have studied the art of narrative with any success.

BOOKS ON GREEK LITERATURE.

Women in Greek Poetry. By E. F. M. Benecke. (Sonnenschein & Co.)—This volume consists in the main of two essays, which were originally intended, doubtless not without alteration and condensation, to form part of a larger work "on the origin of the romantic element in literature." The first essay deals chiefly with love between man and woman as it appeared to the Greek lyrists and tragedians; the second with the position of women in Greek comedy. A number of detached notes are added in an appendix. The author, who perished untimely by an Alpine accident in 1895, is concerned to maintain the following propositions, which are set out on pp. 104 and 114 of the book. (1) Love, in the modern sense (or "romantic love"), as existing between men and women, was unknown in early Greece. (2) Such love on the part of men for men was not only a fact, but was generally recognized as a social, and in some cases a national, institution. (3) In extant Greek poetry there is no trace of romantic love poetry addressed to women prior to the time of Asclepiades and Philetas. (4) In the works of these writers this element suddenly appears, not in the nature of an experiment, but as a leading motive—an almost sure proof that they were not the originators of it. (5) The 'Lyde' of Antimachus was a work of such a kind, both in nature and in circumstances of production, that there is every reason to believe that it was a romantic love poem. (6) Philetas and Asclepiades were notoriously admirers of the 'Lyde' of Antimachus. (7) Therefore there is reason to believe that the romantic element appearing in their poems was due to the influence of Antimachus, who may thus be regarded as the originator of the romantic element in literature. The essay on comedy, which is here for the moment ignored, is to the same effect, and attempts to show that the idea of romantic love, crowned by marriage, which is the main theme of Athenian new comedy, was derived by Menander, through Philetas or Asclepiades, from the same Antimachus. The book is described on the title-page as "printed for the use of scholars," and the argument, of course, so far as it is fully treated, involves the citation of many passages in the original Greek and the discussion of the plots of many plays. In these matters the author is at his best. He possesses a considerable fund of learning, and writes with humour and discernment. But his one novelty, the suggestion that Antimachus of Colophon effected, by a single poem, a great revolution in morals and literature, is an extravagant piece of speculation. Exceedingly little is known about Antimachus, and nothing at all about the Lyde whose loss he bewailed. The poem which he dedicated to her memory has perished, and, though we are given to understand that it was very long, there is reason to doubt whether it was equally great. Supposing, too, that it was entirely admirable, there is still no evidence to show that it affected the moral character of Philetas or Asclepiades or Menander, or that any one of these three affected the other two. The success of Menander, on the contrary, indicates a general progress in sentiment, for his love stories must have been congenial to his audience, and it is unlikely that this general progress was either of recent or of literary origin. It may well be that the early post-Homeric literature, mostly written by men for men, gives as false an idea of Greek society as

French novels do of French society. Certainly Euripides and Aristophanes and Plato are witnesses that women, in spite of their seclusion, had opinions of their own, exercised considerable influence, and had opportunities of exhibiting many talents; and it is not improbable that, when the men had failed in their own domain of war and politics, the women took advantage of the times to improve their position. Even without any effort on their part, there were abundant reasons why the charm of "domus et placens uxor" should have been more highly appreciated in B.C. 320 than in 420.

Apollonius of Perga. By T. L. Heath, M.A. (Cambridge, University Press.)—Mr. Heath, who published some years ago a valuable work on the 'Arithmetica' of Diophantus, has devoted a still larger volume to the 'Conic Sections' of Apollonius of Perga, whom his contemporaries and successors loved to call "the great geometer." The greater part of the book consists, not indeed of a translation, which would be intolerable, but of a reproduction in a condensed form, with some slight rearrangements, of the veritable treatise of Apollonius, so far as it is now extant. In fact, only a small part of it, the eighth book, is lost; the rest exists partly in the original Greek and partly in an Arabic translation of the ninth century, and was published, with a Latin version, by Halley in 1710. Halley, like many other geometers of his time, attempted to reconstruct the eighth book too, but Mr. Heath confines himself to the authentic text. His work is, of course, not for the multitude, which in such matters is apt to prefer the half to the whole, and even a leisured mathematician will probably dwell less on Apollonius himself than on Mr. Heath's elaborate and excellent introduction. Here, along with some other learning which was sufficiently accessible before, even in English, he will find several interesting chapters which, if not entirely new, are at least much fuller and more accurate than any treatment of the same subjects that we have seen elsewhere. The best of these are, perhaps, one which contains a collection of all the propositions on conics found in the works of Archimedes, and another, on the methods of Apollonius, which gives many remarkable examples of the Greek geometrical substitutes for algebra. On the whole, if Mr. Heath cannot hope to entertain a large audience, he may at least expect the hearty applause of the few who are experts and enthusiasts.

Cyrus: a Tale of the Ten Thousand, by H. A. D. Surridge, M.A. (Skeffington & Son), is a curious mixture of romance and history. A company of Saxons, who reached Athens in B.C. 421, there make the acquaintance of Xenophon, who ultimately induces them to join the army which Cyrus was collecting at Sardis. After visiting Delphi, where Xenophon consults the oracle, the party sails for Ephesus. Here one of them, Adolf by name, has the misfortune to interrupt a procession of the votaries of Diana, and is condemned to fight with beasts in the arena. He does so with great adroitness, of course, but is surpassed by his brother Baro, who, for no apparent reason, resolves to tackle the last animal, a raging bull. Baro, seizing the bull with one hand, gives it so vigorous a thump in the ribs with the other that it is compelled to lie down exhausted. After this, the heroes pursue the tenor of their way pretty evenly until the battle of Cunaxa, with which the book ends. A sequel, however, is promised, which will deal with the retreat. Mr. Surridge assures us that he has consulted the latest and most learned authorities, and is of opinion that his narrative will enable young readers to understand many passages in the Acts and to imagine the state of society among the Ephesians and Colossians whom St. Paul knew. The illustrations, which are conspicuously labelled "Drawn by G. Richards: Manchester," are of the same simplicity as the story, and do not call for serious criticism.

SCOTTISH FICTION.

THE *Green Fire* of Miss Fiona Macleod (Constable & Co.) is the fire of life that kindles in the spring, beloved of Angus Og, son of the sun, "from the meeting of whose lips are born white birds, which fly abroad and nest in lovers' hearts till the moment comes when, on the yearning lips of love, their invisible wings shall become kisses again." Miss Macleod has rarely poured herself out more fully in profuse strains of rhythmic prose than in this Celtic tale, which draws its inspiration from the remotely kindred districts of Brittany and the Hebrides. Alan de Kerival, himself of Highland stock, has been brought up by his aunt Lois and her husband Tristan, whose ancestral name he bears, though there is a mystery about his birth on which a tragedy depends. Besides his aunt, the Marquise, "who loved the language of her people and spoke it, as she spoke English, even better than French," her ancient servitor Ian Macdonald—known among the Bretons as Yann the Dumb, being vocal in no language but his own—maintained in Alan the knowledge and love of Gaelic in addition to the tongue of Armorica, the familiar vernacular of Kerival. What a wealth of poetic tradition is open to one thus bilingual it does not need a Fiona Macleod to recapitulate. Yet in many an apt allusion and citation we are reminded of the romance and magic of old Armorica, the ballad history of the ancient Gael. We are too appreciative of the gift our author undoubtedly possesses to cavil greatly at such digressions, and to our thinking her English style gains much from the Celtic exuberance of her vocabulary; but in the interests of sound writing we appeal to her for self-restraint in certain mannerisms. We prefer *innumerable* to "innumerous," though the latter has authority; we cannot away with the fashionable "thrid" for *thread;* "forwardly inclined" is more precious, but not so clear as *inclined forward;* and "wind-wavered" and "litten" are strained and unnatural. Unburdened of these groans, we can unreservedly praise the poetic beauty of the tale. The Breton part deals with the love of Alan and his cousin Ynys, the Marquis's daughter, and with the tragic circumstances which surround the revelation of the hero's real birth. The "green fire" seems to have something to do with the passion of Alan and his dark-haired cousin; for a betrothal to a prosaic Andrik on the lady's part, and certain passages between her lover and her sister, the tawny-haired Annaik de Kerival, count for nothing to the enamoured pair. There are some vivid scenes in the woods around the old Breton manor-house; the duel between the relentless Marquis and his old companion in arms, and the prowling visit of the half-savage Judik Kerbastiou to the cypress glade where Annaik strays at midnight, are among impressions to be retained. At Rona, in the Hebrides, Alan and Ynys find themselves the objects of superstitious doubt and terror to the Gaelic inhabitants. This part of the story is realistic enough. We will not attempt to solve the mystery of the Buachaille Bàn. Enough that all spells at length are lifted, and the lovers enter on a life of happiness, in which the Celtic mystic Alan sees the earnest of transcendental joys. We are never quite sure how far the writer understands the vernacular. The translations here are not very literal, and the printer has had his Sassenach will in some of the spelling.

There is a good deal of nobility in Mrs. Tom Kelly's story of a Highland gamekeeper and his granddaughter, who turns out to be also *A Leddy in her Ain Richt* (Hurst & Blackett). Jaquetta is brought up in ignorance of her condition, but has been educated in an atmosphere of family love and refinement, and on her parents' death is fitted for the part either of an affectionate grandchild to old Niel MacCrinn, or of a worthy mate to the gallant young cousin whom she has innocently supplanted in the family honours. There is rather an extreme dearth of incident in the tale, which is simplicity itself in the matter of plot; but the honest and stately aristocrats of the Karmore family are of a type unusual in fiction, and there is a free atmosphere of hillside heather about their surroundings which seems conducive to high thoughts and generous sentiments. Next to the charming heroine, Niel, with his picturesque piety, his Celtic sympathy with nature, and his latent capacity for moral indignation, is the most interesting study in the book.

"Man, Andra, *but ye gat fower oot for ye're* [sic] *jokes*," is one of the few good things in the very pedestrian story which has been christened, with some moral courage, *In Oor Kailyard.* This addition to the crowd of conventional imitations three degrees removed from Galt is the work of Mr. W. G. Tarbet, and is published by Messrs. Arrowsmith of Bristol.

The Young Clanroy. By the Rev. C. G. Lang. (Smith, Elder & Co.)—The title of Mr. Lang's book, which is printed by request, and founded on a story told to the boys of Magdalen School, is rather suspicious to an ear at all attuned to Celtic surnames. The author, however, in his modest introduction lays no claim to accuracy of detail, and the chieftainship of the youthful partisan of the Chevalier, as well as his connexion with Clanranald, may be accepted without criticism. That his father, a Jacobite in arms, should in the height of the war receive protection and reinstatement in his estates (?) through the personal favour of Cumberland is in every way more hard of digestion than the hero's fancy name. For the rest, there is plenty of adventure, a touch of the mysterious in the telepathic powers of the Black Priest, and a sufficient family spook in the wielder of "the Mighty Hand of the Clan Macroy." Dorothy is a pleasant heroine, and the only serious drawback from our enjoyment is the imbecility of the hero, who is perpetually being delivered by his friends from the consequences of some impulsive folly. An idiot retainer, who, for linguistic reasons, has been imported from the Lowlands, is generally the *deus ex machinâ*. But there is considerable animation in this tale "of the '45," and it may well have pleased an audience of uncritical English schoolboys when related orally.

BOOKS ON ENGLISH LITERATURE.

The Tale of Thrond of Gate, commonly called Færeyinga Saga. Englished by F. York Powell. (Nutt.) — This, the second volume of the "Northern Library," is distinctly inferior in interest and importance to the first volume, which contained the engrossing and epically dramatic story of King Olaf Tryggwason. Still, it is not without a real interest of its own, and Prof. Powell has done well in rendering it into English for the first time. The strong point of the saga lies in the vivid characterization of the principal actors in its pages. The grim, cunning, and base, but resourceful and tenacious Thrond is a fine foil to the truly heroic figure of his noble-minded rival, Sigmund Brestison, and there are few tragedies so pathetic as the foul murder of the latter for the sake of his big gold bracelet, as he lay exhausted among the seaweed on the beach of Southray after his famous swim from Scufey, so homerically described. This episode would be sufficient of itself to redeem the saga from insignificance. For the rest, the 'Færeyinga Saga,' to give it its legitimate name, is somewhat unimportant from an historical point of view. There are, however, many interesting genealogical details relating to the leading Færoe men. Prof. Powell's translation is clear, simple, straightforward, and commendably correct. There is some discrepancy, indeed, between text and preface as to the wraith-raising scene in chap. xl., which should be corrected, but otherwise we have no fault to find.

Yorkshire Writers: Richard Rolle of Hampole and his Followers. Edited by C. Horstman. Vol. II. (Sonnenschein.)—This second volume of Dr. Horstman's collection of the mystical writers of the north of England in the fourteenth and fifteenth centuries contains 500 pages of small print. Of these more than forty are occupied by the introduction, continued from the preceding volume, and including an account of Richard Rolle's life and writings. We cannot quite sympathize with the enthusiasm which leads the editor to consider Rolle as "one of the greatest of Englishmen"; and even the contention that he represents the very highest type of saintship seems to us somewhat extravagant. Nor do we admit that the author of 'Incendium Amoris' and 'The Prick of Conscience' "has hitherto been doomed to oblivion" among his own countrymen. However, there is no doubt that Rolle is a deeply interesting person, both on account of his own character and the powerful influence he exerted on English religious thought for two centuries; and Dr. Horstman's account of him, based as it is on unequalled familiarity with his writings, will be welcome to many readers, even though its substance may not be so entirely novel as the writer supposes. The bibliography of Rolle's genuine and attributed writings, given as an appendix to the introduction, is of great value, as nothing of the kind has hitherto been attempted. If Rolle wrote all the works, Latin and English, which are accepted as unquestionably genuine by his editor (not to speak of many others which are allowed to be possibly his), his productiveness is indeed astonishing. The number of works erroneously ascribed to him, and showing strong traces of his influence, is also extraordinarily large. The volume includes many pieces which hardly come within the scope of the book as indicated by its title; *e.g.*, there are several poems in Southern dialect, which show no evidence of having been transcribed from Northern originals. The so-called 'Surtees Psalter' also seems somewhat out of place here, since, although it may well belong to Yorkshire, it is almost certainly the work of a writer somewhat earlier than Rolle. However, we do not complain of its inclusion, as Stevenson's text is notoriously insecure, and it is a great advantage to have the work re-edited in a trustworthy manner. It is, however, vexatious to find that, instead of following the verse-numbering of the Vulgate, the editor has numbered the paragraphs of the text before him, so that his figures are almost useless for reference. We have long learnt not to expect a book edited by Dr. Horstman to contain a glossary or an index; but the absence of a table of contents is really too bad, especially in the case of a miscellaneous collection of pieces by many authors, which are not even arranged according to any intelligible plan. However, Dr. Horstman's painstaking work is valuable enough to deserve our gratitude in spite of all these trying perversities.

The Age of Wordsworth, by C. H. Herford (Bell & Sons), is an attempt to provide a handbook of English literature from 1798 to 1830. Written with an especial view to Romanticism, it suffers from a strong bias, which has led to an undue emphasis being laid on some writers. Coleridge, in particular, and his influence dominate the book too much, and Romanticism is credited with many elements which could be found in earlier writers. Thus Carlyle's ideas of criticism in the essay on Goethe, quoted as characteristic of Romanticism, could be paralleled almost word for word from a French contemporary of Voltaire's. It often appears as if a writer who does not conveniently fall into line with the pervading ideas of Romanticism is underrated by Prof. Herford or too briefly noticed for that reason. And questions of style seem often untouched. Nothing is said of Scott's, which, in spite of his undoubted pre-eminence as a novelist, was often painfully below what it ought to have been. Lamb was surely more than fourteen (p. 59) when he entered on his office work; and Byron, as he "classed himself with Scott" (p. 221), should be grouped with that poet, and not with Shelley and Keats. It is surprising to find more than two pages devoted to the pseudo-Elizabethan Beddoes, and less than one to the perfect prose of Southey. At times, as on Jane Austen and Peacock (whose verse, however, deserved some special notice), Prof. Herford writes admirably, but we doubt if his comparisons and epigrams are not often too clever to be quite suitable for the purposes of a handbook. The index and general arrangement of the volume are decidedly good.

OUR LIBRARY TABLE.

Messrs. Chapman & Hall publish the much heralded *Cecil Rhodes*, by Imperialist, with personal reminiscences by Dr. Jameson, the tone of which may be judged from the fact that no less than four of the comparatively few chapters apply the phrase "a great statesman" to Mr. Rhodes. Now Mr. Rhodes is undoubtedly a strong man, and a man very capable—perhaps more capable than any one else now living—of doing certain work. But how far can it be said that he is a statesman, let alone "a great statesman"? Of the two matters in which he has been concerned which called for statesmanship, the one is at present the subject of political dispute, and will be, therefore, left aside by us. But take the other: the imperial federation (including Irish Home Rule) proposals discussed with Mr. Parnell, and never since abandoned by Mr. Rhodes! We confess that we have failed to find in those crude suggestions any trace of the qualities which are generally known as statesmanship.

M. Lavisse contributes a preface to *La Politique du Sultan*, a volume on the Armenian question by M. Victor Bérard, whose articles in the *Revue de Paris*, based on the Blue-books of our Foreign Office, have recently had a success. The book is published by M. Calmann Lévy.

Les Anglais dans la Méditerranée, 1794-1797: un Royaume Anglo-Corse, published by M. Léon Chailley, is an account, from the pen of M. Jollivet, of the expulsion of the French from Corsica, of its government by us, and of its loss. The book is not very well put together, and the author is not at home with British names, relating, for example, the intrigues of the Marquess of "Hunkley."

The Foreign Office List appears in the usual form, and still, we are happy to see, bears the name of the veteran Sir Edward Hertslet. It is published by Messrs. Harrison & Sons, and we need not remind our readers of the contents of this useful and accurate handbook to the British and foreign diplomatic services and to the British consular service.

Of their admirable "Gadshill Edition" of 'The Works of Charles Dickens' Messrs. Chapman & Hall have sent us the third instalment, containing *Oliver Twist*. Mr. Lang's introduction is full of common sense, and his remarks on the weaknesses of the plot are just; but then it was, it should be remembered, Dickens's first attempt of the kind, for 'Pickwick' had no plot at all. Mr. Lang's notes are scanty, and, although we have no liking for abundant annotation, he might, we think, have added one on the London of 'Oliver Twist'—Jacob's Island, for example, and Pentonville, which elderly gentlemen in comfortable circumstances no longer inhabit. Talking of Mr. Lang's notes, may we suggest that the term of endearment in chap. xxxii. of the 'Pickwick Papers,' "My Prooshan Blue," may have had its origin in Blücher's popularity with the London mob in 1814?

The nineteenth and twentieth volumes of the handsome edition of Capt. Marryat's works which Messrs. Dent are publishing contain *The Mission* and *The Children of the New Forest*. Mr. Brimley Johnson rightly remarks that 'The Mission' lacks a central interest. As he says, it has never been much in vogue. Perhaps a story of South Africa sixty years since may now find more readers.

We have received the catalogues of Mr. Baker (theological), Messrs. Bull & Auvache, Mr. Daniell (topographical engravings), Messrs. Ellis & Elvey (rare and musical books, good), Messrs. Gowans & Sons, Mr. Higham (two catalogues of theology and one general, interesting), Mr. Menken, Messrs. Rimell & Son (engravings and etchings), Mr. Waller (autographs and documents), and Messrs. Wesley & Son (botany, good). We have also the catalogues of Mr. Wilson of Birmingham, Messrs. George's Sons of Bristol (good), Messrs. Lupton Brothers of Burnley, Mr. Murray of Nottingham (good), and two catalogues from Mr. Blackwell of Oxford (classical and general books, interesting). Messrs. Baer & Co. have sent us two catalogues from Frankfort (topography and German economics), and Mr. Olschki a valuable illustrated catalogue of early printed books from Venice.

We have on our table *How to Visit the Mediterranean*, edited by Henry S. Lunn (Horace Marshall & Son),—*The Education of Children at Rome*, by G. Clarke (Macmillan),—*Simple Object Lessons from Nature*, by Jane B. Dickens (Philip),—*The Story of the Chemical Elements*, by M. M. Pattison Muir (Newnes),—*The Elements of Physics*, by E. L. Nichols and W. S. Franklin: Vol. II. *Electricity and Magnetism* (Macmillan),—*The Special Kinesiology of Educational Gymnastics*, by Baron Nils Posse (Gay & Bird),—*Genius and Degeneration*, by Dr. William Hirsch (Heinemann),—*The Mystery of Handwriting*, by J. H. Keene (Gay & Bird),—*For Stark Love and Kindness*, by N. Allan Macdonald (Oliphant, Anderson & Ferrier),—*Adventures of Martin Hewitt*, by Arthur Morrison, Third Series (Ward & Lock),—*Smirched*, by A. Ingram (Digby & Long),—*Songs and Rhymes and Simple Verses*, by B. W. J. Trevaldwyn (Stock),—*The Ethics of Temperance*, by A. E. Garvie (S.S.U.),—*The Four Pillars of the Home*, by R. F. Horton, D.D. (Isbister),—and *The Lessons of Holy Scripture*, by the late Rev. J. H. Wanklyn, Vols. I. to IV. (Bemrose). Among New Editions we have *Animal Magnetism*, by the late W. Gregory, M.D. (Redway),—*Controversial Catechism*, by the Rev. S. Keenan, revised by the Rev. G. Cormack (Burns & Oates),—*The Golden Gate*, by the Rev. S. Baring-Gould (Skeffington),—*Happy-go-Lucky*, by Ismay Thorn (Innes),—*Poems*, by Johanna Ambrosius, translated by Mary J. Safford (Boston, U.S., Roberts Brothers),—*The Strange Story of my Life*, by John S. Winter (F. V. White),—and *Ueber Lesen und Bildung*, by A. E. Schönbach (Graz, Leuschner & Lubensky).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Augustine's Confessions, 2/6 cl. (Books for the Heart.)
Baring-Gould's (Rev. S.) The Lives of the Saints: Vol. 1, January, cr. 8vo. 5/ net, cl.
Gasquet's (Rev. F. A.) The Old English Bible, and other Essays, 8vo. 12/ net, cl.
McChesney's (L. S.) Under Shadow of the Mission, 6/ cl.
Morris's (Rev. D.) The Growth of Sacrificial Ideas connected with the Holy Eucharist, 18mo. 2/ cl.
Murphy's (Rev. E. G.) The Larger Life, Sermons and an Essay, cr. 8vo. 5/ cl.
Robert Boyle Lectures, Vol. 1, with Preface by Sir H. W. Acland, 8vo. 6/ net, cl.
Royal Way, or the Christian's Hours of Sufferings, adapted from the German by M. F. Drew, 12mo. 3/6 cl.
St. Bartholomew's Church Tracts, by H. N. T., 2/6 cl.
Stosch's (Pastor G.) The Origin of Genesis, cr. 8vo. 5/ cl.

Fine Art and Archæology.

Hamerton's (P. G.) The Mound, Narrative of a Visit to the Site of a Gaulish City, cr. 8vo. 3/6 cl.

Tsountas (Dr. C.) and Manatt's (J. A.) The Mycenæan Age, 4to. 24/ cl.

Poetry.

Benecke's (E. F. M.) The Cross beneath the Ring, and other Poems, 12mo. 2/6 cl.
Coleridge's (S. T.) The Raven, a Poem, with Illustrations by E. Halleward, folio, 5/ net, cl.
Green's (S. G.) Jennified, and other Verses, 12mo. 5/ cl.
Morris, Sir Lewis, Selections from the Works of, cr. 8vo. 4/6

History and Biography.

Andrews's (W.) England in the Days of Old, 8vo. 7/6 cl.
Bailey's (M. B.) A New Industry, with a Sketch of Events in the Life of its Founder, 8vo. 7/6 cl.
Barrère, B., Memoirs of, translated by De V. P. Payne, 4 vols. 8vo. 42/ net, cl.
Jowett, B., Life and Letters of, by E. Abbott and L. Campbell, 2 vols. 8vo. 32/ cl.
Maxwell's (Sir H.) Robert the Bruce, cr. 8vo. 5/ cl. (Heroes of the Nations.)
Rhodes, Cecil, a Biography, by Imperialist, with Personal Reminiscences by Dr. Jameson, cr. 8vo. 7/6 cl.
Wintle's (W. J.) The Story of Albert the Good, cr. 8vo. 2/ cl.
Wood's (General Sir E.) Achievements of Cavalry, 7/6 net.

Geography and Travel.

Collins's Complete Atlas, 80 Full-page Maps, &c., folio, 6/ cl.
English Topography, ed. F. A. Milne, Part 9, 8vo. 7/6 cl.
Macdonald's (Major J. R. L.) Soldiering and Surveying in British East Africa, 1891-1894, 8vo. 16/ cl.
Malleson's (Col. G. B.) The Lakes and Rivers of Austria, Bavaria, and Hungary, cr. 8vo. 3/6 cl.

Science.

Blaine's (R. G.) Hydraulic Machinery, 8vo. 14/ cl.
Lachlan's (R.) The Elements of Algebra, cr. 8vo. 2/6 cl.
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FOREIGN.

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Poetry and the Drama.

Dollfus (L.): Romancero de Roncevaux, 3fr.

Bibliography.

Aus der Ex-Libris-Sammlung der Bibliothek des Börsenvereins der deutschen Buchhändler, 18m.
Dressel (A.) u. Hilbert (A.): Vollständiges Bücher-Lexicon, Sach- u. Schlagwortregister zum 27 u. 28 Bde., Vol. 2, Part 2, 5m.
Schmidt (C.): Répertoire Bibliographique Strasbourgeois jusque vers 1530: Part 8, Matthias Schürer, 1508-1520, 15m.

Philosophy.

Bülow (G.): Des Dominicus Gundissalinus Schrift v. der Unsterblichkeit der Seele, 5m.
Picavet (F.): Gerbert, un Pape Philosophe, 6fr.

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Vignes (J. B. M.): La Science Sociale, 2 vols. 16fr.

History and Biography.

Altmann (W.): Regesta Imperii XI.: Die Urkunden Kaiser Sigmunds, Vol. 1, Part 2, 11m. 20.
Goron: Mémoires, Part 1, 3fr. 50.
Lemaitre (E.): Arsène Houssaye, 12fr.

Geography and Travel.

Daubeil (J.): Notes et Impressions sur la Tunisie, 4fr.
Jara (S.) (Kalvun): Araukanische Märchen u. Erzählungen, 2m. 50.

Philology.

Corpus Inscriptionum Atticarum: Appendix, Defixionum Tabellæ Atticæ, ed. R. Wuensch, 9m.
Prosopographia Imperii Romani Sæc. I. II. III., Part 1, ed. E. Klebs, 24m.; Part 2, ed. H. Dessau, 20m.
Reitzenstein (R.): Geschichte der griechischen Etymologika, 18m.
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Science.

Krafft-Ebing (R. v.): Arbeiten aus dem Gesammtgebiet der Psychiatrie u. Neuropathologie, Part 1, 4m. 50.

General Literature.

Alexis (P.): La Comtesse, 3fr. 50.
Annuaire de la Noblesse de France, 1897, 10fr.
Claretie (J.): La Vie à Paris, 1896, 3fr. 50.
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Rossel (V.): Histoire de la Littérature Française hors de France, 8fr.
Scheffer (R.): Le Prince Narcisse, 3fr. 50.

'THE CENTENARY BURNS.

1. In common with everybody (excepting the late Mr. Lowell), we have the greatest possible respect for Dunbar; and had we been talking merely of "the old Scottish world" before Scotland was devastated by the Reformation and the Covenant, we should not have thought of ignoring his claim to pre-eminence, though we should certainly have coupled his name with that of Robert Henryson. But, our expression being something inexact, we are content to accept your critic's very mild reproof.

2. Again, we are in no wise disposed to take exception to your critic's attitude towards us in the matter of Highland Mary. But we should like to make a little explanation. What we have "subjected to depreciatory criticism as 'a figment of the general brain'" is, not Mary Campbell, but "the Mary Campbell of tradition." Further, we have *not* endeavoured to identify her with a "Mary Campbell of indifferent repute," &c. Our sole contention would be that if you will positively have a Mary Campbell of whom "anything definite is known," you cannot choose but take the indifferently reputed one. As for "vindicating" Highland Mary, in the sense of proving that she was not this particular ill-famed Mary Campbell, that were but to touch the fringe of the subject. Moreover, the more powerfully you "vindicate" your Highland Mary, the more feeble must your "vindication" be of Burns. Indeed, if you make a kind of "bare-legged Beatrice" of her, you make any "vindication" of him impossible; for the more thoroughly you sift such facts as are available, the less you can believe him inculpable. And this brings us to our "faint praise" of "Thou Ling'ring Star." The reputation of that song—mannered, inexpressive, laced with expletives—is, as we believe, a pure effect of the "bare-legged Beatrice" theory of Mary Campbell. Unless that theory be discarded, our opinion will not so much as win a hearing. But once that theory is discarded—and we rejoice to note that your critic has advanced thus far on the way to grace—our conclusions are, as we deem, inevitable. The song itself, as we read it, is no expression of grief for the death of Beatrice, bare-legged or other, but an expression of grief which is very intimately and copiously tinctured with remorse.

3. Your critic is vastly mistaken in supposing that we lay any claim to any sort of originality for our translation of "lyart" in 'The Jolly Beggars,' for it is identical with that in the larger and later Jamieson. Your critic is the innovator here—not we; and it is with a certain satisfaction that we have appropriated his "subrident joy." His derivation is hopelessly wrong, and is given in the teeth of all possible authorities, whether Scots or English; while the translation "wan" not only does violence to the theory of origin which is universally recognized, but is in flat contradiction to all such examples of the use of the word as are known.

4. As regards M'Pherson, has not your critic reposed too guileless a confidence in 'The Gazetteer of Scotland' and 'In Gipsy Tents'? M'Pherson, though a kind of cateran, was apprehended as "an Egyptian and a vagabond"—he was, in fact, a half-breed who had left his father's kin to harbour in the tents of that mother's despised and hated race, which was his; he was hanged at Banff, which is not a characteristically Highland town; it is impossible to suppose that any special indulgence would be granted to an "Egyptian"; as matter of fact, this particular Egyptian was known for such a desperado that before his execution the gaol in which he was lodged was guarded by a posse of nine men and a captain; it would have been tempting Providence to give him a fiddle—there is never a word of one in the original ballad—which he would certainly have broken, not "over his knee," but on the heads of his escort. Further, even had M'Pherson been a Highland gentleman, and not a base-born gipsy, we should not have credited the legend. "Lastly and to conclude," his story is proved a myth in Cramond's 'Annals of Banffshire,' an authority which, inexplicably enough, has been quoted in its support.

W. E. Henley,
T. F. Henderson,
Editors of 'The Centenary Burns.'

TWO PROTHALAMIA.

On a summer day in 1896, toiling wearily—in a vain search for a piece of local history—through the pages of Hearne's edition of 'Leland's Itinerary,' my attention was suddenly arrested by the appearance of a poem entitled 'A Tale of Two Swannes,' for it was about the last book in the world in which one would have expected to find anything in the nature of poetry, much less such lines as these:—

No sooner was this message knowne abroad,
But there resorted to their being place
Such troupes of milke-white Swannes, as well beseem'd
The royall state of two such Princes great.
Among which troupes the King and Queen made choise
Of fortie Swannes of high and royall bloud,
For to attend upon their Majesties.
Then looke how Cynthia with her silver rayes
Exceedes the brightnesse of the lesser starres,
When in her chiefest pompe she hasteth downe
To steale a kisse from drousie Endymion:
So doe these princes farre excell in state
The Swannes that breede within Europa's boundes.

In a moment the words of Spenser's 'Prothalamion' rushed into my mind, each stanza of which ends always with the same refrain:—

Sweet Themmes! runne softly, till I end my song.

The first consideration was how a poem of this description should be found embedded in Leland's work at all. The explanation was at once apparent. Hearne had found the poem accidentally (he describes the circumstances in the preface to vol. v. of his book) in the chambers of a student in the Temple, and inasmuch as it contained valuable information relative to a number of places and towns in Hertfordshire (amongst them Verolane, Whethamsted, "so called of the corne," Bishop's Hatfield, Alwine, the river Bene and Beneghoo, &c.) he inserted it, as he was accustomed to do other extraneous matter that had a bearing on archæology, in the midst of Leland's work. Of its merits as a poem he says nothing, and possibly they never occurred to him at all.

Further examination of the 'Tale of Two Swannes'—the only existing print of which is, as appears, now to be found in vol. v. p. viii of Hearne's edition of the 'Itinerary'—and a close comparison of it with the 'Prothalamion' have resulted in the formation of an opinion that we are indebted to the 'Tale of Two Swannes' for the fine poem of the 'Prothalamion'—that if the 'Tale of Two Swannes' had not first been written the 'Prothalamion' would never have appeared at all.

It is strange that not one of the many commentators on Spenser's work—not even Warton,

who had both Vallans's and Spenser's work before him when writing the 'History of English Poetry'—should have noticed the indebtedness of Spenser to Vallans for the plan and scheme of his poem, for some of its finest passages, and in some cases its words.

In the 'Prothalamion'—an allegorical poem—is described the triumphal progress down the river Lee, and then the Thames, of the two Ladies Somerset, and their reception at the stairs of their father's palace next the Temple. The ladies are pictured to us in the story in allegorical form as two swans.

In the year 1590 (six years before the date of the 'Prothalamion') there was printed at London another "Prothalamion," entitled 'A Tale of Two Swannes,' by W. Vallans, intended to celebrate (in the form of an allegory) the marriage of the two rivers—the Thames and the Lee. Writing of this poem as late as the year 1711, Hearne says of it (as his reason for printing it at full length):—

"'Twas printed at London (in three sheets in quarto) by Roger Ward for John Sheldrake, in the year 1590, but 'tis so great a rarity that I had scarce so much as heard of it till of late, when 'twas sent to me out of the well-furnished study of Thomas Rawlinson of the Middle Temple, Esq.; who gave me leave (if I thought proper) to reprint it. I shall therefore here prefix it to this volume."

So the poem appears first to have become known even to so great an antiquary as Thomas Hearne by its discovery in Mr. Rawlinson's "well-furnished study in the Temple" as late as about 1711.

Yet Spenser must have read the poem, and read it much and known it well — a startling illustration of the strange irony of fate that the one poem should remain one of the finest in the English language, and that the other, to which it owes its existence, should be practically unknown. For to see it even now it must be searched for in the midst of the 'Itinerary,' buried there as in a grave.

In the 'Tale of Two Swannes' the heroines (if one may so call them) are two cygnets who, at the command of Venus, were fetched surreptitiously by Mercury from Cayster—"a river in Boëtia, where the fairest and largest swans do breed"—and they were brought by Mercury to Venus, who was reclining on the banks of the river Lee at a town in Hertfordshire, Ware:—

Where Venus, like the goddesse of great Love,
Sate lovely, by the running river's side
Tuning her lute unto the water's fall.
* * * * *
The present come, she layeth down her lute
And takes these Cignets of so great esteeme,
Throwing them both into the River Lee.

Then, at the request of Venus, Jove ordained that the cygnets should be the king and queen of the river, and that "all the swannes—yea, the verie Thames"—should be replenished for ever by their princely race. This was, according to the story, the origin of all the English swans. From them were descended all the swans that live in Severn, Humber, and the Trent—"the chiefest floods that water English ground." And three times, the poem tells us, did Venus use them to draw her ivory chariot through the air.

Next the poet describes the assembling of the swans for the purpose of the procession down the river, and thus the story is told:—

Now as these Swannes began to waxen old,
As time outwears eche creature that doth live:
It pleased them to send throughout their realme
For all their subjects of the highest bloud:
With full intent to make a progresse cleane
Throughout their land to see the bounde thereof,
And ev'ry brook that harbours anie Swans
With all the Isles that unto them belong.
* * * * *
No sooner was this message knowne abroad,
But there resorted to their being place
Such troupes of milke-white Swannes, as well beseem'd
The royall state of two such Princes great.

Then there is the beautiful passage already referred to, that as Cynthia, the moon, excels the stars in brightness, so did these princes far excel in state all other swans that dwelt within Europa's bounds.

And so assembled the swans repaired together to the river-head

Whence Lee doth spring not far from Kempton Town.

And thence they passed in state down the river. There is not in the 'Tale of Two Swannes' any such picturesque procession of water nymphs and birds (except, of course, the procession of the swans) as is contained in the 'Prothalamion,' but, in place of this, charming descriptions are given of the various towns and places that are passed by the procession. To select a few out of many:—

By Bishop's Hatfield then they came along,
Seated not far from ancient Verolane,
His City, that first spent his blessed life,
In just maintaining of our Christian faith.

These lines refer, of course, not to the great Sir Francis Bacon, Lord Verulam, who, at the time this poem was written, was not thirty years of age and but beginning his career, but, as Vallans tells us in his note, to Albon, Lord of Verolane, martyred in the time of the Emperor Diocletian, the first Christian martyr of this land. The abbey of St. Albans was built in his honour by King Offa about 793.

Next Welwyn is thus described:—

And then to Welwyn, passing well beknown
And noted for a worthy stratagem;
I meane the Danes, who on S. Bryce's night
Were stoutly murdered by their women foes.

At the town of Ware the swans were received in wonderment by the people, and one of them addressed his fellows thus in a speech:—

Among the which a man whose silver hairs
Seemed to excel the whiteness of the rest
Bespake them thus—
"Long have I lived, and by this bridge was born,
Yet never saw I such a company
So well beseen, so ordered, and so fair.
Nay (as I think) the age that is by-past,
Nor yet the same that after shall ensue
Never beheld, nor looked upon the like."
The people listened to this aged man
As one they loved and held in reverence.

Hatfield is then passed:—

Now see these Swans the new and worthy seat
Of famous Cecil, Treasurer of the land,
Whose wisdom, counsel, skill of Prince's state
The world admires.

Then a description is given of the locks in the river at Waltham Abbey, probably among the first locks constructed in the country:—

—— A rare device they see,
But newly made, a water work: the locke
Through which the boats of Ware do pass with malt.
This lock contains two double doors of wood,
Within the same a cistern all of plank,
Which only fills when boats come there to passe
By opening of these mighty doors with sleight
And strange device, but now decayed sore.

From Enfield:—

From hence by Hackney, Leyton, and Old Ford
They come to Stratford, called also the Bowe.

At last they came into the mouth of river Lee, and here, we are told, the whole surface of the river and the fields alike were covered by swans. And then

A Swan of Thames invites the King and Queen
Upon a day prefixt, to see and celebrate
The marriage of two rivers of great name.
Which granted every one departs his way,
The King and Queen again into their Lee.

And so the tale ends with the marriage of the rivers, as ends the 'Prothalamion' with the marriage of the bridegrooms and the brides.

It now remains only to submit comparisons of a few passages in the 'Prothalamion' with corresponding passages in the 'Tale of Two Swannes,' to show the indebtedness of the 'Prothalamion' to the earlier poem.

In the beautiful passage in the 'Tale of Two Swannes' where the king and queen of the river are said to excel all other swans in beauty as doth the moon the stars, Vallans writes thus:—

Then looke how Cynthia with her silver rayes
Exceedes the brightnesse of the lesser starres,
When in her chiefest pompe she hasteth downe
To steale a kisse from drousie Endymion:
So doe these princes farre excell in state
The Swannes that breede within Europa's boundes.

Spenser must have had these lines before him when he wrote:—

And all the fowl which in his flood did dwell
Gan flock about these twaine, that did excel
The rest, so far as Cynthia doth shend
The lesser starres.

It is probable that for the beauty of the poetry some may even prefer to Spenser's the passage that has just been quoted from Vallans's poem.

Then the commencement of the procession of the swans down the river is described in the 'Prothalamion' very much as it had been in the earlier poem. Thus in Vallans:—

And in this pomp they hie them to the head
Whence Lee doth spring, not far from Kempton Towne
And swiftly coming down through Brook Hall Park, &c.

In Spenser:—

With that I saw two Swans of goodly hue
Come softly swimming down along the Lee.

Again:—

So forth these joyous birds did pass along
Adown the Lee—that to them murmur'd low.

In a very fine passage in Vallans's poem the beauty of the country on a May day and the flowers of the field are thus pictured to us:—

When Nature, nurse of every living thing,
Had clad her charge in brave and new array;
The hills rejoiced to see themselves so fine:
The fields and woods grew proud thereof also:
The meadows with their partie-colour'd coats,
Like to the rainbow in the azur'd sky,
Gave just occasion to the cheerful birds,
With sweetest note, to sing their nurse's praise:
Among the which, the merrie nightingale
With swete—and swete—(her breast again a thorn)
Rings out all night the never ceasing lauds
Of God, the Author of her nurse and all.

In the 'Prothalamion' the river banks are described as

—— painted all with variable flowers
And all the meads adorned with dainty gems.

But little distinction can be made between meadows with "partie-colour'd coats" and river banks painted with "variable flowers" and "meads adorned with dainty gems."

The word "nurse"—not a very usual one in poetry—thrice used by Vallans in the passage that has just been quoted, and the word "merry" in the same passage—also not a very usual word in poetry—are both adopted by Spenser in the same passage of his own poem. Thus:—

At length they all to merry London came,
To merry London, my most kindly nurse.

Then those beautiful lines in the opening of Vallans's poem that have just been quoted may be compared with the opening lines of the 'Prothalamion,' and in feeling they are the same:—

Calme was the day, and through the trembling ayre
Sweete breathing Zephyrus did softly play,
A gentle spirit, that lightly did delay
Hot Titan's beams, which then did glyster faire.

Again:—

In sweetest season, when each flower and weed
The earth did fresh array.

Then in Vallans's poem the swans are used by Venus to draw her chariot through the sky:

Three times had Venus used them for to draw
Her ivory chariot through the lofty air.

Spenser repeats this in the 'Prothalamion thus:—

Them seem'd they never saw a sight so fayre
Of fowles, so lovely that they sure did deeme
Them heavenly borne, or to be that same payre
Which through the skie draw Venus silver teeme.

In both poems one finds very similar references to the Queen. Thus in Vallans's poem:—

By her the only mirror of the World
Our gracious Queen and Prince Elizabeth.

In the 'Prothalamion':—

And great *Elisaes* glorious name may ring
Through all the World.

One more comparison will, perhaps, suffice. In Vallans's poem the swans are likened to a covering of the world by snow, thus:—

At last
They come unto the mouth of River Lee,
Where all the Swans of that part of the Thames
Attend to see this royal companie:
So that from Woolwich to Blackwall was seen
Nor water, nor the meadows thereabout.
For look how in a frostie night or day,
When snow hath fallen thick upon the ground,
Each gazing eye is dazzled with the sight,
So Lillie-white was land and strand beseen
With these faire Swans.

In the 'Prothalamion' also the swans are compared to the *snow* that envelopes Mount Pindus, thus:—

Two fairer birds I yet did never see:
The snow which doth the top of Pindus strew
Did never whiter show,
Nor Jove himself when he a swan would be

For love of Leda whiter did appear,
Yet Leda was (they say) as white as he,
Yet not so white as these, nor nothing near
So purely white they were.

There can be no question as to the date of the two poems. That the 'Tale of Two Swannes' was published in 1590, and written earlier, is quite clear from the documents that are printed with it by Hearne in the fifth volume of his book. It is besides stated to be of that date in Warton's 'History of English Poetry,' section xxii. That the 'Prothalamion' was not published till 1596 is well known. Besides, the 'Prothalamion' itself fixes its date as not being any earlier than 1595, thus:—

When I, whom sullen care
Through discontent of my long fruitless stay
In Princes Court, and expectation vain
Of idle hopes, which still do fly away
Like empty shadows, did afflict my brain
Walk'd forth to ease my pain
Along the shore of silver streaming Themmes.

It was in 1595 that Spenser returned, in a discontented and disappointed condition, to London from Ireland, where the greater part of his life had been spent, and where his home, "my house of Kilcolman," was—hence the reference in the poem to his walk on the banks of the Thames, which must presumably have been after he returned to and settled finally in London in 1595.

It will be seen from these comparisons, and will be more and more evident on a close comparison of the two poems, that as far as plan is concerned the 'Prothalamion' is derived from the 'Tale of Two Swannes,' and that to a great extent the former poem is indebted to the latter for some of its finest passages and even for the wonderful beauty of its words.

The name Spenser has not taken, but even in this respect he but makes a distinction without a difference, for in truth the poems are both prothalamia, both are tales of two swans: the one the prelude or prologue, so to speak, to the double marriage of the beautiful daughters of the Earl of Worcester, the other a prologue to the marriage of the two beautiful rivers, the Thames and the Lee.

Instances many and often occur to one of the practice of the great writers of the sixteenth century of appropriating without permission the work of other writers who had gone before them or who were of their time. Shakspeare frequently did this. Even the chivalrous Earl of Surrey did not hesitate, in his translation of the Æneid, to appropriate whole pages of the earlier work of Gavain Douglas, the famous Bishop of Dunkeld. But in truth it was no wrong that the old writers were guilty of in imitating or borrowing from the work of others, but rather a mark of homage or respect in times when that which had once been written and given to the world was thought to be as much public property as are now the flowers of the fields and the hedgerows—the sands on the seashore. And so it happens that England is richer, and the world the richer, by the possession of the 'Prothalamion.' The misfortune is that for more than three hundred years the 'Tale of Two Swannes,' that should have gone with it, has been hidden away and lost; the earlier poem is as remarkable for its learning, its rich conceit, and the beauty and dignity of its language, as is the later for its exquisite form and picturesqueness, and for the soft, continued, whispered stream of melody that flows with it throughout.

The 'Prothalamion' has no rival, later or earlier, or of its day, says Prof. Palgrave. It has fine and beautiful passages, and great sweetness and force; and Spenser's wedding hymn, the 'Epithalamion,' is one of the richest and most magnificent compositions of the kind in any language in the opinion of the late Dean Church. It was a fortunate thing then, and for the public good, that Spenser should have taken what was not his own from Vallans. Equally for the public good is it that this poem of Vallans should now be disinterred from its grave.

In the days of the Renaissance, in Spenser's time and that of Vallans, it was the custom for the friends and admirers of a poet (his fellow workmen) to preface or endorse his work by commendatory verses of their own. And of these, and crowns of laurel, and the bay leaves, and the palm, Spenser has had enough; Vallans, with a single but very pretty and quaint exception that has been bound up by Hearne with the 'Tale of Two Swannes,' absolutely none. And now the leaves are long since withered that should have been accorded to Vallans, and they who should have written the commendatory verses are—with the leaves.

Yet it cannot be even yet too late to accord to Vallans in some manner the recognition his beautiful poem is entitled to at the hands of his countrymen, and whilst adding it—as it is to be hoped it will now be added—to the pages of English literature in a form that is accessible to all (for to many or most Leland's great work is a book that is quite inaccessible), let there be placed with it, in remembrance of the gift and of the tardiness of its acknowledgment, this motto, "Palmam qui meruit ferat."

Wickham Flower.

SALE.

On Wednesday, the 10th inst.—the same day on which were sold the Keats MSS., to which we referred last week—Messrs. Sotheby sold the following books: Barclay's Ship of Fools, Cawood, 1570, 27*l.* Early Tracts on Turkey, 13*l.* 10*s.* Beaumont and Fletcher, first (collected) edition, 10*l.* Latin Vulgate, XIV. Sæc., MS., 40*l.* Cronycles of Englonde, Notary's edition, 1515, 29*l.* 10*s.* Froissart's Chronicles, Myddylton and Pynson, 1525, 35*l.* Higden's Polychronicon, W. de Worde, 1495 (with all faults), 46*l.* 10*s.* Pierce Egan's Real Life in Ireland, original boards, 1821, 27*l.* Goldsmith's Vicar of Wakefield, first edition, 1766, 60*l.* Horæ on vellum, French MS. with miniatures, 31*l.* 10*s.* Indian MS., Sæc. XVIII., 19*l.* 10*s.* Daphnis et Chloé, with the Regent's plates, 35*l.* 10*s.* Amours de Faublas, 1798, proofs before letters of the plates, 31*l.* George Meredith's Poems, original edition, 17*l.* 10*s.* Milton's Poems, 1645, 24*l.* 10*s.* Officium B.V.M., illuminated Italian MS., Sæc. XV., 132*l.* Card. de Luxemburg, Le Livre de Clergie, Paris, J. Treperel, n.d., 16*l.* 5*s.* Thackeray, unpublished autograph poem of two verses, 1826, 14*l.*; The Fox and the Cat, an Irish fable by the same, with MS. alterations by him, 45*l.* Thos. Bancroft's Two Bookes of Epigrams, &c., 1639, uncut, 42*l.* Coryat's Crudities, 1611, 21*l.* Henry VIII.'s Necessary Doctrine, 1543, 16*l.* 10*s.* Rousseau, Œuvres, 3 vols., bound by Padeloup, Brux., 1743, 37*l.* Navigation du Roy Jacques V., 1583, 39*l.* Spenser's Complaints, 1591, 29*l.* Mallermi's Italian Bible, 1490, 245*l.*

THE SPRING PUBLISHING SEASON.

Among the books in active preparation at the Clarendon Press are: Fasc. V. (completing Part I.) of the Bishop of Salisbury's edition of St. Jerome's version of the New Testament,—Part I. of Mr. Gwilliam's edition of 'The Peshitto Version of the Gospels,'—Mr. Horner's edition of 'The Memphitic Version of the Gospels,'—Mr. Cowley's 'Samaritan Liturgies,'—Mr. Turner's 'Latin Versions of the Canons of the Greek Councils of the Fourth and Fifth Centuries,'—'Sancti Irenæi Novum Testamentum,' edited by Prof. Sanday,—'The Key of Truth: a Paulician Ritual and Catechism,' edited and translated by Mr. F. C. Conybeare,—'Legenda Angliæ,' edited by Dr. Horstman,—Part III. of the 'Old Testament History for Schools,' by Dr. Stokoe,—Vols. III. and IV. of 'The Politics of Aristotle' (completing the work), edited by Mr. Newman,—'Sources for Greek History between the Persian and Peloponnesian Wars,' edited by Mr. G. F. Hill,—'Indices to Andocides, Lycurgus, and Dinarchus,' by Dr. L. L. Forman,—'Horace,' a miniature text, edited by Dr. Wickham,—Ovid's 'Heroides,' edited by Dr. A. Palmer,—Cæsar's 'Gallic War,' edited by Mr. St. George Stock,—Fasc. X. of Payne Smith's 'Thesaurus Syriacus,'—Part II. of 'An Abridged Syriac Lexicon,' by Mrs. Margoliouth,—Part VI. of the new edition of Gesenius,—Part II. of Prof. Ethé's 'Catalogue of the Turkish, Hindústání, and Pushtû MSS. in the Bodleian,'—Dr. Baronian's 'Catalogue of the Armenian MSS.,'—'Johnsonian Miscellanies,' edited by Dr. Birkbeck Hill,—Vol. IV. of Mr. Madan's 'Catalogue of Bodleian MSS.,'—'The Church of St. Mary the Virgin, Oxford,' with illustrations, by Mr. T. G. Jackson,—'Ætolia,' by Mr. Woodhouse,—'A Catalogue of the Antiquities in the Cyprus Museum,' by Mr. Myres and Dr. Ohnefalsch Richter,—Vol. II. of Mr. Payne's 'History of America,'—Vols. I. and II. of Mr. Airy's edition of Burnet's 'History of my Own Time,'—Aubrey's 'Brief Lives,' edited by Mr. A. Clark,—'Selections from the Whitefoord Papers,' edited by Mr. Hewins,—'The Landnáma-Bóc,' edited by Vigfússon and Mr. York Powell,—Vols. VII. and VIII. of Thorold Rogers's 'History of Agriculture and Prices,'—'Manners, Institutions, and Ceremonies of the Hindus,' by the Abbé J. A. Dubois, translated by Mr. Beauchamp,—Part II. of Mr. Macray's 'Catalogue of the Rawlinson MSS. (*D*) in the Bodleian Library,'—Part VI. of the 'Historical Atlas of Modern Europe, from the Decline of the Roman Empire,' edited by Mr. R. L. Poole,—Part IV. Sect. II. of 'Bosworth's Anglo-Saxon Dictionary,'—further portions of D and of F in the 'New English Dictionary,'—'King Horn,' edited by Mr. J. Hall,—'Chaucerian and other Pieces,' edited by Prof. Skeat,—'Part I. of King Henry the Fourth,' edited by Dr. Aldis Wright,—the 'Opus Majus' of Roger Bacon, edited by Dr. Bridges,—'The Flora of Berkshire,' by Mr. G. C. Druce,—and in "Sacred Books of the East," 'The Satapatha-Brâhmana,' translated by Mr. J. Eggeling, Part III.; and 'The Contents of the Nasks,' Part II., by Mr. E. W. West.

Messrs. Dent include in their spring announcements 'The Crown of St. Awdry: a Handbook to Ely Cathedral,' by the Dean of Ely,—'The First Crossing of Spitsbergen,' by Sir Martin Conway,—'Picturesque Burma,' by Mrs. Ernest Hart,—'Richard Wagner,' by H. S. Chamberlain,—'Of Dandyism and of George Brummell,' translated from J. A. Barbey d'Aurevilly by Mr. D. Ainslie,—'Tales from the Isles of Greece: Sketches of Modern Greek Peasant Life,' from the Greek of Argyris Ephtaliotis, translated by Mr. W. H. D. Rouse,—'Jinny Blake,' a novel by Miss Hannah Lynch,—"The Ethics of the Surface Series": No. 2, 'A Homburg Story,' by Gordon Seymour,—'The Master Beggars: a Romance,' by Mr. L. Cope Cornford,—a translation of Prof. Legouis's 'Early Life of William Wordsworth: 1770–1798,' by Mr. J. W. Matthews,—'Bon Mots of the Eighteenth and Nineteenth Century,' selected and edited by Mr. W. Jerrold, illustrated with grotesques by Alice B. Woodward,—'Shakespeare's London,' by Mr. Fairman Ordish, illustrated with pen-and-ink sketches and a map of old London ("Temple Shakespeare Manuals"),—'The Lyric Poems of Beaumont and Fletcher,' edited by Mr. Rhys ("Lyric Poets Series"),—'Grains of Sense,' by Lady Welby,—in the "Temple Classics Series," Malory's 'Morte Darthur,' 4 vols.; Florio's 'Montaigne,' 6 vols.; Carlyle's 'French Revolution,' 3 vols.; Chapman's 'Homer's Odyssey,' 2 vols.; and Boswell's 'Johnson,' 6 vols.,—in the "Temple Dramatists Series," 'Doctor Faustus'; 'Woman Killed with Kindness'; 'The Merry Devil of Edmonton'; 'The Two Noble Kinsmen'; and 'Philaster,'—'The School

for Scandal,' edited by Mr. Aitken,—and several new volumes of the translation of Balzac's "Comédie Humaine": 'The Lily of the Valley'; 'Lost Illusions'; 'A Distinguished Provincial at Paris'; and 'Seraphita.'

Messrs. Digby, Long & Co.'s spring announcements include 'Francesca Halstead,' by Reginald St. Barbe,—'In the Name of Liberty,' by Miss Florence Marryat,—'A Last Throw,' by Mrs. A. M. Diehl,—'The Kestyns of Cather Castle,' by R. F. Eldridge,—'Ballyronan,' by R. Alexander,—'My Yarns of Sea-Foam and Gold-Dust,' by Capt. Chas. Clark,—'Fate's Fetters,' by Jean de la Brète, translated by Mrs. F. Hoper-Dixon,—'Dinner for Thirteen,' by John Bridge,—'A Troth of Tears,' by C. A. Mendham,—'Major Carlile,' by Hattil Foll,—'Sybil Fairleigh,' by S. E. Hall,—'A Lady's Confessions,' by T. Molyneux,—'A Short Innings, a New Story of Public School Life,' by Tivoli,—'Circumstantial Evidence,' by J. H. Swingler,—'Pro Patria,' by Mrs. Castle-Leaver, illustrated,—'The Devil's Daughter,' by Val. Nightingale,—'Small Concerns,' by Frances England,—cheap editions of various other novels,—'The Birds of our Country,' by Mr. H. E. Stewart, with illustrations by various artists,—'Is Natural Selection the Creator of Species?' by Mr. D. Graham,—'Glimpses of Life in Bermuda and the Tropics,' by Margaret Newton, with illustrations by the author,—'The Story of Jephthah, and other Poems,' by Mr. W. Thead,—'Word Sketches in Windsor,' by Mr. A. Buckler,—'The Magic Key,' a fairy drama in four acts, by Mr. I. Willcocks,—and 'Odds and Ends,' by an Odd Fellow.

ST. PATRICK.

Bardwell, Bury St. Edmunds, March 16, 1897.

Mr. Olden does not notice that in a note in tom. ii. p. 346 Mr. Plummer goes some way to retract his scepticism on p. 25 as to the existence of St. Patrick.

If Mr. Plummer replies, it would be kind if he would say how he disposes of the evidence contained in the hymn in praise of St. Patrick, usually known as the 'Hymn of St. Sechnall,' of which a seventh century copy exists in the Antiphonary of Bangor. He does not, I think, refer to it in his edition of Bede.

F. E. Warren.

Literary Gossip.

Mr. S. R. Gardiner is preparing a reply to Father Gerard's monograph on the Gunpowder Plot which will blow that ingenious Jesuit's theory to atoms. Mr. Gardiner's title is 'What the Gunpowder Plot Was.'

In the April number of *Macmillan's Magazine* will be published the narrative of a journey from Hebron to Petra by the late Edward Lear, made at a time when travelling in Palestine was by no means the safe and easy affair it has now become. The number will also include an article on the Prince of Wales's Hospital Fund, by Mr. C. S. Loch, secretary to the Charity Organization Society, and one on the famine in India, by Col. Trevor, C.S.I., late Agent to the Governor-General in Rajputana.

A volume of 'New Poems,' by Mr. Francis Thompson, will be issued this spring by Messrs. Constable & Co. The contents will be more numerous and more varied than they were in the same author's first volume of 'Poems,' now in its fifth edition. The volume has five sections, entitled 'Sight and Insight,' 'A Narrow Vessel,' 'Miscellaneous Odes,' 'Miscellaneous Poems,' and 'Ultima.' The dedication to Mr. Coventry Patmore was written before that poet's death; but Mr. Thompson has decided that it shall stand.

Messrs. Macmillan & Co. will shortly publish a volume on 'The Christian Ecclesia,' consisting of a course of lectures and four sermons by the late Prof. Hort. The lectures contain a careful survey of the evidence to be derived from the literature of the apostolic age for the solution of a fundamental problem. The title "Ecclesia" was chosen expressly for its freedom from the distracting associations which have gathered round its more familiar synonyms, and is in itself sufficient indication of the spirit of genuine historical inquiry in which the study was undertaken. The sermons to some extent supply the gap in the original scheme, which the writer did not live to complete, dealing from different points of view with the early conceptions of the Ecclesia.

Mr. Austin Dobson has written a poem of some length, which will be read at the Omar Khayyám Club on the occasion of its dinner (when Lord Wolseley will be the guest of the club) next Thursday. Mr. Dobson's poem will be issued immediately afterwards, in pamphlet form, in a strictly limited edition.

To the April number of the *Cornhill Magazine* Sir Walter Besant contributes a vigorous appeal for the establishment of a day of celebration which is designed to focus the sentiment of the Anglo-Saxon race, the day suggested being the anniversary of Shakspeare's birth and death, April 23rd; Mr. Leslie Stephen gives an elaborate account of the causes which led to Sir Walter Scott's financial failure; and Mr. C. J. Cornish discourses on the cost of great country houses *à propos* of Lord Carrington's recent speech upon the subject.

Mr. J. A. Blaikie, who has acted as assistant-editor of the *British Review* since that journal was established, will cease to have any connexion whatever with the *National Observer and British Review* after the 10th of April next.

Mr. A. P. Graves writes:—

"Your readers will be interested to learn that a grant of 150*l.* has been made by the Treasury out of the Royal Bounty Fund to Mrs. Fox and Mrs. Brush, the two surviving daughters of William Carleton, the Irish novelist. These ladies desire to express through your columns their sincere thanks to the Irish men of letters who supported the memorial thus favourably dealt with by Mr. Arthur Balfour."

The annual meeting of the Selden Society will be held in the Council Room, Lincoln's Inn Hall, on Wednesday next. Lord Herschell will preside. The number of the society's members has increased during 1896 to 256, from 223 for 1895. Volume X. of the publications, 'Select Cases in Chancery, A.D. 1364–1841,' edited by Mr. W. P. Baildon, representing the issue for 1896, has now been published. Volume XI., for 1897, will form a second volume of 'Select Pleas in the Court of Admiralty,' edited, as the first volume, by Mr. R. G. Marsden. It is nearly through the press. Volume XII., for 1898, will be a volume on the Courts of Request by Mr. I. S. Leadam. This is almost ready for press. The Council has had before it a proposal to reprint the year-books of the reign of Edward II. The project would in no way conflict with the plan laid down by the Government for the publication in the Rolls Series of year-books which have never yet been printed, for the proposal is to produce a standard specimen reprint of some of those year-books already published, of which the text is known to be inaccurate and misleading. A revised and collated text, a sufficient reference to the records to elucidate the arguments and judgments, and a careful translation are the chief things aimed at. It is calculated that the year-books of Edward II. so treated would require from seven to ten volumes, and they might be published every second or third year, while the intervening years might still be occupied with such varied subjects as have been hitherto undertaken; or the year-books might be published occasionally, as funds will allow, as additional volumes. It is proposed to make the offices of president and vice-president triennial, as is the case with membership of the Council.

Abbot Bergh, of St. Augustine's Benedictine monastery at Ramsgate, is about to issue, through Messrs. Burns & Oates, 'A Study of the Life of St. Augustine.' The St. Augustine in question is, of course, the apostle of England, the fourteenth centenary of whose landing on the Kentish coast is to be commemorated this year. Abbot Bergh has made a special study of Augustine's relations with St. Gregory the Great and with the Welsh representatives of the old English Church.

Mr. Bryce, M.P., has undertaken to distribute the prizes, certificates, and diplomas of the College of Preceptors on the last day of March.

A story entitled 'The Devil's Head,' by Mr. Fitzgerald Molloy, will begin its serial course early in spring through Messrs. Tillotson's syndicate of newspapers. The same syndicate will run later on a series of biographical studies called 'Some Women Writers of the Victorian Era,' specially written by Mr. Molloy for Messrs. Tillotson.

There is little to note in the annual report of the Society for the Preservation of the Irish Language. The number of pupils who have passed in Irish in the schools of the National Board has increased by about fifty, and there is a slight increase in those who have been successful in the Intermediate examinations in Irish.

Archbishop Benson's book on 'The Life and Times of St. Cyprian' is now all but ready, and will be issued by Messrs. Macmillan before Easter.

The Hon. Stuart Erskine has in the press a satirical romance entitled 'Lord Dulborough.'

Mr. Carlton Dawe, the author of a volume of studies of life in the far East, 'Yellow and White,' has written a romance of the China seas, entitled 'Capt. Castle,' which will be published by Messrs. Smith, Elder & Co. Mr. Carlton Dawe, who writes from personal experience, has spent a considerable time on the Chinese and Japanese coasts.

We ought to have recorded last week the decease of Dr. Cobham Brewer, brother of the well-known historian, and the compiler of 'Guide to Science,' 'The Dictionary of

Phrase and Fable,' 'The Reader's Handbook,' and other works which showed the author's omnivorous appetite for books, but, unfortunately, were somewhat uncritical and inexact.—This week the decease is announced of Mr. H. M'Call, author of 'Ireland and her Staple Manufactures' and 'The House of Downshire.'

We hear that the second volume of the 'Schriften zur Kritik,' by the late Prof. M. Bernays, about which we expressed the hope a fortnight ago that it had been completed by the author, is actually in the press, and is expected to appear shortly at Leipzig. A considerable portion of the work is devoted to German literature in Switzerland in recent years.

Teutonic philology has sustained a serious loss by the death of Dr. Daniel Sanders, on the 11th inst., in his seventy-seventh year. After having completed his university career and conducted successfully for some years a school at his native town Alt-Strelitz, he devoted himself entirely to philological and lexicographical work. A complete list of his writings would fill several columns of this journal, and so we will confine ourselves to mentioning his great 'Wörterbuch der deutschen Sprache' in three volumes, supplemented in 1885 by his 'Ergänzungs-Wörterbuch.' These two *Wörterbücher* were subsequently combined by him in a corrected and completed form, the manuscript of which has been secured, to the chagrin of patriotic Germans, by the British Museum. For the last ten years he edited the periodical *Zeitschrift für deutsche Sprache*, which he recently gave up in order to devote himself exclusively to the compilation of the German-English part of Muret's 'Encyklopädisches Wörterbuch.' Dr. Sanders was also the author of a 'Neugriechische Grammatik,' and in conjunction with M. A. R. Rangabé he wrote a 'Geschichte der neugriechischen Litteratur.'

Mr. Teubner, of Leipzig, announces an edition, in ten volumes, of the 'Lexicographi Græci,' which was one of Bentley's projects, under the general editorship of Prof. Uhlig and Dr. Wentzel. The same publisher promises in his well-known series of Greek and Latin texts an edition by Dr. Gleye of the chronicle of John Malalas (which Bentley, it may be remembered, made the subject of his famous letter to Mill), and one by Dr. Kroll of the Greek romance of Alexander.

The Parliamentary Papers of the week include Statutes made by Balliol, New, and University Colleges, Oxford, and by Clare College, Cambridge (1*d.* each); Queen Anne's Bounty, Annual Report (3*d.*); the Annual Statistical Report of St. Andrew's University (1*d.*); Wellington College, Report for 1895 (1*d.*); and Evening Continuation Schools, Return (2*d.*).

SCIENCE

ELEMENTARY MATHEMATICAL BOOKS.

The Elements of Applied Mathematics. By C. M. Jessop, M.A. (Bell & Sons.)—The author tells us that he has founded this treatise on an uncompleted manuscript left by his father, of which he has considerably extended the scope. The work, as it is now presented, is decidedly above the average run of mathematical text-books. We have not often come across a book that more successfully combines clearness and simplicity with reasonable brevity. It treats of kinetics, statics, and hydrostatics, and (following the arrangement now most approved) deals with these subjects in the order stated. The problems for practice are abundant, as are also those worked out as examples, so that the book will be especially appreciated by students who have to dispense with the aid of a teacher.

Elementary Algebra. By J. W. Welsford, M.A., and C. H. P. Mayo, M.A. (Longmans & Co.)—This is a well-written work on a subject which it is difficult to treat with much originality. The most distinguishing feature is what the authors call "review exercises." These are collections of easy questions at the end of each chapter, which are intended to impress upon the mind of the learner the principles previously explained. A single example will suffice: "If a gain of 1*l.* is the unit, what is understood by $-x+y$, and what by $-x-y$?" But even this is hardly original, for we have seen something very similar in other text-books which have appeared earlier, as, for example, that written by Messrs. Hall and Knight. The four pages of logarithmic tables might, without disadvantage, have been omitted, as they are nothing like enough to afford sufficient practice. For that a complete table would be necessary.

Mensuration for Senior Students. By Alfred Lodge, M.A. (Longmans & Co.)—We can highly recommend this book, not only to engineering students—for whom it appears to be more especially intended—but to other mathematicians. The author justly lays great stress on the importance of Simpson's rule for finding the volume of a solid, deducing from this one general rule all the other formulæ for the simpler cases. The book presupposes in the student a rudimentary knowledge of trigonometry up to the solution of triangles.

Longmans' Junior School Mensuration. By W. S. Beard. (Longmans & Co.)—Of this little manual there is really nothing to say except that, as far as we have examined it, Mr. Beard has accurately stated the customary simple rules, and given plenty of examples for practice. The compilation is intended "to meet the requirements of the Oxford and Cambridge junior local examinations, the College of Preceptors, &c."

Euclid's Elements of Geometry, V.–VI. By H. M. Taylor, M.A. (Cambridge, University Press.)—Mr. Taylor treats the subject of proportion with as much clearness as the restrictions which he has imposed upon himself by adopting Euclid's cumbrous definition allow. But why did he thus fetter himself? He might have accurately defined the proportion A : B = C : D as meaning that B can be subtracted as many times from nA, for all values of the integer n, exactly as many times (not necessarily without a remainder) as D can be subtracted from nC. This simple definition implies Euclid's, and, like his, applies to commensurables and incommensurables alike. Should it be objected to it—as may also be objected to Euclid's—that it cannot apply to angles without taking account of angles greater than the sum of four right angles—a class of magnitudes which Euclid does not recognize—we may substitute the following definition: A is said to have the same ratio to B that C has to D when $\frac{1}{n}$ B can be subtracted from A exactly as many times (not necessarily without a remainder) as $\frac{1}{n}$ D can be subtracted from C, for all values of the integer n. This definition, like the former, will apply to incommensurables as well as commensurables; and it will still hold good if (in order to keep within Euclid's unnecessary restrictions in the matter of postulates) we limit n to the integers 2, 4, 8, 16, and the other powers of 2. This limitation would turn the difficulty (a wholly arbitrary and unnecessary one) about trisecting an angle without departing from Euclid's postulates.

Woolwich Mathematical Papers. By E. J. Brooksmith, B.A. (Macmillan & Co.)—The title is almost a sufficient explanation of this book. It contains the problems set to candidates for admission to Woolwich from 1885 to 1894 in the various branches of mathematics, including arithmetic. The answers are given at the end, but no solutions are worked out.

Handbook of Mental Arithmetic. (Blackwood & Sons.)—This is a compilation of which we do not very clearly see the utility. It is an extensive collection of examples "suited to the requirements of the English and Scotch Codes," and is graduated from Standard I. to Standard VI. The answers are given in the margin to the right of the questions. Lazy and unintelligent teachers may conceivably find the book useful; those who do not deserve these epithets will not require it.

Geometry for Kindergarten Students, by Mrs. Adeline Pullar (Sonnenschein & Co.), is not intended for students who have had the advantage of a previous mathematical training, and consequently assumes an aspect which is strange to readers of older text-books of geometry. And although it will be useful in many ways to advanced Kindergarten students, it is at once apparent that its usefulness will be greatly increased if its perusal be preceded by a course of closely reasoned geometry. This course of 'Geometry for Kindergarten Students' really resolves itself into a course of geometrical drawing, combined with an extensive series of skilfully planned illustrations of geometrical truths by means of the Froebelian apparatus. We can hardly recommend it as of much educative value by itself unless it be the sequel to a more logical and accurate study of geometry. Those who wrestled in boyhood with old-fashioned editions of Euclid will remember that the language of the propositions was, if cumbersome, accurate, and the reasoning cogent. It seems to us that many of the propositions given by the author contain statements which are incomplete, and therefore puzzling if not misleading; and in several cases statements are accepted as proved when the proof is by no means apparent. This loose treatment of a subject like geometry deprives it of much of its educational profit, and tends to foster not only the habit of inexact expression, from which the author is not free, but the habit of inaccurate and languid thinking. Mrs. Pullar herself supplies an illustration of this evil tendency: in describing the solids of which Froebel's Gift II. consists, she places before the reader the statement, "The cylinder is equal in breadth and height." This statement is vicious, and, so far as we can make out, meaningless. The text is amply supplied with diagrams, but several of them are carelessly executed, and many of the reference-letters are illegible. The Kindergarten illustrations which close most of the chapters are skilfully chosen and explained, and will be useful to students, to whose attention we also recommend the practical advice in modelling, both in clay and cardboard.

PROF. SYLVESTER.

Prof. Sylvester, who died on Monday, was a mathematician of European reputation, one of those whose investigations are understood by only a small band of specialists. Along with Cayley and Clifford he occupied himself with problems which are unintelligible to the mass of mankind. He had, however, been widely honoured. He had been a Fellow of the Royal Society for nearly fifty years; he had received from it two medals, and also the De Morgan Medal of the London Mathematical Society; he was a corresponding member of the Institute of France, and a foreign member of learned societies at Berlin, Boston, Göttingen, Naples, Rome, and St. Petersburg.

He was born in London in 1814, educated at St. John's College, Cambridge, and came out Second Wrangler in 1837, when the Johnians occupied the first three places in the Tripos. On account of being a Jew he could not take his degree, but he immediately became Professor of Natural Philosophy in University College, Gower Street, and afterwards he held for some years the Chair of Mathematics in the University of Virginia. On his return to London he, like De Morgan, got called to the Bar, but he never practised, and in 1855 he became a professor at the Military Academy, Woolwich. In 1877 he was induced to accept a chair in the Johns Hopkins University, and there he led a singularly busy life for six years. It was the first time he had the opportunity of teaching anything beyond the rudiments, and he enjoyed the change greatly. In 1883 he was chosen Savilian Professor at Oxford in succession to Henry Smith, and held the post for ten years, when advancing age led him to retire. For some little time past his health had been failing.

Prof. Sylvester was fond of writing Latin epigrams and English verses, and in 1870 he published 'The Laws of Verse,' a somewhat whimsical and egotistical volume, illustrated by specimens of his own compositions, on which he, of course, prided himself as much as on his mathematical discoveries. Indeed, almost to the close of his life he continued to experiment in metres; but it cannot be said he possessed skill equal to his ambition. He was essentially a kind-hearted man, but with a quick temper and a strain of naïve vanity which made many people unjust to his extraordinary powers as a mathematician.

ASTRONOMICAL NOTES.

D'Arrest's periodical comet is now passing in a north-easterly direction through the constellation Aquarius, its approximate place for next Monday being, according to M. Leveau's ephemeris, R.A. 20^{h} 40^{m}, N.P.D. 98° 1′. It will continue to increase in apparent brightness until the beginning of June.

Mr. C. Leeson Prince, F.R.A.S., of Crowborough Hill, Sussex, has sent his usual meteorological summary for 1896, a year the conditions of which were remarkable in several respects. The early part of it was exceedingly mild and dry, the mean temperature of January being more than two, and of March nearly four degrees above the average, while the rainfalls both of February and May were considerably less than half an inch. For several years past the latter has been the driest month in the year. The drought in the spring of 1896 terminated in the first week of June, but July was brilliant, with only occasional rainfall, and its mean temperature was exactly equal to the average of the last twenty-three years, the thermometer reading only twice exceeding 80°. August was showery and cold, with a mean temperature more than four degrees below the average, whilst September was remarkable for its low temperature and very heavy rainfall, amounting to more than eight inches. October was wet and cold, with a heavy snow shower on the morning of the 19th; November was, on the whole, pleasant, with more sunshine than usual, but the mean temperature was low; December was mild and rainy, except in the third week, and was remarkable for a very severe gale from the south-west on the 4th. The total rainfall for the year was 33·55 inches at Crowborough (four inches more than were registered at Lewes). The highest temperature recorded was 89°·2 in July, and the lowest 22°·6 in February.

The small planet, No. 422, which was discovered by Herr Witt at the Urania Observatory, Berlin, on October 8th, 1896, has been named Berolina.

Prof. E. C. Pickering communicates to *Ast. Nach.* No. 3400 a specimen of the results obtained with the Bruce photographic telescope, which was transported to Arequipa little more than a year ago, and has since been kept in constant use by Prof. Bailey. The stellar region depicted on the plate extends from R.A. 17^{h} 40^{m} to 18^{h} 10^{m} and N.P.D. 110°·8 to 116°·5. The trifid nebula N.G.C. 6514 and the larger nebula N.G.C. 6523 are included in the engraving, which represents about a tenth part of the above region.

PROF. H. DRUMMOND.

Prof. H. Drummond, who died last week, had for several years past been a favourite with the religious public. He was born at Stirling in 1851, where his father was an active publisher of tracts, and was educated at the University of Edinburgh, and he also studied divinity at the New College of the Free Church. Becoming Science Lecturer at the Free Church Seminary in Glasgow, he in 1879 accompanied Sir A. Geikie in a geological tour in the Rocky Mountains, and three years later he was dispatched by a speculative Scotsman on an expedition to Nyassaland. Just before starting on the latter journey he published 'Natural Law in the Spiritual World,' which enjoyed a large sale among that portion of the public which was alarmed by the spread of the Darwinian theories, as they thought they conflicted with Revelation. In 1888 he published 'Tropical Africa,' a well-written account of his brief experiences in that country. During the spring of 1890 he lectured in Australia, in 1893 he delivered the Lowell Institute lectures in Boston, and in 1894 he gave a number of addresses in American universities. In the last-named year he published his Lowell Lectures under the title of 'The Ascent of Man,' but the book did not achieve the same popularity as his earlier work, and was, indeed, suspected of heresy by the divines of the Free Kirk. His books do not exhibit, it must be confessed, any great grasp of scientific principles, and his dialectic ability was small; but he wrote pleasantly and easily, and his genuine religious fervour captivated a public that was neither critical nor competent. Personally he was an amiable and modest man whose head was not turned by his popularity.

SOCIETIES.

Royal.—*March* 11.—The President in the chair.—The following papers were read: 'The Comparative Physiology of the Suprarenal Capsules,' by Mr. S. Vincent,—'The Origin and Destination of certain Afferent and Efferent Tracts in the Medulla Oblongata,' by Dr. J. S. R. Russell,—'On the Orientation of certain Greek Temples and the Dates of their Foundation derived from Astronomical Considerations,' by Mr. F. C. Penrose,—'Some Experiments with Cathode Rays,' by Mr. A. A. C. Swinton,—and 'A Study of the Phenomena and Causation of Heat-Contraction of Skeletal Muscle,' by Dr. T. G. Brodie and Mr. S. W. F. Richardson.

Society of Antiquaries.—*March* 11.—Dr. E. Freshfield, Treasurer, in the chair.—Dr. Windle exhibited a collection of stone implements of the Neolithic period, found in the parish of Tardebigge, Worcestershire.—Mr. A. Bulleid read a paper, illustrated by lantern slides, 'On Further Discoveries at the Late-Celtic Lake-Village at Glastonbury.' This lake-village, which has been undergoing systematic exploration during the summer months since 1892, was constructed within the boundaries of a shallow and swampy mere. The site occupies some three and a half acres, and consists of seventy dwellings, two-thirds of which have been examined. The village was probably an artificial extension of a small area of swamp, and the foundation may be roughly described as composed of mounds of clay supported by a substructure of timber resting on the surface of the peat, and enclosed by a palisading. The palisading has been traced entirely round the site, and in some places the piles are arranged in a line four abreast, with as many as seventy in the space of ten feet. No trackway has been discovered at any part of the village circumference, and the causeway at the east side evidently led to a landing-stage, instead of the shore as is usually the case. Last season portions of a rectangular dwelling were uncovered; hitherto round huts only had been found. For various reasons, but chiefly on account of the unstable nature of the peat underlying the foundation, it was necessary from time to time to raise the floors by the addition of fresh layers of clay and timber. Some of the mounds opened have contained four, five, and six superimposed floors and hearths, and one mound last season consisted of nine layers. From the floors, as well as from the peat and *débris* outside the stockaded margin, numerous relics have been collected, the number under the various headings being as follows: amber, 3; worked bone, 300; worked horn, 240; bronze, 130; iron, 70; lead, 28; glass, 15; crucibles, 20; Kimmeridge shale, 15; querns, 26; spindle whorls, 128; human bones, chiefly skulls, 20. Wheel- and hand-made pottery is very abundant and often highly ornamented. Among the objects of wood, which form an important group, are a boat, a ladder, several wheel spokes, and pieces of the framework of two looms; fragments of a number of stave-made and solid-cut tubs, buckets, and cups varying from 6 in. to 2 ft. 6 in. high; portions of two baskets and a basin-shaped bowl; awl, spade, saw, reaping and bill-hook handles, and several ladles. The quantity of clay and stone used in the foundation is enormous, and both were brought from a distance. One of the most interesting features of the Glastonbury find is the uniform character of the relics, but how long the village was inhabited it is difficult to suggest even approximately; from the successive layers of clay in the dwelling mounds and from the accumulation of four or five feet of peat around the site, we may conclude the occupation extended over a considerable period. It appears to have terminated before the Roman power and influence had made itself felt so far west as the Somersetshire of to-day.

Entomological.—*March* 3.—Mr. R. Trimen, President, in the chair.—Mr. G. W. Bird, Mr. A. H. Martineau, Mr. Hubert C. Phillips, Mr. W. A. Vice, and Mr. Colbran J. Wainwright were elected Fellows.—Mr. Champion exhibited, on behalf of Messrs. Godman and Salvin, a portion of the Elateridæ and the Cebrionidæ and Rhipidoceridæ recently worked out by him in the 'Biologia Centrali-Americana.' The Elateridæ included 531, the Cebrionidæ 29, and the Rhipidoceridæ 14 species, a large proportion of which were described as new. He called attention to the excessive rarity of the males in the elaterid genera Chalcolepidius and Semiotus (the contrary being the case in the genus Scaptolenus of the Cebrionidæ, and also in many Elateridæ). One species, *Meristhus scobinula*, Cand., was common to Central America and China.—Mr. Jacoby showed a halticid beetle, taken in Mashonaland by Mr. G. A. K. Marshall, and remarkable for a prolongation of the hind tibia beyond the tarsal articulation into a very long serrated process.—Mr. Elwes showed a series of Papilionidæ of the Machaon group from North America, including *P. machaon* and *P. oregonia* from British Columbia, *P. brucei*, *P. bairdii*, and *P. zolicaon* from Glenwood Springs, Colorado, and the last-named species from British Columbia. He stated that there was a tolerably complete gradation from *P. oregonia* (=*machaon*) through *P. brucei* to *P. zolicaon*, that none of the characters which had been relied on for separation was of real value, and that the structure of the genitalia afforded no assistance.—Mr. O. H. Latter read a paper 'On the Prothoracic Gland of *Dicranura vinula*, and other Notes,' in continuation of his previous communications on the subject. A fresh use of the formic acid secreted by the larva was described; it was employed to alter the silk secreted in spinning the cocoon, in order to convert it into the well-known horny mass. If the acid was prevented from acting, as by supplying the larvæ with bits of blotting paper soaked in an alkali to be utilized in making the cocoon, the silk thus protected from the action of the acid retained its usual fibrous structure.—Sir George Hampson communicated a paper 'On the Classification of Two Subfamilies of Moths of the Family Pyralidæ—the Hydrocampinæ and Scopariane.'

Philological.—*March* 5.—Mr. B. Dawson Treasurer, in the chair.—Mr. I. Gollancz read a paper 'On an Alliterative Poem of the Middle of the Fourteenth Century,' which he is editing as Sir J. Evans's gift-book to the Roxburghe Club this year, viz., 'The Parliament of the Three Ages,' with a second poem, printed in an appendix, 'Winner and Waster.' They are in one of the Thornton MSS., Addit. 31,042, Brit. Mus.; a few mistakes of the former are corrected by a later incomplete and generally inferior MS., Addit. 33,991, which, for instance, rightly alters seemingly proper names like Demedon and Abbyot into *demeden*, judged, and *a blyot*, a mantle. Both poems are visions. In the 'Parliament' the author goes deerstalking—which he describes in detail, so as to teach his squire hearers the sport—as the writer of 'Gawain and the Green Knight' goes fox-hunting. He then sleeps, and sees three

men on horseback, Old-Age, Mid-Age, and Youth, who argue on the advantages of their three states. Youth praises romances and girls; Mid-Age the possession of land and money; Old-Age the deeds of the past, bringing in the Nine Worthies collectively—three Christian, three pagan, three Jewish—for the first time in our literature. (In the earlier 'Cursor' they were scattered about. In French, Longyon's 'Alexandre' is the first to mention them, early in the fourteenth century, in part iii, on the "Vows on the Peacock.") The next English version of the French is to be found in the Scotch 'Alexander' in the fifteenth century. 'Winner and Waster' is a poetical political pamphlet on the state of affairs just after the first jubilee of Edward III. The writer has a vision of a plain and warriors ready for battle. On a cliff near is a heap of Garters, with the earliest known englishing of *Honi soit qui mal y pense*, "Hething [scorn] have the hathell [man] that any harme thynkes." The four orders of friars bear banners; but the author has confused the orders, for he makes the Austins "loven our Lady to serve," which was the special attribute of the Carmelites, and he makes the Austins wear white robes instead of black. King Edward III. orders a young knight (the Black Prince, after Cressy, 1346) to tell the folk they must not fight. They agree. The problem whether men should save or spend is then argued before the king. Allusion is made to the drought of 1349, and the discussion is full of interest. In one line is the phrase "if sharsull knew it"; and though this looked at first like Fr. *escarcele*, money-bag, niggard, it turned out to be Wm. de Sharshull (Shares Hill, near Stafford), a high Court official and head of the King's Bench, who at last joined the Franciscans, whom the author urged him to destroy. Mr. Gollancz then showed that the two poems were by the same writer, from their both using the participial *-ande* as a noun-ending, *havande*, possessions, *makande;* from their lines in common; and from their curious mistakes: the 'Three Ages,' when on Alexander, speaks of "gentle Jason, the Jew who won the fleece of gold," confusing Jason with the priest Joshua, who met Alexander in Jerusalem.

INSTITUTION OF CIVIL ENGINEERS.—*March* 16.—Mr. J. W. Barry, President, in the chair.—The paper read was 'On the Mond Gas-Producer Plant and its Application,' by Mr. H. A. Humphrey.

SOCIETY OF ARTS.—*March* 15.—The Hon. Sir C. Freemantle in the chair.—The first lecture of a course of Cantor Lectures 'On Alloys' was delivered by Prof. W. C. Roberts-Austen.

March 16.—Sir F. Young in the chair.—A paper 'On the Progress of the British Colonies of Australasia during the Sixty Years of Her Majesty's Reign' was read before the Foreign and Colonial Section by Mr. J. Bonwick.

March 17.—Sir W. C. F. Robinson in the chair.—A paper 'On Music in England at the Queen's Accession' was read by Mr. J. Spencer Curwen, and was followed by a discussion.

MATHEMATICAL.—*March* 11.—Prof. Elliott, President, in the chair.—The following were elected members: Messrs. P. J. Kirkby, F. W. Lawrence, and A. Young.—The President referred to a letter received from the President of the Royal Society with reference to the Victoria Research Fund, which it is proposed to institute in commemoration of Her Majesty's long reign, and commended the fund to the generous consideration of the members. He then spoke briefly on the loss the mathematical world had sustained by the recent death of Prof. Weierstrass.—Mr. Jenkins, V.P., having taken the chair, the President communicated a paper by Mr. J. E. Campbell 'On a Law of Combination of Operators bearing on the Theory of Continuous Transformation Groups.'—The President, from the chair, next read some notes on Symmetric Functions, by Mr. W. H. Metzler.—The senior Secretary communicated a note 'On a System of Circles associated with a Triangle,' by Prof. Steggall.—Lieut.-Col. Cunningham mentioned three high primes recently determined by him, and gave a sketch of the methods used.

PHYSICAL.—*March* 12.—Mr. S. Bidwell, President, in the chair.—Mr. W. Barlow read a paper 'On a Mechanical Cause of Homogeneity of Structure and Symmetry, Geometrically Investigated, with Special Application to Crystals and to Chemical Combination,' illustrated by models.

MEETINGS FOR THE ENSUING WEEK.

Mon. Aristotelian, 8.—Symposium: 'Has Ethical Science a Practical or a Purely Speculative Aim?' Mrs. Bryant, Mr. J. H. Muirhead, and Mr. H. Stutt.
— Society of Arts, 8.—'Alloys,' Lecture II., Prof. W. C. Roberts-Austen. (Cantor Lecture.)
— Surveyors' Institution, 8.—'Fruit Growing as an Auxiliary to Agriculture,' Mr. C. H. Hooper.
— Geographical, 8½.—'The North Polar Problem,' the President.
Tues. Royal Institution, 3.—'Animal Electricity,' Prof. A. D. Waller.
— Civil Engineers, 8.—Discussion on 'The Mond Gas Producer Plant and its Application.'
Wed. Civil Engineers, 4.—'Fifth James Forrest Lecture on 'Bacteriology,' Dr. G. S. Woodhead.
— Society of Arts, 8.—'The Transmission of Power by Alternating Electric Currents,' Mr. W. B. Esson.
— Geological, 8.—'Notes on some Volcanic and other Rocks which occur near the Baluchistan-Afghan Frontier between Chaman and Persia,' Lieut.-General C. A. McMahon and Capt. A. H. McMahon; 'The Association of Glossopteris and Sigillaria in South Africa,' Mr. A. C. Seward; 'On Occurrence of Sigillaria, Glossopteris, and other Plant-Remains in the Triassic Rocks of South Africa,' Mr. D. Draper.
Thurs. Royal Institution, 3.—'The Relation of Geology to History: the Incoming of Man,' Prof. W. Boyd Dawkins.
— Royal, 4½.
— Electrical Engineers, 8.—Continued Discussion on 'Repairs to the South American Company's Cable off Cape Verde, 1893 and 1895,' Mr. H. Benest.
— Society of Arts, 8.—'The Cultivation and Manufacture of Rhea Fibre,' Mr. I. Barraclough.
— Chemical, 8.—'The Pasteur Memorial Lecture,' Prof. P. F. Frankland.
— Antiquaries, 8½.—'The Figures of Saints on Devonshire Rood-screens,' Part II., Mr. C. E. Keyser.
Fri. Civil Engineers, 8.—'The Resignalling of the Liverpool Street Terminus of the Great Eastern Railway,' Mr. W. J. Griffiths. (Students' Meeting.)
— Royal Institution, 9.—'Early Man in Scotland,' Sir W. Turner.
Sat. Royal Institution, 3.—'Electricity and Electrical Vibrations,' Lord Rayleigh.

FINE ARTS

THE INSTITUTE OF PAINTERS IN WATER COLOURS.

It is matter for congratulation that, after several partial experiments in that direction, the Institute has taken the advice of its friends—ourselves among the number—and reduced its exhibits from between seven and eight hundred to fewer than five hundred, and filled only two instead of three of its admirable galleries with works of which it is not too much to say that their merits are proportionately enhanced by the reduction of their numbers. It is true that the third room contains two hundred prizes of the Institute's Art Union—drawings, etchings, and photogravures; but, as they hardly call for much attention, what we have to say about the best of them may be confined to a few words. Many of them, too, are not novelties. The idea of establishing an art union of the kind is not entirely admirable, even if it is never made a means of getting rid of productions, otherwise unsaleable, of members.

The improvement is so manifest that, although there are many trivial works, very few of them are thoroughly bad, and there is but a small number of sketches such as heretofore formed the staple of the exhibition. This implies, of course, more studies, greater carefulness, and increased self-respect among the majority of the contributors, who hitherto were not remarkable for the amount of labour and knowledge they expended on potboilers. Apart from this, we regret to notice how much the exhibition suffers from the decease of one or two of its ablest supporters, such as the elder Mr. Hine, and also, we must add, from the absence of several others.

The first work the visitor encounters in the Central Gallery, Mr. H. Foskey's *Harmony in White* (No. 1), is a seated figure study, which justifies its title more than most harmonies are apt to do, and, despite the badness of its proportions, exhibits that rare quality in water-colour art, a real feeling for style. We have hardly heard the artist's name before.—Style is not Mr. Dadd's strong point, but he is a neat draughtsman; and his firm touch and his adroitness in depicting commonplace emotions and incidents in an attractive manner make of *Who's There?* (2) an excellent work in its way. The candlelight effect, however, is simply incredible, and still more so is the local colouring. *The Squire's Portrait* (146) tells its tale cleverly, but fails to prove that that tale was worth telling. Technically speaking, it is, despite the dexterous painting and the appropriate accessories, not up to Mr. Dadd's mark. Still, it is a good example of illustrated newspaper art, which is so frequent here as almost to give a character to the exhibition.—Mr. W. B. Wollen, another eminent professor of illustrated newspaper art, never invested the "art military," as Thackeray called it, with more spirit, character, motion, and variety than in

The drums begin to roll, my boys, the drums begin to roll

(38), a regiment and its band marching through a village; it is a little spotty and hard, as his work is apt to be, but it is less chalky and dry than usual.

In Mr. L. Block's group of old books, which he calls *The Everlasting Tables of Right Reason* (4), albeit these motives are of the humblest, there is more solidity and the motives are fresher. Mr. Block has for the first time condescended to arrange his "still life" with some regard to chiaroscuro, simplicity, and breadth of effect; when doing this another time he might study the beautiful flower groups of M. Fantin-Latour, not one of which is, we regret to find, on these walls. Mr. Block draws thoroughly, models like a sculptor, and paints more faithfully and elaborately than he used to do. His study of skulls called *What Vast Regions hold the Immortal Mind* (295) is an admirable subject, full of dignity, purpose, and some pathos, but the chiaroscuro and local colours are by no means adequately treated.

If any one can charm us with figures of dainty English girls it is Miss Kate Greenaway, whose *Girl in Hat and Feathers* (31) would be irresistible if she had not painted the same sort of thing many times before. Nobody but Miss Greenaway could continue to attract the public for so many years, yet even her faithful public may end by getting tired of her quaintly clad girls and her groups of children. *Two Little Girls in a Garden* (214), too, is ravishingly pretty, but it is "as before."—No. 36, Mr. W. E. Evans's picture of a pretty child *Gathering Blackberries*, is a little too smooth, but otherwise nice and harmonious, and pleasingly finished in the taste of Miss Greenaway, but without her "old-fashioned" mannerisms.—Very pretty, too, are the figures in Miss E. Lance's *Capitalists* (65) of the children standing at a stall and anxious about their investments. The draughtsmanship is spirited and neater than we usually meet with.—Mr. C. Green is well known as the clever, if not ambitious draughtsman of such works as *The Miniature* (103). In fact, we think we have seen this incident depicted before, perhaps, indeed, more than once, and we should like the picture better if the background were not so thinly painted; still the figure is decidedly good.—There is none of Mr. Green's timidity about Mr. L. Davis's sparkling girl looking from *The Balcony* (106). The treatment is clever and the face is lifelike.—Mr. H. E. James's pretty idyl of a rosy child feeding chickens at a cottage door, called *In the Time of Roses* (10), fairly justifies its title. It portrays the effect of bright sunlight, and thus contrasts with its neighbour, *Mare and Foal* (11), in which Mr. C. Low has painted rainy daylight, and painted it well.—Better still is Mr. J. Pedder's (the name is new to us) *Berkshire Shepherd* (23), a scene on the downs, in which sheep, a first-rate dog, a hut on wheels, and twilight effect are cleverly combined to make a picture that is more artistic than many round about it.—The best dog piece in the gallery is Mr. V. T. Garland's *The Kennel Chant* (30), a group of hounds in their kennel.—Mr. Green's *Searching the Registers* (129) depicts the interior of a Gothic church. It is a good study of light, and the drawing is nice.—Mr. E. Breun contributes a masculine example in *A Brown Study* (133), which is painted with breadth and firmness, and has a lifelike air; the execution is soft and the colour is good.—Mr. W. Simpson's *The Well at Cawnpore* (132) is a bright landscape, but rather flat and thin, and more meritorious as topography than as a painting. It represents the well as it appeared in November, 1860, long after the bodies of the English women and children were thrown into it.—In *Lifeboat Service* (143), a seascape with figures, Mr. J. Nash evinces energy, and his design is good; the incidents, too, are appropriate, and the painting of the billows is creditable. Indeed, we do not remember to

have seen so praiseworthy a work as this by Mr. Nash, at least not of recent years. It is hoped he may paint more of the same kind. —One of the most solid and powerful pictures here is Sir James Linton's *Wallflowers* (158), a lady dressed in a stone-white satin gown, which is excellent. The drawing of her face and draperies and the harmony of the whole work leave nothing to be desired in the way of technical accomplishments; the shadows, too, are less black than usual in the President's paintings, but there is not much animation about the design nor in the attitude of the figure and the lady's expression. More ambitious as well as more difficult, No. 165, *Shylock and Jessica*, also by Sir James, comprises a first-rate figure of an ardent, voluptuous, and beautiful Jewess, more developed, by the way, than the figures one usually sees at the Institute, and as a whole this is one of the artist's best works; the only failure is the face of Shylock, and the want of life in the design is regrettable. Sir James's third contribution is much larger, and it illustrates his unusual power to paint the human figure at or about life size, with full tones, deep and strong colours, and in daylight. This work is called *Rosalind* (345), and depicts her standing near the entrance of a wood and holding a hunting spear. For the Rosalind of our fancy the fine and finely painted figure is rather too broad in the shoulders, therefore it looks too short, while the arms seem too heavy; but the design is the more commendable and refined because, if the beauty and *espiéglerie* of her face did not betray her, nothing else would reveal her sex. It seems to have no tale to tell, certainly it represents no incident.

On the other hand, there is plenty of incident and no lack of character and movement in Mr. J. C. Dollman's *Dogma* (175), a scene representing four specimens of the Georgian epoch, three clerics of different creeds and a jovial and portly squire, sitting at table after dinner, while two of the ecclesiastics are involved in a doctrinal dispute. This picture seems to us the most spontaneous, homogeneous, and complete, as well as the most appropriate and fresh, of Mr. Dollman's productions known to us; some parts of it are a little thin, but not excessively so. We should like it better if its colours were richer and its coloration stronger as well as in a higher key.—Mr. Mottram's large illustration of Hood's 'Song of the Shirt' (320), though in a pictorial sense creditable to him, is by no means such a work as any one would buy to live with. Apart from its painfulness, we are bound to admire the good and broad execution of the whole—the largeness of style and the suitability and pathos of the expression, which is as sad and sorrowful as that of a half-starved woman sitting in the cold can well be.—Mr. G. G. Kilburne's *The Lady June* (353) is much better than his contribution to the last gathering of the Institute. The face of the life-size figure is well drawn and the expression agreeable. The painting, as such, is remarkable, especially that of the lady's large hat. We care much less for the same artist's *Auntie* (227), although the head and face deserve praises.—"*La Vida es Sueño*" (368), large figures of a dashing Spanish woman and her lover, a guitarist, placed in adjoining chairs, has afforded Mr. A. Burrington an unusually good opportunity for painting with a good deal of pleasant *chic*, employing his skill in dealing with draperies in a profitable way, and imparting to the woman's face and demeanour abundance of animation and character. It is a powerful work; indeed, as a drawing in water colours, it shows much more *élan* and freedom of style than we are accustomed to look for in this gallery, or, for that matter, in Pall Mall or at the Academy. Mr. Burrington's style and methods of painting, fascinating as they are at present, are not unlikely to betray him, if he does not take care, into offensive mannerisms. Self-control will save him, but nothing else is on his side, consequently his position is a risky one.—The powerful, but melodramatic drawing in which Mr. C. E. Johnson takes a new departure, *The Valley of Gloom* (400), is a good composition, and the scene is expressive enough of itself to justify the introduction of the knight in armour riding away into the shadowy vale. This is the last of the pictures with figures to which it is necessary to draw any special attention.—A few other works of the same class need only be named: Mr. L. Davis's *A Welcome Arrival* (12) and *The Last Basket* (25); Mr. F. W. W. Topham's *Spring Dreaming* (28); Mr. G. Haité's *In the Street* (68); Mr. C. Green's *Sancho Panza* (82); Mr. E. Bundy's *The Preacher* (86); Miss M. Perrin's *La Festa* (124); Prof. H. van Bartels's *Dutch Interior* (119), a woman beside a stove; *The Skipper's Wife* (298), by Mr. W. H. Weatherhead, and his *Home Beacon* (361); and *A Lesson in Tambour Work* (348), by Mr. H. R. Steer.

Among the landscapes that seem to deserve praise are *The Canon Gate, Chichester* (34), by Mr. A. Evershed, which is solid and full of light, and his *Salt Mill, Fishbourne* (49), which is equally good, and is notable for an excellently painted atmosphere.—Mr. A. Kinsley's *Breezy Afternoon off Flamborough Head* (46), a vigorous and skilful study of a rough sea in a cold wind, but in the forewater rather deficient in solidity, and *A Bit of the Hampshire Coast* (87), should not be overlooked. — Mr. H. Pilleau's *Gale at Biarritz* (47), a capital, well-understood sketch of the sea breaking furiously on the rocky coast, and some other drawings of his are clever in their way—a good way, so far as it goes.—Nor should we omit to mention Mr. E. Bale's *On the Italian Riviera* (51), as it is true to the local colour and light, firmly drawn, and effective, although deficient in force and strength; Mr. J. T. Watts's well-drawn and carefully graded study of cloudy winter sunlight, *A January Afternoon* (56); nor Mr. A. Parsons's *Warley Place* (67), a house built by the Adams, and seen in spring weather, a clean picture, bright and brilliant, though rather harder than it need be.—We like, too, Mr. Parsons's *In a Somersetshire Valley* (286); Miss B. J. Spiers's *King's Lynn, Norfolk* (66), for it is crisp and neatly drawn, although it lacks toning, and would be the better for more force and more colour; and the *Thistles* (70) of Miss A. Gray, which is all that could be wished.—Were the columns of the foreground stronger and the colour a little more powerful, Mr. H. E. Tidmarsh's interior view of *All Hallows, Barking* (100), would be as stereoscopic as it is careful, firm, and otherwise solid.—In *November* (113) Mr. L. Fosbrooke has produced a picture of a pool and a wood, which is deftly drawn and homogeneous in all its qualities. The coloration and tonality suit the mournful nature of the scene. — *The Fold* (148), by Mr. Winter Shaw, is a capital study of cloudy moonlight on a meadow and of sheep grazing there.—Miss M. Brown's *Silvery Moonlight* (255) could hardly be improved.—Rainy daylight is well illustrated in Mr. M. Ludby's *The Close of Day* (154), and Mr. J. White has depicted *The Village Street, Branscombe* (157), in sunlight excellently and broadly.—Another sunny sketch is Mr. M. B. Huish's *Where Tor and Torridge Meet* (169).—Neatly drawn and also sunny are Mr. F. Walton's *Whitesand Bay* (237) and *Land's End* (238); the light upon the sea is excellently treated in the former, and the latter can boast a better painted sea than ordinary.—Mrs. E. F. Grey's *From Bamburgh Sands* (198) and Miss F. C. Methven's *A Fan and some Knick-knacks* (199), each of them a modest little contribution, are nevertheless highly praiseworthy.—Nothing could be better in style and taste, or more suitable to the subject, than Mr. J. Fulleylove's admirable *Fountain Court, Trinity College, Cambridge* (217).

The Art Union prizes we can speak favourably of are, among others, *Oberstein* (8), by S. Prout, and his *Seaford* (9); J. Holland's *Mayence* (14) and his *Street Scene, Normandy* (35); Turner's *Italian Landscape* (13); J. Varley's *Lambeth Palace* (17) and his *Gateway at Norwich* (44); P. Dewint's *Corfe Castle* (19) and his *Chepstow Castle* (23); J. S. Cotman's *Malmesbury Abbey* (45) and his son's *Leidschiedam* (108); G. Barret's *Landscape, Evening* (54); Mr. Y. King's *On the Dart* (72); Mr. G. G. Kilburne's *The New Bonnet* (96); Sir J. Linton's *Portia* (114); and Mr. G. Wetherbee's *Pastoral* (150).

THE SERANGEUM IN THE PIRÆUS.

Several authors speak of a place in the Piræus named the Serangeum. It is especially mentioned by lexicographers like Harpocration, Suidas, Photius, and in the 'Lexicon Seguerianum.' The earliest quotations are on the authority of Harpocration, Lysias, Aristophanes, and the orator Isæus. The last named (περὶ τοῦ Φιλοκτήμονος κλήρου 33) mentions τὸ ἐν Σηραγγίῳ βαλανεῖον, the bath in Serangeum, which belonged to a certain Eactemon, and cites 3,000 minæ as the price it fetched when sold to a certain Aristolochus. Photius speaks of Serangus as founder of the Serangeum, who was doubtless the eponymous hero of the place, as Photius also mentions a *heroum*, which he supposes at any rate to be dedicated to him. He gives only general indications of the position of the same in the Piræus. The whole passage runs: Σηράγγειον, χωρίον τι τοῦ Πειραιῶς, and shortly after: Σηράγγειον τόπος τοῦ Πειραιῶς, κτισθεὶς ὑπὸ Σηράγγου καὶ ἡρῷον ἐν αὐτῷ. The 'Lexicon Seguerianum' also mentions the same eponymous hero. No distinct details as to the position of this Serangeum with the *heroum* of Serangus were given by the authorities who mention it; it might lie at any point of the Acte peninsula. The name itself, however, clearly indicated some sort of hollow place, as σῆραγξ means a hole in a rock, and this may be the origin of the term Σηράγγειον, and the hero Serangus a subsequent explanation of the name, indicating a rocky piece of ground split up by cavities. Some such features were then naturally expected to mark the Serangeum. So Leake looked for it in the clefts of the rocks of Zea or on the neighbouring coast of the Aphrodisium, near the so-called grave of Themistocles. Ulrichs identified it with the Arethusa cave, of which I shall speak later, Bursian with the whole of Acte; and the name of Serangeum was in the Curtius-Kaupert 'Atlas of Attica,' part i. plate ii a, "The Piræus Peninsula," given to all the coast between the old harbour Zea and that of Munichia, between the promontories of Phreattys and the modern Kastella. The text to these maps, part i. (Berlin, 1881), p. 61, runs:—

"I agree with Hirschfeld in thinking it probable that the name Serangeum (including a *heroum* of Serangus and also a bath) belongs to this whole region with the coast, and indicates a piece of rocky ground split up by cavities."

This was all till recently that was known of the Serangeum and the hollow ground about Munichia. Then Jacob Dragatsis, a school teacher who has lately won himself a name by his archæological investigations in the topography of the Piræus, examined the question more closely. As far back as October, 1895, he referred several archæological friends at a meeting of the Parnassus Society at Athens to the well-known passage of Strabo (ix. 395) quoted in the text of the first part of the 'Atlas of Attica,' in which the hill Munichia is called κοῖλος καὶ ὑπόνομος πολὺ μέρος φύσει τε καὶ ἐπίτηδες ὥστ' οἰκήσεις δέχεσθαι. This passage he explained as referring to the cavities on the old hill of Munichia, which are apparently of artificial formation, or perhaps natural, but improved by human agency, and needed a closer investigation. Several of these were visible, and on closer examination proved to be arti-

ficial shafts; one had even received popularly the name of Arethusa's Cave (σπηλιὰ τῆς Ἀρετούσας). One of these was last summer investigated by Dragatsis, and the results he communicated to the Parnassus Society led to no definite conclusions as to the explanation of the chamber, which showed partly a cistern-like appearance. Then, however, the Serangeum was not in question. Since then Dragatsis has diligently followed up his studies on the cavities of the Munichia hill, and he conceived the idea of undertaking systematic excavations under the authority of the General Ephor of Antiquities. His plan was carried out, and these excavations have at last led to the discovery of the Serangeum.

The excavations were made on the east coast of the Munichia hill, on the sea side. There, near the modern seabaths of Paraskeuas, was found a subterranean chamber, which, when cleared out, led to the discovery of an opening in the cliffs in several directions. Up to a certain point the use of the chamber was dubious; then it proved to be a *balneum*. The first big room in the form of a cistern revealed itself to be a bathing-place; on the right of it came to light a cavity worked in the cliff, surrounded by a row of niches carved out of the rock, with a smaller row of similar cavities underneath. The upper row served as a place to put away clothing, the under as a place of deposit for the vessels used in the bath. The principal entrance on the sea side led to a round building on one side and the middle opening on the other. This has several partitions; in the depth of the same was found a door, which led to a rock-hole 10 mètres away from the street, 12 mètres long, and over 2 mètres high. The cavity leads, after a turning to the south and east, to the sea, where there is an outlet well worked in the rock.

The bathing chamber was supplied with a mosaic floor, which has been in some unknown way mostly demolished or removed. A portion of it which has been preserved represents a female going to the left, followed by two dogs. In front of this mosaic came to light another more important one. It represents a team of four horses, which move from left to right in a direction opposite that of the exit to the sea. The driver of the quadriga is a beardless young man, standing, who holds the reins in his right hand. The horses are represented in full gallop; before them is a dolphin swimming down beneath. Of the vehicle itself, besides the driver on it, only a single wheel has been preserved. The driver of the car, however, according to Dragatsis, is the eponymous hero of the Serangeum, Serangus himself. Both mosaics are of white stones on a ground of dark ones. In the heaps of earth accumulated were found various marble tablets with snakes represented in relief, clearly gifts dedicated to Zeus Milichius. This is not the first time that snake reliefs have been found here. Years ago, in the neighbourhood east of Zea, near the buildings of the street, a row of square and round votive tablets of marble came to light, which were all similarly adorned with snakes in relief, and seem to belong to the neighbouring votive niches. These snake tablets have long been rightly connected with the cultus of Zeus Milichius, especially a Berlin relief of the sort inscribed Διὶ Μειλιχίῳ. Zeus Milichius is especially a god of propitiation, and it has been rightly remarked that his salutary powers have won him a great deal of reverence in the Piræus. It is not then surprising to find in a place of bathing proofs of the veneration paid to the god of healing, and these reliefs have, perhaps, rolled or slipped from the neighbouring votive niches.

It seems doubtful if these finds belong to that building which Isæus named τὸ ἐν τῷ Σηραγγίῳ βαλανεῖον. But the discovery of a stone inscribed Ἡρῳου ὅρος shows that the Heroum united with the Serangeum was in connexion with the same. The rest of the finds are, however, no longer to be clearly distinguished, as when the street on the coast was opened up a large number of them were evidently unobserved and destroyed.

In connexion with these interesting finds and communications from Dragatsis the director of the coin cabinet, M. Johann Svoronos, has put forward a view that the hero who bore, as inhabiting a cleft, the name of Serangus, was no other than the widely travelled Argonaut Euphemus, who was at home in many parts of Greece. But as Euphemus elsewhere appears in connexion with the Minyans, the Serangeum must also be connected with this prehistoric race and their wanderings. His views cannot be more closely examined till he has published them. But it has already been objected with reason that the prehistoric date of these places, which, according to his view, have been further worked over in later times, must be proved. And this is a large question. Svoronos has, at any rate, brought no proofs to support his theory. His prehistoric date for the grotto-chambers is a mere assumption.

Spyr. P. Lambros.

SALES.

Messrs. Christie, Manson & Woods sold on the 9th inst. the following engravings: After F. Wheatley, Morning and Evening, by W. Barney, a pair, 34*l.*; The Woodman's Return and The Itinerant Potters, by J. Whessell, a pair, 32*l.*; and in the series of "Cries of London," New Mackerel, by N. Schiavonetti, jun., 30*l.*; Turnips and Carrots, by T. Gaugain, 30*l.*; Gingerbread, by Vendramini, 34*l.*; Primroses, by L. Schiavonetti, 39*l.* After G. Morland, A Tea Garden and St. James's Park, by F. D. Soiron, 68*l.*; Fishermen on Shore, by W. Hilton, 28*l.*; Gathering Nuts, Birdsnesting, Juvenile Navigators, and Blind Man's Buff, by W. Ward, a set of four, 77*l.* After J. Ward, The Citizen's Retreat and Selling Rabbits, by W. Ward, a pair, 34*l.* Alinda, by W. Ward, 52*l.* After J. R. Smith, Retirement (Mrs. Brudenell), by W. Ward, 47*l.* After Sir J. Reynolds, The Hon. Mr. Leicester Stanhope, by F. Bartolozzi, 25*l.*; Jane, Countess of Harrington, and her Children, by F. Bartolozzi, 50*l.* After G. Romney, Nature (Lady Hamilton), by J. R. Smith, 29*l.* After Huet Villiers, Mrs. Q., by W. Blake, 30*l.* After Angelica Kauffman, Lady Rushout, by T. Burke, 38*l.*; Rinaldo and Armida, by Burke, 25*l.* After Hamilton, The Months, by Bartolozzi and Gardiner, a set, 175*l.* After Downman, Mrs. Siddons, by P. W. Tomkins, 29*l.*; The Duchess of Devonshire, by Bartolozzi, 25*l.* After Gainsborough, Georgiana, Duchess of Devonshire, by Barney, 28*l.* After J. Hoppner, The Daughters of Sir T. Frankland, by W. Ward, 294*l.*

The same auctioneers sold on the 13th inst. the following, from the collection of the late Sir C. Booth. Drawing: Birket Foster, A View in Surrey, with old cottages, 77*l.* Pictures: R. Ansdell, The Coming Storm, 420*l.* C. Baxter, Gleaners returning Home, 111*l.* W. Collins, A Coast Scene, with two fishermen in conversation, 204*l.* E. W. Cooke, The Port of Venice, 120*l.*; The Entrance to Calais Harbour, 262*l.* T. S. Cooper, Summer, fifteen sheep in a landscape, 215*l.* T. Creswick, A Welsh River Scene, with figures by Marcus Stone, 113*l.* H. W. B. Davis, A Shepherd with Sheep in a Landscape, 131*l.* J. Faed, Scene from 'Woodstock,' Dr. Rochecliffe in his study, 152*l.* W. P. Frith, John Knox reproving Queen Mary, 157*l.* W. P. Frith and R. Ansdell, The Pet Fawn, 336*l.* J. C. Hook, Sailors starting for the North Sea Fishing, 535*l.*; A Shepherd, with sheep, 111*l.* Sir E. Landseer, A Piper and a Pair of Nutcrackers, 1,627*l.* F. R. Lee and T. S. Cooper, Canterbury Meadows, 546*l.* J. Linnell, A Landscape, with cattle going down to a river, 325*l.* W. J. Muller, A Landscape, view at Gillingham, on the Medway, 1,176*l.* H. O'Neil, Eastward Ho! and Home Again, 110*l.* J. Phillip and R. Ansdell, The Fair at Seville, 546*l.* D. Roberts, Sidon, looking towards the range of Lebanon, 157*l.*; Ruins of Tyre, 231*l.* C. Stanfield, The Worm's Head, Bristol Channel, 325*l.*

The same auctioneers sold on the same day the following pictures, from the collection of the late Mr. S. Henry: R. Ansdell, Craft and Confidence, 199*l.*; The Gossips at an Old Moorish Well, Granada, 183*l.* E. W. Cooke, Scheveningen Pincks, low water, 162*l.* T. S. Cooper, Sheep in Canterbury Meadows, 162*l.*; Cows on the Banks of the Stour, Evening, 189*l.* J. Faed, The Crockery-Seller, 110*l.* T. Faed, The Offer, 199*l.* W. P. Frith, Sterne and the French Innkeeper's Daughter, 131*l.* P. Graham, The Cradle of the Sea-Bird, 871*l.* Sir E. Landseer, The Eager Terrier, 567*l.*; In the Rabbit Warren, 215*l.* J. Linnell, The Emigrants, 840*l.*; A Roadside Nibble, 346*l.* Sir J. E. Millais, My Second Sermon, 351*l.* D. Roberts, View from the Gardens of the Villa Barberini at Rome, 399*l.* C. Stanfield, Cittara, in the Gulf of Salerno, 462*l.*; Oude Scheld, Texel Island, 162*l.*

Fine-Art Gossip.

This year the President of the Academy will probably be represented at Burlington House by a picture of exceptional charm and importance, the title of which, 'The Beginning of the End,' is justified by the design. It depicts the interior of a summer-house lined with various splendid marbles and paved with mosaics of rich colours, its roof supported by stately columns of purple serpentine, and shining pilasters of Algerian onyx. The walls are inlaid with slabs of porphyry and stones of different tints. There is a white marble bench or ambo at the foot of the wall which faces us, and it goes all round. Upon it are placed groups of comely and sumptuously clad ladies, some of whose forms are more or less visible through the semi-diaphanous tissues, while their expressions and attitudes suggest the luxuriousness of their lives, and make manifest that in the voluptuous ways of the Roman ladies the "beginning of the end" was indicated. Among these groups several nearly naked children are seen. All the company are looking with intense enjoyment while a lovely girl, who is placed near the middle of the composition, dances before them. She moves with evident delight in her own beauty, the elegance of her attitude, and the charm of the music of a performer on double pipes who, on our left, stands between two of the columns of serpentine. Turning on one foot, and holding up with both hands her rose-coloured skirts, she makes them swing in accord with the music and her own steps. Her long and thick brown tresses float behind her shoulders, and move as she moves. The picture is extremely brilliant and pure in colour; it is strongly lit, yet softer, more limpid, and more harmonious than anything we remember of Sir Edward Poynter's painting. This purity and limpidity are more particularly manifest in the shadow (an element which may be ominous of "the end") hanging in the roof, as if it impended over the groups below. Among the ornaments of the wall is a shrine of porphyry containing a silver statuette of Fortune standing on a globe. She is the only divinity in the place.

We are glad to learn that the First Commissioner of Works has hung in Committee Room 10 of the Houses of Parliament three of the leading pictures of the famous Westminster Hall competition of 1847, being (1) Mr. Watts's 'Alfred inciting the Saxons to resist the Landing of the Danes by encountering them at Sea,' for which the artist obtained a prize of 500*l.*; (2) John Cross's 'Richard Cœur de Lion forgiving

Bertram de Gourdon,' to which a prize of 300*l.* was awarded, a fine and masculine, though almost forgotten picture to which we have more than once referred as suitable for the National Gallery; and (3) Mr. F. R. Pickersgill's 'Burial of Harold,' a capital example of his art, with which he won the first prize, 500*l.* If these works cannot be fairly exhibited in the Parliament House, for the adornment of which they were painted, it would not be difficult to hang them in Westminster Hall, at least temporarily, if not permanently, and until room can be found for them elsewhere. In the same competition, 1847, several other pictures of merit appeared. Among these was Mr. J. C. Horsley's 'Henry V., believing his Father to be Dead, crowning Himself'; to this work, now, we think, at South Kensington, 200*l.* was awarded. Armitage's 'Battle of Meeanee,' which won a 500*l.* prize, was, we understand, in the artist's possession at his death; the same may be said of P. F. Poole's 'Edward's Generosity to the People of Calais, 1346,' which won 300*l.* These works might well be employed to decorate Westminster Hall. With them were Mr. Watts's delightful 'Echo,' which he still retains, and Millais's picture of 'The Widow's Mite,' which was cut in half, so that one half is now somewhere on the other side of the Atlantic; the other we last heard of at Tynemouth. Besides these, there were at Westminster in 1847 a considerable number of hideous performances no one would desire to see again. Previous exhibitions in the Hall, however, included noble works, some of which might, no doubt, with a little trouble, be recovered. Among them were works of E. Armitage, Mr. Watts, C. W. Cope, H. J. Townsend, P. F. Poole, F. M. Brown, J. Cross, D. Maclise, A. Egg, T. Woolner, W. Dyce, Mr. W. E. T. Dobson, and W. Linton.

Messrs. Scott, of Edinburgh, are about to invite subscriptions for a projected reproduction of the principal portraits in the Scottish National Portrait Gallery. Their intention is to facsimile the pictures in black-and-white by means of photography; and they exhibit as a specimen of their workmanship a portrait of Lady Arabella Stuart. The work will be issued in six quarterly parts, containing in all from sixty to seventy portraits, accompanied with brief biographical notes.

The Berlin Photographic Company is about to publish a photogravure of Miss M. L. Gow's charming picture called 'Your Majesty.' It represents the then Archbishop of Canterbury (Howley) and the Lord Chamberlain of that day (the Marquis of Conyngham) announcing to the Queen her accession to the throne immediately after the death of William IV. Miss Gow had the advantage of the Queen's own approval of the work during its progress. The Queen graciously inspected the painting and made some corrections. On the first copy of the print the Queen wrote "1837—Victoria R.I.—1897," and "by command." This signature is to be repeated in facsimile on every published impression.

The April number of the *Art Journal* will contain the first of a series of illustrated articles by Mr. Claude Phillips upon the pictures at Longford Castle, a large proportion of which have been exhibited at the Royal Academy. Many of them have not hitherto been reproduced. In the same number will appear M. A. Alexandre's illustrated biography of Mr. Legros.

'The Three Cruikshanks' is the title of "a bibliographical catalogue of over 500 works by various authors illustrated by Isaac, George, or Robert Cruikshank," the compiler being Mr. Frederick Marchmont, author of 'A Handbook of Anonymous Literature.' Mr. Marchmont is giving, in addition to his "list," a reproduction of the picture in oils, 'A Mother's Love for her Child,' from the Burritt Collection, and painted by George Cruikshank in his eighty-fourth year; a long and interesting letter from George Cruikshank to Robins, the publisher of Grimm's 'German Stories'; and also an unpublished letter, with rough pen-and-ink sketches, from Robert Cruikshank to Benjamin Webster, the actor. The current auction prices, apparently on the plan of Mr. Slater's 'Early Editions,' will be added, and the work itself is to appear shortly.

The exhibition of water-colour drawings by Mr. C. E. Holloway at Messrs. Goupil's Gallery, New Bond Street, acquires a melancholy interest by the death of the artist on the 5th inst., after a painful and lingering illness. Mr. Holloway's most popular etchings were 'Abingdon Bridge' and 'Nelson's Ship the Victory at Portsmouth.'

The forthcoming number of the *Reliquary and Illustrated Archæologist* will contain 'Recent Cave-Hunting in Derbyshire,' by Mr. J. Ward; 'Discovery of Ancient Remains in Deep Dale, near Buxton,' by Mr. W. H. Salt; 'Florentine Crickets,' by Miss Beale; 'The Etruscan Ware of Wales,' by Mr. Turner; and 'Interesting Roman and Anglo-Saxon Finds at Rothley,' by Mr. Trueman Tucker.

We are glad that those who have the knowledge are taking the trouble to interest themselves in the proposed restoration of South Leverton Church, Notts. The first scheme provided for building a new chancel arch, pulling down the old porch in order that a new Decorated porch might be erected, and putting new Decorated pinnacles upon the tower. The chancel arch and, we believe, the porch have both wisely been abandoned; but why there is a desire for new pinnacles it is difficult to understand. There is no proof that the fourteenth century builders erected any, although they prepared for them. The tower looks well without them, and as most towers in the neighbourhood have pinnacles, their absence makes a pleasant variety.

In the April number of *Middlesex and Hertfordshire Notes and Queries* the account of the chantries and charities of Hertfordshire will be continued. Mr. J. C. Smith will correct sundry mistakes in various historical accounts of Twickenham, and Mr. Edward Salisbury will continue his list of members of the City companies in the reign of Henry VIII. The old signs of the Strand will be dealt with by Mr. Hilton Price, and the Rev. O. W. Tancock will give a further instalment of his valuable report upon the parish registers of Hertfordshire. 'Vanishing Landmarks' will, as before, be a feature in the magazine.

Mr. Henry Blackburn, the founder of 'Academy Notes,' died at Bordighera somewhat suddenly last week. He was on his way home from Naples.—The decease is also announced of Mr. Cochran Patrick, the well-known Scottish numismatist, author of 'Records of the Coinage of Scotland' and 'Catalogue of the Medals of Scotland.'

MUSIC

THE WEEK.

St. James's Hall.—Henschel Concerts.
Crystal Palace.—Saturday Concerts.
Queen's Hall.—Promenade Concerts. Mottl Concerts.

The programme of Mr. Henschel's seventh concert on Thursday last week was of the customary nature, that is to say, brief, but well varied. A new Idyl for orchestra by Mr. B. Luard Selby, an able musician, would seem to have been written under the influence of Wagner's 'Siegfried Idyl.' It is in the same key, E natural, and there are passages which distinctly resemble others in the Bayreuth master's piece. Though by no means ineffective, Mr. Selby's Idyl did not make much impression. M. Slivinski was not quite at his ease in the first movement of Schumann's Pianoforte Concerto. The rendering was cold, and not altogether note perfect. Subsequently the artist improved, and the last movement was brilliantly played. The most enjoyable feature of the evening was Mr. Henschel's delivery of 'Saul's Dream' from Dr. Hubert Parry's oratorio, conducted by the composer. The performance commenced with Weber's Overture to 'Euryanthe,' and finished with Beethoven's C minor Symphony.

Mr. Hamish MacCunn, who conducted a new suite entitled 'Highland Memories' at the Crystal Palace Concert last Saturday, has not been much in evidence of late. The three brief movements of the new work are respectively entitled "By the Burnside," "On the Loch," and "A Harvest Dance." They are so piquantly scored and so delicately suggestive of Scottish music that, as "G." observes in his usual felicitous terms, the suite "might recall the most charming holiday which any of us ever enjoyed in the Highlands." The engagement of Herr Joachim of course ensured a large audience, and the Hungarian violinist was as grand as ever in Beethoven's Concerto and Bach's Chaconne. The vocalist was Mrs. Hutchinson, who may be thanked for bringing forward Nos. 4 and 5 of the 'Brautlieder' by that neglected though gifted composer, Peter Cornelius.

A quotation may be made from the programme of Mr. Robert Newman's Promenade Concert last Saturday evening. He says that under his direction alone "one hundred concerts in which a full orchestra has been employed have been given in Queen's Hall since August 29th last—that is to say, in less than seven months." Mr. Henry Wood's orchestra may now be regarded as a permanent body of instrumentalists, and a finer could not be desired. There were two items marked "first time," one being a 'Fantaisie Hongroise' by an Italian composer who adopts the *nom de guerre* of "J. Burgmein." This is a cleverly written piece in the style of Liszt's Rhapsodies, and is neither better nor worse than the best of them. Far greater praise, however, may be bestowed on a Ballade in B flat for violin and orchestra, by Miss Maud Matras, who was born in London in 1876, and is the daughter of a French father and an English mother. Miss Matras studied music under Mr. Albert Fox, and although still in her twenty-first year has already penned various instrumental and vocal pieces. Her Ballade is not only well constructed and orchestrated, but the themes are pleasant and tasteful. The solo part was excellently played by Mr. Arthur W. Payne. The scheme included Sullivan's overture 'Di Ballo,' Schubert's 'Unfinished' Symphony, Grieg's 'Peer Gynt' Suite, No. 1, and the Overture to 'Tannhäuser.'

Herr Felix Mottl is not only an extremely able conductor, but a musician of wide sympathies. He has done much to popularize Berlioz at Carlsruhe, and he can give highly interesting readings of Wagner's advanced works. That he is also in touch with Mozart was shown at the first concert this season in London on Tuesday evening, for a finer interpretation of the Symphony in

G minor could not be imagined. The piquant duet from Berlioz's opera 'Béatrice et Bénédict,' "Vous soupirez, Madame," was excellently sung in German by Frau Mottl and Fräulein Tomschik, and the same artists, with Mr. Lempriere Pringle, took part in a lengthy selection from Wagner's 'Götterdämmerung.' This included "Hagen's Wacht," Siegfried's "Rheinfahrt," the impressive scene between Brünnhilde and her sister Waltraute, and the "Trauermarsch."

Musical Gossip.

Mr. Hillier's chamber concert at St. James's Hall on Friday afternoon last week was by no means wanting in interest. Russian music dominated the programme, including the first movement of a String Quartet by Borodin, a concise and genial Quartet in C, No. 1, by V. Ewald, and a Novelette in the Hungarian style by Glazoumow. Of these we must speak in critical terms, if necessary, on another occasion. Praise, however, may unhesitatingly be bestowed on Miss Bertha Balhaser, a well-trained and intelligent child pianist, aged twelve; on the vocalists, Miss Marie Cabrera and Miss Constance Bolton; and on the accomplished violinist, Mlle. Irma Sethe.

Little has to be said concerning the Popular Concerts of last Saturday and Monday. On the former occasion the concerted items were Brahms's String Sextet in G, Op. 36, and Nos. 1, 2, and 4 of Schumann's 'Stücke im Volkston' for pianoforte and violoncello, played by Mlle. Eibenschütz and Lady Halle, who resumed her place at the first desk, as Herr Joachim was engaged at the Crystal Palace. Lady Halle introduced for the first time a 'Sérénade Mélancolique' for violin, by Tschaïkowsky, most characteristic of the composer. Miss Sarah Berry was the vocalist.

On Monday a familiar scheme was provided, opening with Beethoven's Quartet in E minor, Op. 59, No. 2, and closing with Haydn's bright Quartet in C, Op. 33, No. 3. That clever young pianist Miss Katie Goodson proved herself quite equal to Mendelssohn's 'Variations Sérieuses,' and Mrs. Helen Trust was charming in well-selected vocal items.

The fourth performance of the Bohemian String Quartet was given at St. James's Hall on Monday afternoon, and a fifth is announced for Monday next. Distinction was given to last Monday's programme by the first performance in England of a Quartet in B flat, Op. 11, by Herr Josef Suk, the second violinist in the party. The work, if not altogether original, is distinctively Czechish in character. Quartets by Beethoven and Brahms were also given with the Bohemians' customary spirit and faultless *ensemble*.

Mr. Gerard Cobb's new Pianoforte Quartet in E, performed for the first time at the eightieth concert of the Musical Artists' Society at St. Martin's Town Hall on Monday evening, is one of the most genial works this earnest composer has penned. It does not in the least smell of the lamp, but is melodious in the subject-matter and musicianly in the thematic development. The quartet was well played by executants whose names are not yet familiar to the public.

M. Henri Kowalski, the principal executant at a concert in St. James's Hall on Tuesday afternoon, is a brilliant pianist, but his touch is somewhat hard. He played pieces (none of any great dimensions) by various composers, including himself; and Miss Rosa Bird, a *soprano sfogato*, was acceptable in songs by Schubert, Meyerbeer, Bishop, and Sullivan.

A new Pianoforte Concerto by M. Saint-Saëns will be introduced for the first time in England at the fifth Lamoureux Concert on Friday evening next week. The solo part will be played by M. Louis Diemer. This work will take the place of the French composer's gruesome 'Danse Macabre' and Dvorák's Serenade for strings.

Regret may be felt, but no surprise, at the announcement that the concerts of the Musical Guild are to be discontinued after the current series, owing to lack of support. We have said before, and we say again, that the Guild should have given their performances in a more central position. Perhaps, before it is too late, this advice may be taken and the enterprise continued.

Regret will be felt by musicians and amateurs at the death of Mr. Berthold Tours, which occurred on Thursday last week, after an illness lasting two years. The deceased was fifty-eight years old, and had led an active life. After assisting Sir Joseph (then Mr.) Barnby as editor and musical adviser as to publications for the firm of Messrs. Novello, Ewer & Co., in 1878 he took the principal chair in this department, and the correctness of the compositions emanating from the house named is, no doubt, due in great measure to his zeal and intelligence. As a composer of church music Mr. Berthold Tours was one of the most successful foreigners who have taken up their abode in this country, for he knew how to combine French grace with English solidity in ecclesiastical music.

A Correspondent writes:—

"'Fervaal,' *action musicale*, in three acts and a prologue, text and music by M. Vincent d'Indy, was produced at the Théâtre de la Monnaie, Brussels, on Friday, March 12th. The story, a legendary one, is symbolical of the rise of the Christian and decline of the Druidical religion. Wagner is the model of the talented French composer, yet he has much to say for himself. There are many representative themes, and whatever the value of the music *per se*, the masterly use made of them deserves full recognition. The work is abstruse, and demands more than one hearing. In the third act the composer rises to a very high level. The three *rôles* of Fervaal (a Celtic chief), Guilhen (a princess), and Arfagard (a Druid priest) were impersonated by M. Imbart de la Tour, Madame Raunay, and M. Seguin respectively. The orchestra was under the direction of M. Flon. At the close, artists and poet-composer were enthusiastically applauded."

Berlioz's 'Les Troyens à Carthage' is to be performed on the concert platform by the Liverpool Philharmonic Society on the 30th inst. We hope to refer in some detail to this interesting musical event.

PERFORMANCES NEXT WEEK.

Sun.	Orchestral Concert, 3.30, Queen's Hall
—	National Sunday League, 7, Queen's Hall.
—	String Quartet Concert, 7.30, Queen's Small Hall.
Mon.	Bohemian String Quartet, 3, St. James's Hall
—	Messrs. H. Charles and W. H. Speer's Concert, 3, Steinway Hall.
—	Madame Marchesi's Concert, 3, St. James's Hall.
—	Popular Concert, 8, St. James's Hall
—	M. Lamoureux's Orchestral Concert, 8.30, Queen's Hall
Tues.	Trinity College Students' Concert, 8, St. Martin's Town Hall.
—	Walenn Quartet Concert, 8, Queen's Small Hall.
—	M. Lamoureux's Orchestral Concert, 8.30, Queen's Hall.
Wed.	Mr. Philip Cathie's Violin Recital, 3, Queen's Hall.
—	M. Lamoureux's Orchestral Concert, 3, Queen's Hall
—	Messrs. G. and H. Saint-George's Concert, 8, Queen's Hall.
—	Philharmonic Concert, 8, Queen's Hall
Thurs.	M. Lamoureux's Orchestral Concert, 3, Queen's Hall.
—	Miss Florence May's Pianoforte Recital, 3, Queen's Small Hall
—	Royal Choral Society, Spohr's 'Last Judgment' and Dr. Hubert Parry's 'Job,' 8, Albert Hall.
—	Mr. C. Sinkin's Concert, 8, Queen's Small Hall.
Fri.	Royal Artillery Band Concert, 3, Queen's Hall.
—	Miss Doris Dalton's Concert, 3, St. James's Hall.
—	M. Lamoureux's Orchestral Concert, 8.30, Queen's Hall.
Sat.	Crystal Palace Concert, 3
—	Mozart Society's Concert, 3, No. 26, George Street, Hanover Square
—	Popular Concert, 3, St. James's Hall
—	M. Lamoureux's Concert, 3, Queen's Hall.
—	Mr. R. Ortmans's Violin Recital, 3, Queen's Small Hall.
—	Saturday Orchestral Concert, 8, St. James's Hall.

DRAMA

Dramatic Gossip.

Mr. Mayer's new season of French plays will begin at the Adelphi on the 21st of June with Madame Bernhardt in the altered version of 'Lorenzaccio.'

The new theatre in the Haymarket is to be opened by Mr. Tree next month with a representation of 'The Seats of the Mighty,' to give way in due course to 'Julius Cæsar' and a new comedy by Mr. Henry Arthur Jones.

'Julius Cæsar' was played by Phelps at Sadler's Wells in May, 1846, and was given by the Saxe-Meiningen Company, with Herr Ludwig Barnay as Antony, at Drury Lane in the summer of 1881. There are comparatively few London playgoers who can have witnessed an English performance.

Miss Kate Santley has written to contradict a rumour, transferred from a theatrical paper to our columns, that she has parted with the lease of the Royalty Theatre.

'As You Like It' is among the Shakspearean plays that can now boast of a run of over one hundred performances, that number having been reached at the St. James's, from which house it is now withdrawn.

By his will the late Henry Thomas Betty leaves 5,000*l.* to the General Theatrical Fund and to the Dramatic and Musical Benevolent 500*l.*, both sums to be doubled on the death of Mrs. Betty. His residuary estate is to be ultimately devoted to a theatrical charity, to be called Betty's Fund, for poor actors and actresses.

'Secret Service' is the title of a play by Mr. William Gillette, dealing with the American Civil War, to be produced at the Adelphi on May 15th. The author will present the hero.

'On Leave' is, we are told, to be the title of Mr. Horner's version of 'Le Sursis' to be produced at Terry's Theatre at Easter. Miss Alma Stanley, Miss May Palfrey, Miss Esmé Beringer, Mr. Beauchamp, and Mr. Playfair will take part in the performance.

'The Alchemist,' a drama by Mr. E. Shillingford, will be produced tentatively at Birmingham on the 25th inst., and will be supported by a cast including Mr. and Mrs. Cyril Maude and Mr. Herbert Waring.

'Byeways' (*sic*) is the title of a one-act piece by Mr. G. S. Payne, which serves as curtain-raiser at the Comedy, and is played by Miss Gwynne Herbert, Miss Florence Haydon, Mr. Lovell, and Mr. Volpé. It is a "costume play," showing the manner in which the consent of a youth to marry a girl he has ruined is won by introducing her to his eminently undesirable parents.

Miss Marion Terry has been secured by Mr. Wyndham for the forthcoming production at the Criterion of Mr. Jones's 'Physician.' Miss Mary Moore, Mr. Wyndham, Mr. Alfred Bishop, and Mr. J. G. Taylor are also in the cast.

Miss Annie Rose will produce in May 'Truth and its Shadow' by Messrs. Edmund Gurney and Malcolm Carter.

The production at the Lyceum Theatre, Edinburgh, of 'Henry Esmond,' adapted by Mr. T. Edgar Pemberton, appears to have been a success. Mr. Compton was Esmond, Miss Virginia Bateman, Lady Castlewood, and Miss Gertrude Scott, Beatrix.

We hear of the death of Shiel Barry, a representative of character and Irish parts. His best-known performance in London was the Miser in 'Les Cloches de Corneville.'

Scenes from Tasso's 'Aminta' will be given at Queen's College, Harley Street, after Easter, with scenery and costumes. The music will be composed for the occasion by Mr. Henry Gadsby.

To Correspondents—S. J. A. F.—C. J. G.—E. M.—R. T.—J. P. G.—J. R. E.—received.

Enquirer.—You should send your inquiry to *Notes and Queries*.

No notice can be taken of anonymous communications.

Erratum.—No. 3619, p. 307, col. 3, line 25 from bottom, for "Maine" read *Mayne*.

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SATURDAY, MARCH 27, 1897.

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LITERATURE

Contributions to the Science of Mythology. By the Right Hon. Prof. F. Max Müller. 2 vols. (Longmans & Co.)

Reviewing last year the new edition of 'Chips from a German Workshop,' vol. iv., we commented upon the author's failure to take note of anthropological and mythological research during the past quarter of a century, and thereby to bring his earlier speculations into touch with modern scholarship. Prof. Max Müller demurred to this criticism on the ground that he was "working at a very big book on comparative mythology," the natural inference being that he would therein restate the theories associated with his name in the light of recent investigation and speculation.

The "big book" has appeared, but, alas! instead of the systematic treatise we had hoped for, we have only "contributions"—contributions which add little to the establishment of the theories previously advanced by the author and his disciples, and still less to their defence. No orderly statement of rival theories is attempted; their bearing upon the author's views is not discussed definitely; no endeavour is made to frame a coherent scheme of mythological evolution based upon all the facts which research has brought to light, and taking account of all the hypotheses by which scholarship has essayed to explain these facts.

It may seem inconsistent after this to complain of the excess of the polemical element which unduly swells the bulk of Prof. Max Müller's new work. But the inconsistency is only apparent. Large as is the space occupied by these polemics, they are ineffectual because nowhere definite in aim or precise in method, whilst they constantly irritate by insistence upon secondary or irrelevant points. Prof. Oldenberg's views on certain points of Vedic religion are, naturally enough, vigorously combated, but was it worth while to rate the *Athenæum* reviewer for demurring to the author's claim that Prof. Oldenberg belongs to the same school of myth interpretation as himself? This claim, advanced afresh in this work, is another proof of the author's misapprehension of his adversaries' position and of the criticism directed against his own, which vitiates the whole of the polemical argument. His own words are conclusive on this point: "We know with perfect certainty that in their first apparition they [the gods] were simply the agents postulated as behind the most striking phenomena of nature. Whoever holds that opinion is on our side, however much he may differ on minor points." Now opinion concerning the ultimate origin and nature of the god is one thing; opinion as to how the god conception was embodied in myth is another. It is possible to share the author's view of the god as, ultimately, an agent postulated behind a striking phenomenon of nature, and yet to differ from him altogether concerning the evolution of the god embodied historically in myth and rite. And, as we insisted when reviewing vol. iv. of 'Chips,' the problem of evolution is of infinitely more import to the student than that of origin, or, rather, if he has solved the one he is practically master of the other. We have criticized Prof. Max Müller not because he advocates certain views as to the original significance of Zeus or Apollo, but because he explains the stories connected with these gods in a particular way. To show that his explanation is wrong may, possibly, affect his theory of origins adversely, but it need not do so necessarily, and in many cases we hold that it does not.

What, then, is Prof. Max Müller's explanation of mythology, *i. e.*, of the mass of stories and rites associated with gods and kindred beings? The familiar one that it is the product of a disease of language, or, rather, as speech depends upon thought, of thought itself. Here, again, we must quote his own words: "Was the mind of man really so constituted that it could create the idea of gods as superhuman and omnipotent beings, and then ascribe to them stories such as are ascribed to Zeus? .....We may admit an *infantia* of our race, we cannot admit a period of *dementia*." So to relieve our forefathers from the stigma of *dementia* we must needs postulate a period of universal diseased thought, a process perilously akin to that by which the Irish snakes saved themselves from slaughter. For the "anthropological" mythologist the postulate is, of course, totally unnecessary; he never imagined that the mind of man was "really so constituted" that it elaborated a superhuman and omnipotent being first and *then* ascribed to him foolish or abominable stories. On the contrary, he assumes that what is "foolish" or "abominable" (inconsistent, that is, with the conception of superhuman omnipotence) is older, not younger, than that conception. To cite one instance, the story of a virgin conceiving through the medium of a shower of gold may offend our reason or our sense of the decent; but, as Mr. Hartland has shown in the 'Legend of Perseus,' races of men from all parts of the world and at all stages of history have been addicted to practices which show that they look upon the natural process as a secondary, not to say an unessential, element of conception. Prof. Max Müller would hardly attribute these practices to the prevalence of stories like that of Zeus and Danaë; in other words, the "diseased thought" explanation cannot apply to them; would he then hold that the races in question are living in a state of *dementia?*

The anthropologist will further object that the use of words like *dementia*, *obscene*, *immoral*, &c., is wholly out of place in discussing the beliefs and fancies of mankind at an early stage of development. Baby beats the naughty chair against which it has hurt itself; the fondest mother does not suspect *dementia*. Baby and kitty are both liable to "misbehave themselves," to use the maternal euphemism; we do not on that account tax them with obscenity. Kitty, if she is to develope into the household pet, has to be taught good manners; we are more ambitious for baby, who will, we hope, attain the same intellectual and moral level as ourselves; but before that happens baby must, if a boy—and especially a public-school boy—pass through an unmoral stage, characterized by what may be called the Red Indian ideal of conduct. The wise father does not trouble himself overmuch during this trying period, even when he finds the boy's masters dominated by much the same ideal; he reflects, if he reflects at all, upon the world-wide moral conservatism of sacerdotal classes. So, too, the ideal of godhead formed during the boyhood of the race neither shocks nor surprises the anthropologist; least of all does he marvel because it is the sacred literature of all races which forms the happy hunting-ground for stories such as distress so acutely Plato and Prof. Max Müller.

It is the old question: Is mythology, in the main, a record of man's upward progress from a condition to which existing savage races present the nearest obtainable analogy, or has it arisen during a period of degeneration from a loftier intellectual and moral standard? In so far as a particular section of mythology is concerned Prof. Max Müller holds the second view, and here the anthropological school, for the most part, is at variance with him. This fundamental difference, of course, entails divergence of method. Prof. Max Müller speaks of the incidents of Greek mythology as

> "isolated rocks rising from a large field covered with snow, the accumulated folk-lore of centuries which hides and always will hide from our eyes large tracts of the surrounding country."

For the anthropologist the metaphor is wholly misleading; he would rather describe folk-lore as the mould from which the myth-tree derives substance and nourishment, and which, in its turn, it enriches with shed leaf and broken branch. The Perseus legend may again be cited against the author's analogy. Mr. Hartland has conclusively shown that the classical form of the story has entirely lost certain features preserved by modern folk-lore, or has so minimized them that in the absence of the modern parallels it would be impossible to detect their true character. Would Prof. Max Müller describe the incomplete classical version as the emerging mountain top alone worthy of study, and the complete modern versions as mere accretions of concealing snow?

We have insisted upon fundamental differences of principle and method between Prof. Max Müller and ourselves; we gladly

note points of agreement. He combats—rightly, as we think—the claim for considerable Semitic influence upon Greek mythology, a claim which its latest advocate, M. Victor Bérard, has fairly reduced *ad absurdum*. Again, he strongly vindicates the importance of Vedic mythology. Vedic literature is not all its first investigators fondly imagined, but that is no reason for denying, as some seem inclined to do, its great age, its archaic character, the weight attaching to it in any general attempt at reconstituting Aryan mythology. But is it as early, comparatively speaking, as Prof. Max Müller holds? He lays, and rightly lays, the utmost stress upon the equation Dyaush-pitar, Ζεὺς πατήρ, Ju-piter, and upon the original supremacy of Dyaush-pitar. Is it not, then, significant that, whilst Greeks and Romans have retained him at the head of their pantheon, the Aryan tribes who invaded India in the second millennium before Christ have dispossessed him in favour of other gods such as Indra? To raise the question does not imply depreciation of the Vedas, but it does imply doubt as to their great superiority over the Greek sources for the purpose of reconstructing the oldest Aryan mythology.

Each separate "contribution" of Prof. Max Müller's would yield material for lengthy specialist discussion. It has, therefore, seemed advisable to restrict this notice to the broad aspects of the questions, alike of principle and method, raised by the work. Special mention is, however, due to the sections devoted to Mordwinian mythology; the sources from which the author draws his account are inaccessible to most English readers, and the mythology itself, like that of the kindred Finns, is full of interest and charm.

A considerable portion of the first volume deals with phonetic problems. The author is anxious to show that the greater latitude claimed by himself and other philologists of the old school in comparing mythological names is free from objection either in principle or in practice. He certainly succeeds, where the new philologists entirely fail, in making the layman understand phonetic questions. But the principle for which he contends, viz., that proper names in general, and mythological names in particular, are not subject to the same strict rules of phonetic modification as ordinary words, is obviously capable of extension, and goes far to reduce the value of philological as compared with historical and psychological analysis in the study of mythology.

Behind the Arras: a Book of the Unseen. By Bliss Carman. (Mathews.)

Mr. Carman calls his last book a book of the unseen, and thus at the outset emphasizes its contrast with his previous books, which were very definitely books of things seen, or at all events things apprehended by the senses. The year was always April to him; he was generally on foot upon a great highroad, or rowing on a Canadian river; and he was quite content that the world should still be seen under that aspect, with the sunlight on its dust or its flowing water. And so, in some of his vagabond lyrics, he was able to express, with a ringing simplicity, the joy of casual things, the philosophy of the gipsy. No one recently has written verses which give the reader an easier sense of happiness, of physical exhilaration, of the deliberate, irresponsible turning of one's back on care and the many bondages of the world. His new book, while it is still full of confidence in the possibilities of happy and vigorous living, is overshadowed with a cloud which had not before crossed his sky. By certain rustlings of the painted arras on the walls of the house of life, he has realized that there may, after all, be something, of much moment to him, behind the arras; that, at all events, there is something. It is his disquietude which he translates to us in these poems. And, as usually happens when the artist in the things of the world suddenly opens his eyes upon what seems to him a vaguer horizon than the sky-line which has hitherto limited his vision, his style has become rougher, more uncertain, more tumultuous. He is trying to express more than he at present knows how to express; he is a little in the hands of his message; the mystery which he has so lately had eyes to see makes him stumble on his path through the "selva selvaggia." Instead of welcoming the hours because they brought the sunlight, he busies himself with questioning those wandering messengers, asking them why, having brought it, they should also bear it away with them. He sets himself (perhaps not very seriously) to wrestle with problems, and especially with that insoluble problem of death. He inquires into the fates of men, into what is unseen, or misconceived, in the dealings with us of destiny. And so he has become restless, troubled, anxious, and when he writes a lyric of what would have once been merely the passing of a familiar figure in the street, it becomes, as in this piece of 'The Dustman,' a symbol:—

"Dustman, dustman!"
Through the deserted square he cries,
And babies put their rosy fists
Into their eyes.

There's nothing out of No-man's-land
So drowsy since the world began,
As "Dustman, dustman,
Dustman."

He goes his village round at dusk
From door to door, from day to day;
And when the children hear his step
They stop their play.

"Dustman, dustman!"
Far up the street he is descried,
And soberly the twilight games
Are laid aside.

"Dustman, dustman!"
There, Drowsyhead, the old refrain,
"Dustman, dustman!"
It goes again.

Dustman, dustman,
Hurry by and let me sleep.
When most I wish for you to come,
You always creep.

Dustman, dustman,
And when I want to play some more,
You never then are further off
Than the next door.

"Dustman, dustman!"
He beckles down the echoing curb,
A step that neither hopes nor hates
Ever disturb.

"Dustman, dustman!"
He never varies from one pace,
And the monotony of time
Is in his face.

And some day, with more patent dust,
Brought from his home beyond the deep,
And gently scattered on our eyes,
We, too, shall sleep,—

Hearing the call we know so well
Fade softly out as it began,
"Dustman, dustman,
Dustman!"

The once confident poet sees every figure now on that rustling arras looking at him with new eyes; all these shapes have become symbols: but, seeing them for the first time, they are too strange to him for his mind to grasp more than certain hints of their meaning. And so, all through the book, marking as it does an intellectual advance, an advance in perception, we seem to see the writer at a somewhat hesitating step in his career, not yet quite the master of his new magic. It is a step forward, if into the darkness; and the next step (can we doubt?) will bring him again into the light, but into that light which is on the other side of the darkness.

Philosophy of Theism: being the Gifford Lectures delivered before the University of Edinburgh in 1895–6. Second Series. By Alexander Campbell Fraser. (Blackwood & Sons.)

In the course of this second series of his admirable lectures on the philosophy of theism, Dr. Fraser repeatedly warns the reader that the considerations which he advances are to be taken in close and organic connexion with those which were propounded in the first series. There he treated with a masterly hand some of the leading problems of what in the strict sense of the term may be called natural theology. Here he attempts a rationale of theism, and an interpretation of the chief enigma of theism—the existence of evil. A year has now passed since the former volume was reviewed in these columns (No. 3568, March 14th, 1896), and in order to appreciate the gist and purport of this, its sequel, the reader must recollect the course of thought which has led to it. Dr. Fraser set out upon his inquiry by stating in their philosophical form the three questions confronting every thoughtful man in the world into which, unasked and unwarned, he finds himself ushered at birth: What am I? What is that which I see around me? What is the power that is operative in it and in me, and persists through all their changes? —in other words, the problems of self, the world, and God. He had little difficulty in showing that all attempts to reduce any two of these three to the third, any endeavour to formulate a self-consistent monism, made for a doctrine of universal nescience; and that, in particular, the materialistic monism, dear to some modern speculators, rendered the cosmos absolutely unmeaning. After examining some theories of physical causation and adopting the view that the cosmic and interpretable character of nature is essentially a Divine revelation, he raised the question whether the religious "leap in the dark" was any more irrational than the step from the known to the unknown which all induction in the physical interpretation of the world necessarily involves. Finally, he concluded, as the result of many converging lines of argument, that it was reasonable to postulate a morally perfect

power as the foundation of the physical, æsthetical, and spiritual experience of mankind; and that, while this hypothesis provided the sole escape from the paralysis of sceptical despair, it offered a more satisfactory explanation of a greater number of the aspects of life than any other, or rather than universal doubt, the only other possible alternative. It is the idea of infinity attaching to the world of reality which in the last resort awakens both doubt and faith; and the one or the other is triumphant according as this infinity is regarded from an atheistical or a theistical point of view.

But theism involves many intellectual difficulties, and it is to these difficulties that Dr. Fraser specially addresses himself in the second series of his lectures. What account can it give of the ultimate interpretation of nature, of the problems of causation, of necessity, of design and adaptation? And, most important of all, What account can it give of the problem of evil? or how can it reconcile the pain and suffering of the world with the existence of an omnipotent and benevolent God?

That this last problem is the real crux of the theistic hypothesis, and the chief difficulty which it presents to the human mind and heart, Dr. Fraser demonstrates in the clearest of language, and he applies all his eloquence and acumen to the task of showing that the existence of evil is not in itself a ground for refusing to adopt that hypothesis. In its bearing on the problem of evil theism comes to be identical with the belief that the universe in its ultimate aspect is morally trustworthy. To say that Dr. Fraser has solved the problem would be like saying that he has squared the circle or discovered a method of perpetual motion. The problem, he frankly confesses, does not admit of solution in the strict use of the term. It offers, he says, an insoluble difficulty to any purely empirical philosophy. The difficulty is not to be overcome, but only to be reduced and mitigated; and so much, at least, may be attained by the reflection that without some ethical or theistic trust empirical philosophy is itself paralyzed. The ultimate mysteries of causality, the final riddles of natural science, are in themselves every whit as dark as the moral problems presented by the pain, the suffering, the injustice, and what theologians call the sin and guilt of the world. Science is not complete, nor its procedure even intelligible, without some form of faith—without the hypothesis that nature is uniform, that the man who trusts her will not be put to intellectual confusion. Reduced to its simplest form, Dr. Fraser's argument is that if the universe is held to be intellectually trustworthy it may, with at least equal reason, be held to be morally trustworthy too; that morality as well as science is incomplete, and its procedure unintelligible, without the faith that all life is of Divine constitution; and that the man who trusts the power that is darkly revealed in it will not in the end be put to moral shame. The final sanction for the theistic hypothesis, as applied to the explanation either of the physical or the moral world, is that without it we are reduced to a condition of unreason and despair, in which, as we can know nothing, so, on the other hand, we can hope for nothing; that knowledge in the physical and hope in the moral world ultimately rest on the same basis; and that atheism, to be consistent, should deny the possibility of both.

We find, says Dr. Fraser, the germ of theism in this ethical root of life and this spiritual ground of the interpretability of experience. In the threefold articulation of real experience from which he started, theism of this kind is the unifying and harmonizing principle. If the existence of evil be held to be in irreconcilable conflict with this principle, an agnostic pessimism would be the only rational temper in which a man might view the world. The solutions provided by the hypothesis of Manicheism that the universe is the battle-field of two rival and eternal powers, one good, the other evil, or by the orthodox theory that the whole human race have fallen from a Divine ideal as the result of temptation by a malignant spirit called the Devil, will neither of them fit into any philosophic estimate of things, because the solution in the one case is inconsistent with moral faith in the universe, and in the other only puts the difficulty further back and aggravates it. To argue, again, that evil is an unconditional necessity in a finite world of individual beings, or in a world that was of necessity formed of pre-existing matter, is beside the mark; for evil would no longer be immoral if it were necessary—if it ceased to consist in what ought not to be, and were transformed instead into what cannot but be.

These and other attempts to explain away the existence of evil Dr. Fraser passes over as unworthy of serious consideration in comparison with some other theories which, with a scarcely greater show of reason, have been suggested in their place. It may, says Dr. Fraser, be a sign of perfect goodness that men should be placed in this world on educational trial with an absolute power to make themselves bad and so remain. He speaks of this with great reverence as a Divine experiment in personal responsibility, and suggests that, even though failure be sometimes the result, it is a better scheme of things than a wholly physical, non-moral, and necessitated universe. He appears also to suppose that even omnipotence cannot exclude the existence of evil, so long as there are beings whose characteristic is that within certain limits they are endowed with freedom of choice — a characteristic which he sums up by calling them persons. But surely it is a contradiction, a mere confusion of thought, to speak of omnipotence as unable to prevent beings so endowed from exercising their freedom to choose evil instead of good. That is as much a limitation of the Divine perfection as any of those attempts to explain away the existence of evil which Dr. Fraser finds so unsatisfactory. It is surely conceivable that omnipotence might create beings who would always choose good, even after temptation; and a God at once benevolent, omnipotent, and omniscient, such as theism supposes, must, so far as the light of human reason extends, be regarded as abrogating one of His attributes if He creates a being who, as He knows, will choose evil.

Although it is difficult to refuse assent in the main to Dr. Fraser's contention that the religious "leap in the dark" is as justifiable as the leap which is taken in every physical induction, he does not appear to have paid sufficient attention to a consideration of some weight which, with many minds, destroys the value of the analogy. Any physical induction, it may be said, is capable of verification, of direct and cumulative testimony to its truth; but where is the verification of the theory that, in the last resort, a world which seems so full of unmerited suffering and triumphant wrong is morally trustworthy? The truth of the induction that all men are mortal is attested afresh every hour; the theory that the universe is morally trustworthy, that every wrong is somehow righted, seems as frequently to be demolished by the hard facts of actual life. If this objection can be answered, it will be by an extension of some of the arguments which Dr. Fraser uses in his observations on optimism as a working creed. It may also, perhaps, be said that it is experience of life rather than any process of reasoning which forces the conviction upon us that it is more rational to hold such a theory than to accept the necessary alternative, and abandon the human mind to the suicidal belief that morality is a delusion. With an intense conviction, which his sober eloquence does much to recommend to those who follow his arguments, Dr. Fraser comes to the final conclusion that while there is a residuum of mystery in the problem of evil which cannot be removed, there is still sufficient room for an optimist conception of life. The incomplete knowledge which is all that we possess does, he maintains, afford a tolerable ground for religious and moral faith. A pessimist scepticism could only rest upon a complete perception that the existing universe must necessarily exclude all grounds for that faith. It is, in his view, ultimately a balance of probabilities, inclining to a theistic optimism which leaves many things unexplained.

There is much else in this interesting volume which calls for further and deeper discussion than space here allows. On one or two isolated points, however, a word may be said. The chapter on "Philosophical Faith" contains a lucid statement of the method of ascertaining truth in the sphere of religion, or at least such truth as is within the grasp of man, though possibly it is an extravagant comparison which Dr. Fraser draws between Bacon's famous "Natura non nisi parendo vincitur" and the language of the Fourth Gospel, "If any man will do His will he shall know of the doctrine." Nor, again, in replying to a critic who had objected that an omnipresent Being could not by any possibility be a Person is Dr. Fraser particularly convincing. His answer is briefly that the special character of a "person" is moral relation, and that what is not thus characterized is a "thing"; and the answer, and the language in which Dr. Fraser embodies it, seem to suggest that he does not recognize any other existence than can be conveniently covered by these two names. He would possibly admit that in certain aspects of theism God might be designated as simple power, or law, or love, or justice; but to assert that God is in respect of any of these a Person is a kind of anthropomorphism which is hardly consistent with the serious character of Dr. Fraser's argument.

When all is said, however, these lectures form unquestionably one of the finest products of the Gifford Trust. Nearly all the lectures hitherto delivered under that trust have been published. They extend to a remarkable number of volumes, and they are of very unequal value. None of them treats their great subject in a broader, deeper, or more instructive spirit than those which Dr. Fraser, in the evening of a life devoted to philosophy, has given to the world.

Glasgow, its Municipal Organization and Administration. By Sir James Bell, Bart., and James Paton, F.L.S. (Glasgow, MacLehose & Sons.)

Matthew Arnold once asked, speaking of the poorest class of the inhabitants, "Who can forget the hardly human horror, the abjection and uncivilizedness of Glasgow?" Quite another phase of Glasgow's life has impressed students of what may be styled the comparative aspects of municipalism. Glasgow as a municipality was discovered in good earnest a few years ago, when Mr. Albert Shaw, an American investigator, devoted a large chapter of eulogy to it, unhesitatingly assigning to it the first place among British communities. Naturally this has given rise to criticism and questionings. Whether Glasgow has not become a trifle self-conscious, whether hints about a "model municipality" have not somewhat shaken its equilibrium, may be tested in certain respects by this substantial quarto, bearing on the title-page the names of a recent Lord Provost and of Mr. Paton, "the talented Curator of the Corporation Galleries and Museum," as Sir James Bell calls him, frankly expressing his indebtedness to Mr. Paton for bringing into "literary form" the material, of which much was supplied by the departmental officers. The time was not unfavourable for a comprehensive view of the city's corporate work, and the means employed, with the results obtained, were eminently worthy of Glasgow. A mass of detailed information about its present condition is preceded by a sketch of the constitutional evolution of the city through successive stages—a mere village beside a cathedral church; a city and chartered bishop's-burgh with fortunes intertwined with those of the bishopric; a trading community struggling with the overweening bailies of Dumbarton, Renfrew, and Rutherglen; a royal burgh in 1611, although still lacking essential elective rights; at last, in 1690, with a population of 13,000, endowed with all the normal burghal liberties; and in 1893 a "county of a city." The population, in 1791 under 67,000, grew in a century to 656,000. In this exceptional increase the prime factor was the rise of industrialism, bringing with it a great shifting of the balance of population in Scotland from, roughly, a proportion of three in the country for one in the town to the converse proportion of three in the town for one in the country. The public energy of the city's merchants had been manifested in the deepening of the river so early as the sixteenth century; in 1688 a quay was built at the Broomielaw; in the middle of the seventeenth century the narrowing and deepening of the channel became a policy. There was a union of geography and native enterprise. "Glasgow made the Clyde—the Clyde made Glasgow." When James Watt arrived with the steam-engine and Henry Bell with the steamship, they found an important mercantile centre ready on the instant to make the most of the industrial opportunity.

The conception of municipalism steadily changes. A book like Mr. Paton's, grouping the efforts of four or five centuries, shows in singular admixture old and new ideals. Civic rule, once a merchant monopoly, took fresh shape when the crafts made good their claims and prepared the way for a more truly democratic future. Such changes of machinery, however, were small compared with those revolutionary alterations of the conception of corporate duty necessitated by modern conditions and the overmastering requirements of public health.

How Glasgow has met these new conditions is Mr. Paton's theme. The city expands first, the corporate idea afterwards. Municipal Glasgow is now a government by a town council, which appoints and regulates many departmental committees, whose functions embrace such varied matters as police, streets, sewage, cleansing, the fire brigade, gas and electric lighting, baths, public health, city improvement, tramways, parks, art galleries, museums, and libraries. Obviously much value would attach to a study of the past course, the present state, and the apparent promise of all these activities, with the suggestions they offer on the scope, limits, and methods of municipalism—a study, that is, sufficiently from the inside, sufficiently sympathetic, and above all sufficiently independent and critical to detect and point out flaws and dangers, whether of principle or of mode. Mr. Paton falls short in the last requirement. His work is not a study, but a statement, complacent, though by no means vainglorious, fully and sometimes interestingly descriptive of the work and attainment of each department. Throughout, the department's own point of view appears to be followed with little pretence of discrimination or criticism. Hence the book lacks the data which might have put an outsider in a position to offer a disinterested opinion. Mr. Paton's style is fluent but loose, and his composition very often incorrect. He is a better citizen than grammarian; the bulk and character of his matter have obviously baffled his powers to assimilate it without oversights in syntax. Although we have not examined the historical pages minutely, we have noticed a few errors. Prince David, afterwards David I., is referred to as the son, instead of the brother, of Alexander I. One passage states that Glasgow Bridge was built in 1345, another that it was "about 1350." Sir James Marwick has shown reasons for believing that neither date is trustworthy. The procedure of the town council towards the absent archbishop James Beaton, as shown by the notarial instrument of 1561, is capable of a very different interpretation from Mr. Paton's. Moreover, the archbishop did not "assign his temporalities" to the Earl of Arran. One thing in this volume appears inexplicable on any satisfactory basis. The map of the city "in the seventeenth century" seems to be borrowed—with an altered and most misleading title, which is erroneous by a century—from that prepared for Mr. Renwick's 'Glasgow Protocols,' for there it is a delineation of Glasgow, not in the seventeenth century, but about 1547.

Mr. Paton's numberless details of modern development, however, are of more moment than his syntax, his history, or his maps. He has made publicly available an important collection of material to establish the validity of Glasgow's claim to municipal distinction. One cardinal omission, however, those interested in the larger issues of municipalism may regret. He has, in dealing with the manifold corporate activities, forgotten to explain circumstantially the action of the multiform, but concentric machine which actuates and guides the whole. He has stopped on the threshold with the fact that there are committees. How do the committees and their departments transact their business with the world and between themselves? How is their interaction managed so as to secure economy, and maintain a unity and harmonious relation of parts? What are the rules of initiative and the boundaries betwixt departmental and central power? Are the committees in reality as in theory the mere executive of the council? or, on the contrary, is their movement centrifugal, and do the functions of the council tend to resolve themselves into a corrective veto and control? The burghal constitutionalist interested in issues such as these must often search in vain for enlightenment upon them, although they lie close to the vitals of administration, and may some day yield valuable deductions for imperial legislation and affairs. A chapter on the subject, such as Mr. Paton and Sir James Bell together were well qualified to write, would have fittingly rounded off their cyclopædia of progressive Glasgow.

Memoir of Hugo Daniel Harper, D.D. By L. V. Lester, M.A. (Longmans & Co.)

This is a record, pleasantly and concisely written, of a great educationalist who yet was not thought, apparently, either by his friends or himself, to have possessed any particular genius for teaching in the ordinary sense of the term, nor any initial desire to become a schoolmaster. Yet every public-school man who has not narrowed his range to the egotism of a single school will know that Dr. Harper was a leader among head masters while he was at Sherborne, and a strenuous and effective "governor" of various public schools after he had become Principal of Jesus College, Oxford. He had a marvellous activity both of mind and body; and there is no doubt that he overtaxed himself. It is fatal "never to be tired," as his pupils and colleagues said of him, and the last years of his life, though painless and tranquil, were deeply pathetic to those who remembered him in his strenuous prime.

Harper was born in 1821, and, as a child, went to Macaulay's school at Plymouth. Family losses made his father glad to obtain for him a nomination at Christ's Hospital, where he had a distinguished career, and, in 1840, passed on as exhibitioner and scholar to Jesus College, Oxford. He was exactly contemporary with the late Sir

Henry Maine, and they left the school for their respective Universities in the same year. Harper's leading talent was mathematical; yet he only just missed double first-class honours in 1844, and in the next year he obtained fresh mathematical distinctions, and was made Fellow of his college. Thenceforward, till his death in 1895, his career was educational—first at Cowbridge Grammar School, then at Sherborne, and lastly at Oxford as Principal of his old college.

At Cowbridge, however, he only remained three years; in 1850 he was elected head master of Sherborne against such formidable candidates as Colenso, R. Payne Smith, afterwards Dean of Canterbury, and Mr. Wratislaw, subsequently head master of Bury St. Edmunds. Sherborne was an ideal field for Harper's energies. Despite some cramping traditions and local inconveniences, the school had had a fairly honourable career, and under Dr. Lyon (1823-45) had "flourished and prospered." But Lyon's successor was a man of feeble health and no administrative talent, and under his brief sway of five years Lyon's hundred boarders had dwindled to two! There was, in a word, present rack and ruin coupled with a tradition of quite recent success. Such was Harper's prospect in 1850; when he left Sherborne for Oxford, twenty-seven years later, the school numbered over 300, and was growing still. Harper had made his mark as one of the best head masters of his time. He shares with Thring of Uppingham the honour of having brought the head masters of the great foundations into line with their newer brethren, and having united them in a conference on terms of rational equality. Thring devised the plan, but Harper carried it out in practice; what the other head masters thought of his services may best be seen from the letters of Dr. Bell of Marlborough and Dr. Jex-Blake of Rugby in this volume.

Combined, however, with these signal powers of administration, there was in Harper a certain tendency to vehemence and over-confidence in forecasting the future, very markedly illustrated in the correspondence here printed on the subject of the Endowed Schools Bill of 1869. Harper's letters show great power and tenacity in argument, but it is impossible to avoid feeling that the honours in the friendly encounter rest, not with him, but with the present Archbishop of Canterbury, then, of course, head master of Rugby. The statesmanlike forecast of Temple has been, in all essential points, fulfilled; the vehement alarm of Harper has been shown to have been baseless. Nevertheless, the dangers he foresaw, though not inevitable, were possible; but for Harper, Thring, and a few others, they might have been very real.

We do not gather from Mr. Lester's pages what the exact share of Harper in the institution of the Oxford and Cambridge "Certificate" Examination was. We have always understood that it was a leading one; in any case, at the first examination, held in 1874, "Sherborne," says Mr. Lester, with unnecessary grimness, "submitted itself to the harrow." The truth was, of course, that the Universities' examination was the only alternative to State inspection, of which most of the head masters had a justifiable, but surely exaggerated horror.

In all these matters Harper's part was pre-eminent; yet it would be an error to regard him as an organizer and administrator only. He was a man of potent influence upon boys and upon his colleagues—qualities not always combined. One of the latter says: "Dr. Harper was never upon the box-seat at all. He was always in the middle of his team, pulling as much as any two, the best of comrades and the dearest of friends.....There was nothing his masters would not do for him." He would have desired no better epitaph. But side by side with his energy should be reckoned his unselfish generosity. He began life in poverty, and never, we imagine, achieved wealth; he was always spending and being spent for others, whether in meeting from his private purse the necessities of Sherborne or in pleading for the interests of assistant masters. Mr. Lester deserves the gratitude of the public, as well as that of teachers, for publishing this brief record of laborious and well-spent years. We call his attention, in conclusion, to a curious statement on the middle of p. 144; we should be inclined to amend it conjecturally and read *discussed* for "dismissed."

Timbuctoo the Mysterious. By Félix Dubois. Translated from the French by Diana White. With Illustrations, Maps, and Plans. (Heinemann.)

The formation of the Niger Company and the recent military expedition are a very late acknowledgment of the importance of the position which the French have assumed in all the upper Nigerine region. It is thirteen years since Col. Borgnis-Desbordes planted the French flag at Bammaku on the Niger, after a fierce tussle with Samory, and only three years since the taking of Jenne, and two since the entry into Timbuctoo; so that we had sufficient warning if we had intended to be at all beforehand with the French in their decisive seizure with both hands of the rich and extensive territory watered by the Upper Niger—"this splendid country," says M. Dubois, "which is many times larger than France, and contains from ten to fifteen millions of people," and which, he declares in another place, is quite a kindly and agreeable place of settlement for Europeans, for "were it not for the unaccustomed proportions of the river and the marvellous sun, there would be nothing specially tropical about the country."

But this is scarcely the place in which to insist on and to emphasize the political consequence of the French acquisition of Timbuctoo and the country round about. "Ils y sont; ils y restent"; and our immediate business here is to point out the singular value of this book of M. Félix Dubois, which is adequately translated by Miss Diana White.

The fascination of Timbuctoo for the geographer and the traveller has long been curiously intense. Of what other considerable place on the earth can it be said that, known to the Romans (as Nigira Metropolis), celebrated in the fables of the Middle Ages, actively sought for during the last two hundred years, and for the last hundred longed for so keenly that great travellers "with desire of it fell sick" (like Bunyan's Pilgrim) or died in the quest of it—spite of all these things that it has only now been truly discovered for us? And yet that is the fact, for the book of René Caillié—another Frenchman who, disguised as a Mussulman, penetrated to Timbuctoo in 1826—is of little worth; that of Dr. Barth—a German who accompanied the Richardson expedition across the desert from Tripoli about thirty years later—is of less worth still, while that of Dr. Oscar Lenz, who spent three weeks in Timbuctoo in 1879, is little better than Barth's; and these are all. Never have English travellers been so unfortunate as in their quest for Timbuctoo, and that was mainly because the only route to it which was not encumbered with the gravest difficulties and dangers—that from the Atlantic seaboard by way of the Senegal—has been occupied, if not absolutely barred, by the French for about two hundred years. And even on that route a traveller would not have found "roses, roses, all the way" had he not been preceded by a subjugating army, as M. Félix Dubois has been.

But if M. Dubois cannot boast that he has shown the traveller's qualities of resourcefulness and audacity in danger, that is only because there was no danger to encounter; and he at least is able to manifest in a high degree the far more valuable qualities of observation, enthusiasm, and research. Were it not that there is no reason in the world why we should doubt that M. Dubois has been to Timbuctoo (apart from the fact that his book is filled with reproductions, not of fancy pictures, but of obviously realistic photographs of strange people and places), we should find it hard to believe the many astonishing revelations which he makes of the history and antiquities, the architecture, the commerce, and the literature of the Upper Niger. Here, first, are some sentences (at intervals of some pages) that suggest the beauty and wealth of the land as they were unfolded on his progress from the Senegal down the Niger to Timbuctoo:—

"The road from Dioubaba to Bammaku cuts from east to west across the massive Foota-Jallon range that separates the basin of the Senegal from that of the Niger. It is full of pictures recalling the Forest of Fontainebleau, and is so abundantly watered that you fall asleep every night to the sound of some gurgling cascade or waterfall.....The Niger, with its vast and misty horizons, is more like an inland ocean than a river. Borne along upon it, scarcely seeing land, the traveller is carried away by those endless dreams which haunt the infinitudes of the sea. Its waters break upon its banks in the cadenced waves of the Mediterranean shores; and when winds, grown to violence in the desert, swell its waves into a great race, sea-sickness will convince the most rebellious that the river Niger is of kin to oceans.....Between Segu and the regions bordering Timbuctoo I passed wonderful herds of oxen, horses, goats, and sheep. Unlike the stunted cattle and emaciated hacks of the countries of the Niger's source, these oxen had imposing humps, and the horses were on the lines of Arabs. The sheep, too, were astonishing. Long fleece replaced the close wool of the Southern animal, and the flocks were to be counted by such thousands of heads that I was greeted at long distances by ovations of bleating."

But it is the great town—or perhaps one should say city—of Jenne that wakes his enthusiasm to the highest pitch, as much almost as if it were Babylon the Great or Thebes of the Hundred Gates; Jenne, which boasts a barbaric kind of Egyptian architecture dating from the tenth or eleventh century; Jenne, built by the Songhays, who declare they came from Egypt before the days of Mohammed; Jenne, for ages the capital of the great Songhay empire, extending from Lake Tchad to the Atlantic, and from the desert to the hills and forests that look down on the filthy swamps where we have planted our Gold Coast and Guinea Coast colonies; Jenne, whose golden fame gave us our phrases "Guinea gold" and "Guinea Coast"; Jenne, which is the mother and mistress, the maker and feeder, of Timbuctoo. Timbuctoo itself, the great, the mysterious Timbuctoo, is but the emporium or warehouse port of Jenne, the author declares, and he urges very plausibly that the reason why we have heard in Europe so much of Timbuctoo and so little of Jenne is that we were wont to get our geographical gossip by way of the Sahara and through the traders and wanderers of the desert, who, having reached Timbuctoo with their camels, would have found it difficult to penetrate with them into the lacustrine and riverine region which Jenne commands, and who, therefore, knew only Timbuctoo and talked only of it, as sailors landing in Liverpool may never go near Manchester nor trouble their heads about it.

Into the history of Jenne and the Songhays (whose "oral traditions, chronicles, and dwellings all betray their Nilotic fatherland") M. Dubois enters with fulness and gusto. We may doubt some of his conclusions, but he is worth listening to, and his enthusiasm is infectious. He declares he takes his account from that long-famed work, in the existence of which Orientalists have only half believed—if they have believed so much—the 'Tarik è Soudan,' a copy of which he found at Jenne and compared with another at Timbuctoo, and which, he says, is now being translated by M. Houdas, the Orientalist who has made so admirable a translation of the native history of the emperors of Morocco by Ben Ahmed Ezziani. He recounts the three Songhay dynasties—the Dia, the Sunni, and the Askia—who controlled the destinies of their people for a thousand years, enumerates their kings, and relates some of their greatest exploits—especially those of Ali the Conqueror and Mohammed Askia, who was probably the greatest of all the kings, being a great administrator as well as a great warrior. At the end of the sixteenth century the Songhay empire was overthrown by the Moors, who, according to their wont, cast a deadly blight upon the prosperity of those whom they ruled, so that thenceforth for Jenne and Timbuctoo that decay began which has continued in flux and reflux ever since. What Timbuctoo was like when in greatest repute it is impossible fully to know. "But," says M. Dubois,

"its university of Sankoré was at the height of its prosperity, the fame of its professors being known not only in the black countries, but throughout Arabian Africa itself. Learned strangers flocked hither from Morocco, Tunis, and Egypt. The civilization of Arabia clasped hands with the civilization of Egypt.....Such was the splendour that our imaginations are still dazzled by its reflections, three centuries after the setting of her star. So great was her glory that, in spite of all the vicissitudes she has suffered, her vitality is not yet extinguished."

In truth, Timbuctoo at its busiest and most famous seems to have been the Paris of the Western Soudan—being noted not only for its commerce and its learning, but even more for its gaiety and its encouragement of all the arts of pleasure and debauchery, insomuch that the beauty and charm of the ladies of Timbuctoo, the ruinous expense of its life, its feasting and dancing, were spoken of and desired from Tangier to Lake Tchad. Says one:—

"Many people who only came to stay a few weeks would prolong their visit for months and years, detained either by the agreeable life of the town or by some passion; and many who arrived with a fortune returned home ruined."

It would be unfair to take by quotation anything away from the freshness of M. Dubois's account of the "poor and miserable and blind and naked" condition (so to say) in which he found this whilom queen of the desert and the Niger. But what will France do with her? Who can tell? Meanwhile she has laid an iron hand upon her. She has put gunboats with *mitrailleuses* upon her river, and built forts to command her, while a negro army under French officers is enrolled for the defence and subjection of her and the enormous country round about.

M. Dubois's book should at once take a place of authority on the shelves of the traveller and geographer; but, more than that, its vigour, its picturesqueness, and its extraordinary store of new information should recommend it to all who like to be amused and interested as well as solidly instructed.

NEW NOVELS.

A Matter of Temperament. By Caroline Fothergill. (Black.)

A CLEVER book, and somewhat off the lines familiar to the present generation of novel-readers. There is no "extra strong emotion," no insistence on the physical side of passion, no attempt to make the novel perform the functions of the treatise, no "problem." It is a plain, straightforward study of a not uncommon type of character. Gilbert Ford is a country doctor, whom we find at the opening of the story just engaged to a neighbour, Henrietta Farrington. Her sister has shown signs of consumption, and has been ordered by an eminent specialist to try a winter in Egypt as a last chance. Here the first contrast of temperament shows itself. Both regret the necessity for postponing their marriage; but while Henrietta accepts the six months' exile as a manifest duty, Ford resists her decision, opposing, and not insincerely, his own professional opinion that the disorder has progressed too far for anything to be hoped from change of climate. It is characteristic of the man that he urges this last objection, without the least reticence, upon the invalid's sister:—

"When he laboured under any mental burden it was a necessity to him to get rid of it, no matter who took it up; and the knowledge that some one else always did take it up—Henrietta generally, since they had been engaged—in no way lessened his relief at being without it. He was very happily constituted,"

muses Henrietta herself. Elsewhere she owns to her sister, who is not in love with him, that "though charming he is wanting in wisdom." It is not that he is devoid of a certain "natural honesty of mind," but he has all a cat's dislike of present discomfort. Characteristic of him also is it

"that nothing ever came to or from him incompletely, or went through successive stages in his mind. The whole thing was there at once, fully formed, ready to be carried out at a moment's notice in all its details."

How well one knows the kind of man! and how certain one is to like him, and trust him not an inch further than one can see! Henrietta, unfortunately for her, has to trust Dr. Ford; and it is only thanks to his counterpart, a plain-spoken, cynical, loyal young lady, that disaster does not ensue. Miss Fothergill is obviously a disciple of Miss Austen, and that is a pleasant thing to come across in these days. It is to be hoped that her example may lead some other lady novelists to recognize that there is an English school of fiction, and that it is not wholly devoid of merit. Of course in some ways it is easier for a "charming woman" to write of "things that she don't understand," or her readers either; but when she will use her own observation, and give us the results as cleverly as Miss Fothergill has done, she ought not to miss her reward.

Sebastiani's Secret. By S. E. Waller. (Chatto & Windus.)

WHAT Sebastiani's secret was, beyond that it was kept in a walking-stick and had something to do with the lost continent of Atlantis, it is difficult, even after perusal of Mr. Waller's book, to say. One or two incidental facts we have gathered: as that hats with feathers and jewels, as worn in the sixteenth century, were also fashionable in the lost continent; that there is an "ancient reigning family" which "comes down direct from the Shepherd Kings of Babylon, and then through the Sassanian Emperors of Persia and the Cæsars of Rome," but sprang originally from the same quarter; and certain other matters which the ordinary histories omit. But except that the secret confers some kind of power over women, apparently by imparting a knowledge of details concerning their private life which they would rather not have known—a power which hardly exercises any influence on the course of the story—we can make little or nothing of it. The author, it is clear, intends to be "weird"; but in honesty we must say that nowhere in the course of his story could we contrive to shudder "worth a cent." This is distinctly a pity, for of all the emotions excited by fiction, that expressed by the shudder is perhaps, at least after a certain time of life, the most thoroughly satisfying. The truth is that Mr. Waller, who we suspect is a beginner, has several qualifications, such as a fair command of language and some power of characterization; but he has started with a far too difficult subject, and written before having got it

quite clearly worked out in his own mind. Knowing that the occult business, the Oriental business, the society business, are all popular, he has tried to combine them, with the result of producing a hazy narrative in which it is difficult to make out what has happened, and why that more than anything else. In a word, it is not "convincing," and of a story containing elements of the occult or mysterious "convincingness" is the primary and indispensable quality.

Hilda Strafford, &c. By Beatrice Harraden. (Blackwood & Sons.)

Miss Harraden describes well the dreary hopelessness of life on a ranch for a woman absolutely uninterested in the cultivation of lemon trees, and of the tragedy of two well-meaning people, one of whom loves and the other does not, bound together in such circumstances. The idea of the story is good, because the incidents are admirably chosen to show off the character of Hilda Strafford, a shallow, unloving nature, which would pass through life evenly and monotonously in ordinary circumstances. Here she is in a sort of way abstracted and made clear in the rarefied atmosphere of the ranch. Her husband, a weak, loving fool, also gains a touch of heroism in the hard fight that he makes for her love and against malignant nature. Both in this and the other story, however, the brighter side of ranch life is shown in the comradeship of the men, who help one another, and especially the weak husband, in the fight against storms and despondency.

A Pinchbeck Goddess. By Mrs. Fleming (Alice M. Kipling). (Heinemann.)

This book reads rather like one by the author's brother with all the genius extracted. The Indian society such as he delights to represent it, with its painted women and third-rate subalterns, is all there, but without a touch of that human interest which always relieves the horror of his descriptions of life at Simla. Here the vulgarity is unrelieved, and consequently tedious; vulgarity is essentially false, and it is only tolerable in fiction when the undercurrent of genuine feeling is revealed, as Flaubert clearly saw in 'Madame Bovary.' The description of the society in which Flaubert's heroine lived and of the heroine herself would be hopeless stuff if the author did not show what it really concealed and how it arose. Here the only person who raises a fitful interest is the silly Major Strath-Ingram, who for one moment, in proposing to the heroine, becomes luminous. The heroine herself is impossible and uninteresting. The parade of quotations as headings and titles for the chapters is ridiculously excessive for such a book as this.

All in All. By Corinna Bruce. (Hurst & Blackett.)

The author of 'All in All' possesses many ideas and words, but she has not yet secured an absolute control over them. The ideas will sometimes mingle in a phantasmagoria, and the words rebel against the bit and snaffle. Of one of her heroines Miss Bruce informs us that

"hers was a character who forgave the blow from the hand she loved.....The women who are gentle generally get pushed against the wall; it is the bold ones which are most successful."

The style is not all so slipshod. The author has probably started authorship at an early age, and we see no reason why she should not write a stronger romance. 'All in All' is on the old lines of multiple marriage and heirs in the background; it is melodramatic, but not without interest and attraction.

Margot. By Sidney Pickering. (Lawrence & Bullen.)

'Margot' is a little overstrained in parts, but still sufficiently accurate in its intuitions and delineations. Of course, the heroine is a young woman with a stain upon her past—a stain inherited from her mother, and a second stain resulting from an indiscretion on her own part. There is no dishonour in respect of the former blemish, and the reader will forgive such slight and momentary deflection from the path of duty as was involved in the mistake of a girl. But the two things taken together form a dark background to her life; and Mr. Pickering's task is to describe her as a pure-minded and delicate woman, winning her way up again from misery to peace and happiness. The plot of the story is not particularly ingenious, and it may be regarded by experienced novel-readers as somewhat cheap. Margot herself is the most attractive and the best-drawn character in the book, though there are others, like the Englishman Esdale and the Russian doctor Petroff, who bear witness to Mr. Pickering's skill as a portrait painter. There is some literary merit in 'Margot,' but a rendering of a long quotation from Heine on the third page (a device which is fortunately not repeated) is a little unhappy in at least one phrase.

A Devotee: an Episode in the Life of a Butterfly. By Mary Cholmondeley. (Arnold.)

In this short tale Miss Cholmondeley has omitted the sensational element, modelled upon Wilkie Collins, which marred to some extent her clever novel 'Diana Tempest,' and consequently her new story is much more homogeneous. Her sketches of young men and women belonging to fashionable society are as clever as ever; but Mr. Loftus is altogether a lady's hero, a far-away connexion of Sir Charles Grandison's, and quite as unreal. No wonder his first wife ran away from him.

The Dunthorpes of Westleigh. By Christian Lys. (Downey & Co.)

This domestic story is in some respects above the average of the class to which it belongs, that vast multitude which it would be difficult indeed for any man to number, of tales for family reading regulated by the highest moral and the feeblest literary principles. The mystery attendant upon the rightful ownership of the Dunthorpes' estate, the murder of the old squire, and other little obstacles which check the course of Cicely Dunthorpe and Kenneth Rivington's wooing for a time, are handled with some capacity and without undue sentimentality. The sketches of the imbecile dipsomaniac and his admirable wife are good, in spite of various attendant circumstances wherein the probabilities are strained to the uttermost.

Partie du Pied Gauche. Par Mlle. Marie Anne de Bovet. (Paris, Lemerre.)

Mlle. de Bovet is becoming a serious rival of "Gyp" in sparkling dialogue on subjects which do not suit all worlds and all moralities. In her present novel—reprinted, if we mistake not, from *La Vie Parisienne*—she shows great brilliancy, but lacks the somewhat pathetic note which in "Gyp's" most doubtful books redeems the choice of subject. Mlle. de Bovet can do such remarkable work in a different line, as was shown both by her novel dealing with Ireland and by her other writings on the same theme, that we cannot but regret her present one. She may reply that the public buys the work of her newer style, and that she dare not even allow the advertisement in it of the more delicate products of her pen.

ENGLISH PHILOLOGY.

Lakeland and Iceland: a Glossary of Words in the Dialect of Cumberland, Westmoreland, and North Lancashire, which seem allied to or identical with the Icelandic or Norse. By the Rev. T. Ellwood.—*Two Collections of Derbicisms.* By Samuel Pegge. Edited, with Two Introductions, by Prof. Skeat and Thomas Hallam.—*A Warwickshire Word-Book.* By G. F. Northall.—*A Bibliographical List of Works illustrative of the Dialect of Northumberland.* Compiled by Oliver Heslop. (English Dialect Society.)—With the publication of these four *opuscula* the English Dialect Society concludes its honourable career. In an accompanying circular, signed by Prof. Skeat as President of the Society, the members are informed that no subscriptions are asked for in 1897 and succeeding years, as no further publications are to be issued; those members who have not already subscribed for the 'English Dialect Dictionary' are strongly urged to do so, and those who are engaged in the preparation of glossaries are requested to send their collections in MS. to Prof. Wright in order that they may at once be utilized in the 'Dictionary,' without the delay that would be caused by their being printed separately. There can be no doubt that the Society was well advised in its decision to terminate its labours with the year in which the 'English Dialect Dictionary' was begun to be issued. It has always been understood that the primary object of the Society was the collection of materials for this dictionary, and now that this object has been accomplished with a sufficient approach to completeness to justify Prof. Wright in actually commencing his work, it would have been a mere waste of effort to continue the publication of separate glossaries. There may still be room for a few monographs on individual dialects, but these can hardly be important enough to warrant the existence of the Society beyond its natural limit. Of the four works now issued by far the most important is the volume containing Dr. Pegge's collections relating to the dialect of Derbyshire. The author, who died in 1796 at the age of ninety-two, was a remarkably careful and sagacious student of dialect, and the early date at which he wrote imparts to his observations a peculiar value. The difficult task of preparing Dr. Pegge's notes for the press has been accomplished by Prof. Skeat with evident skill and judgment. With the able help of the late Mr. Hallam the vocabulary of the dialect as recorded more than a century ago has been compared throughout with the living speech of the county, and especially with that of the parish of Whittington, of which Dr. Pegge was rector. It has been found that about one-third of the words

explained by Pegge are now obsolete, though many of them are well remembered by the older people in the district. Mr. Hallam's introduction abounds with information of the highest value to all students of dialectal phonetics.—As is indicated by the title which he has given to his glossary, Mr. Ellwood's interest in the dialect of the Lake district is chiefly etymological, and he has admitted only a few words other than those which he regards as derived from the Scandinavian languages. As the proofs have been revised by Mr. Magnússon, the correctness of the Icelandic data may be safely relied upon, and the work is not without philological value, though Mr. Ellwood's etymologies are not always right. "*Stoun*, a sudden fit of pain," has no connexion with the Icelandic *stingr*. The word is well known in the form *stound*, meaning originally a moment, "spell," and cognate with the German *Stunde*, an hour. *Gey*, meaning "very," cannot come from the Old Norse *gagn*. *Fotring iron*, an instrument for separating the awns from barley, is absurdly derived from *fótr*, a foot, and is said to be so called "because it was used between the feet"! It really belongs to the obsolete verb *falter* or *foulter*, which will be found (under the former spelling) in the 'Oxford English Dictionary.' Mr. Ellwood's references to customs and superstitions common to the Lake district and Iceland are of considerable interest.—It is singular that Mr. Northall's Warwickshire glossary should be the first attempt to treat systematically the dialect of the native county of Shakspeare. It is disappointing to find that it contains hardly any words that are not already well known from the glossaries of the adjoining counties; but that is not the fault of the compiler, who has done his work with great care and intelligence. We do not remember having heard before of the "liver-pin," an imaginary portion of the human mechanism which requires to be "oiled" by generous diet. Other words new to us and of obscure origin are *ivel*, to pilfer; *ched*, "full to the brim with eating"; and *syke*, bacon. Mr. Northall's abstinence from etymological suggestions is to be commended.—The bibliography of works illustrating the dialect of Northumberland, by Mr. Heslop, is carefully executed and useful. Mr. Heslop has very properly included notices of the books and papers treating of the place-names and surnames of the county. If equally well-prepared bibliographies existed for all the English counties, a great deal of labour would be saved to students of dialect and local history.

The second part of the *English Dialect Dictionary*, edited by Prof. Joseph Wright (Frowde), contains the words from "Ballow" to "Blare." It is worth notice that while the letter A occupies in the 'Dialect Dictionary' only a few pages more than in Webster's 'English Dictionary,' the portion of the letter B ending with *blare* fills more than four times the space that it occupies in that work. This curious disproportion is due to the fact that the words beginning with A in literary English are chiefly learned words of Latin or Greek origin, which, of course, do not come into the dialects at all, while those beginning with B are mainly popular words, which, for the most part, have senses in dialect more or less different from their meaning in standard English. The quality of the work in this second part confirms the high opinion which we have previously expressed of Prof. Wright's ability and diligence. In our notice of the first part we had occasion to point out a few oversights of no great importance; in the second, which we have scrutinized with equal minuteness, we have hardly been able to discover any mistake worth mentioning. There are one or two misspellings in the Latin scientific names of plants and animals, and in some cases the same word is differently spelt in different places without proper cross-references. For example, *bead-bind*, given as a Hampshire name for the black bryony, is clearly, in spite of the difference of application, the same word as *bellwine*, which is used in various districts for the bindweed and similar plants. The article on the verb *be* fills nine columns, although forms differing merely in pronunciation from those of standard English are not noticed. Readers who have made no special study of dialect will be astonished to find in how many different ways the "I am" of literary English is rendered in different parts of the country. In Yorkshire generally, though not at Sheffield, it becomes "I is"; in Staffordshire, "I bin"; in other counties, "I be," "I are"; and in the south-west it is "Cham." The part does not contain much etymological information, such of the words as are not found in literary English being for the most part of obscure origin; but in several instances interesting cognate forms are adduced from the glossaries of German and Scandinavian dialects. The Dorsetshire *beal*, a weasel, is correctly compared with the French *belette*, but we believe (in opposition to the opinion of French philologists) that it is of Celtic origin.

OUR LIBRARY TABLE.

Probably English readers will turn first to the papers about Tennyson and Lady Tennyson in Mrs. Fields's *Authors and Friends* (Fisher Unwin), and after these to that about Longfellow. It is rather interesting to learn that the author, when quite a little girl, discovered 'The Lady of Shalott' for herself when it still appeared meaningless to her teachers, and her description of the great man's reading of his own poems is effective. In other respects the Tennyson papers are disappointing. The paper about Longfellow has better stuff in it. Indeed, the picture of Longfellow at home leaves little to be desired. It is a graphic and vivacious piece of work. Of the various good things about what people said and wrote to Longfellow there is nothing better than his note about a stranger who called to ask if Shakspeare lived in the neighbourhood. But Longfellow's account of Jules Janin is rather nice too. Janin offered him every civility. "What can I do for you in Paris? Whom would you like to see?" Then he asked Longfellow to dinner, and the party consisted of Janin and his wife and one other. Like the Spanish marshal who had no enemies to forgive on his death-bed because he had shot them all, Janin had no friends left. Writing in 1879, Longfellow made some mention of Shelley's lines ending

Where moonlight and music and feeling
Are one.

The author ventures to reprint the song "because it is seldom found among Shelley's poems." This is a mistake. The song first appeared in these columns, and has been included probably in every edition of Shelley; but except at first the song has always been given with the additional opening stanza,

The keen stars were twinkling, &c.

The other papers deal with Wendell Holmes, Mrs. Stowe, Celia Thaxter, and Whittier.

Messrs. Cassell & Co. publish *Essays in Liberalism*, by Six Oxford Men. The design of the work is good, but the execution feeble. It has been the wish of the authors—the young authors, we believe—to defend Liberalism of a high type. They are anti-Socialist, but above all anti-materialist, and denounce those who ask for the pecuniary benefit of reforms, and try to teach men to desire to hear rather of liberty and of justice. Nothing can be better; but the practical difficulties which have stood in their way are considerable. To begin with, their baggage is not sufficient for their march. Then they have shrunk from the Home Rule question, but must be reminded that the omission of any attempt to deal with it exposes them to being told that their book is worthless as a contribution to politics. They have not faced the problem of national defence. They make hardly a mention of the treatment of subject races. From their own point of view they were bound to allot a considerable place to lashing what to them must be the vice of acquiring possessions and protectorates without that regard to the moral considerations involved which was prominent half a century ago. If they had a sufficient message to the electorate upon such topics to justify a book, they ought to have made up their minds whether they were going to appeal to good men and to enlightened men, apart from party, to support their views, or whether they were to appeal to such men within the Liberal party only. If this latter course was to be taken, then it was incumbent on them to defend the Liberal party upon the point which appears to separate it from men like Mr. Courtney, Mr. Arnold-Forster, Sir Albert Rollit, Mr. Drage, and others, who, supporting the present Government and opposing the Liberal party, nevertheless hold in the main the views of the authors of the present volume. They have fallen between two stools, and their book will have no effect. The authors say that

"no particular essay in this book has been devoted to a restatement of Home Rule for Ireland as part and parcel of our creed: those articles rather have been treated which for the moment are the text of burning questions. To say that Home Rule is not one of these is a frank statement of tactics and possibilities."

We confess we cannot understand this passage, and think its style is cryptic. But there can be no doubt about the fact, which is that Home Rule has been wholly ignored, and that, as it still stands first in the Liberal programme, and as Irish Home Rule can only be avoided by being merged in what is known as Home Rule All Round, the authors ought to have discussed one or other, or both, as a preliminary to their investigations, or else to have abandoned the pretence of writing as members of the Liberal party to members of that party. We might, if it were worth it, take many exceptions by way of criticism of details to the various essays, which are all of a somewhat perfunctory kind. Here and there they have the youthful cocksureness which was to be expected. Take, for example: "No specialist ever respected a newspaper's opinion on his own subject. Their influence is the proof and the measure of our ignorance." The authors do not appear to have stopped to think whether the statement in the first half of this quotation is true. But surely every colonial specialist respects the *Times* colonial articles from the pen of Miss Flora Shaw. Every specialist in foreign affairs respects the articles of Dr. Dillon and o Mr. Henry Norman. Every specialist in naval matters respects the articles of Mr. Thursfield and Mr. H. W. Wilson. Every specialist in the procedure of the House of Commons respects the articles of Mr. T. P. O'Connor and of Mr. H. W. Lucy. Every specialist in the relations of foreign affairs to the possibilities of war respects the articles of Mr. Spenser Wilkinson; and, not to multiply examples, we have confined ourselves to a few writers in the metropolitan daily press alone, ignoring the excellent provincial press. In the same essay it appears to be made a ground for a sneer against the Conservative party that a Bill conferring the suffrage on women passed its second reading in a House of Commons with a Conservative majority, and that a somewhat similar Bill was rejected in a Parliament with a Liberal majority. The Bill, by the way, is styled "the thing," a somewhat contemptuous treatment of a subject which, at all events, might be thought worth discussion. The writer seems to forget that a similar Bill had previously passed its second reading in a Liberal Parliament, a fact which in itself appears to knock on the head his somewhat careless arguments. Another of the writers in making an attack on a not very important book, which we agree with him attracted more attention

than it deserved ('Made in Germany'), prints tables of warships built in the United Kingdom for foreign countries which he takes from the author, adding, "After inquiry I should much doubt whether these figures are reliable or correct." He then adds in a note other figures of his own, which he says he got from "a friend," and which are certainly equally incorrect. If "the thing" was worth naming, it was worth taking some trouble to obtain figures, which we imagine might have been got, if not from any public source, at least through such special papers as *Engineering*, or from the directors of Armstrongs, the Thames Iron Works, a few of the Clyde firms, and Yarrows. The author of the essay is using his figures to show that this country continues to build warships for foreign countries, but the figures which he gives, if they were accurate, would go to show that the tonnage is small as compared with that of other countries which ought not to be able to stand the comparison, and to any intelligent reader they will seem to upset the writer's case. His case is a good one, but he does not prove it, and rather seems to establish the contrary. Inquiry in France of two firms alone would show that during several of the recent years named they have turned out more tons of ships for foreign countries than are shown in the incorrect figures here given as the product of the United Kingdom.

In his convenient little series of "Canterbury Poets," Mr. Walter Scott has published a third instalment of Browning, *Dramatic Romances and Lyrics*, including also 'Sordello.' The introductory note and picture of Asolo are both good, and the volume, containing much of Browning's best work in the interesting early versions, should be popular.

Messrs. Chapman & Hall have sent us two more volumes of their wonderfully cheap edition of Dickens's novels, *Nicholas Nickleby* and *Dombey and Son*.—To the handsome series of "Nineteenth Century Classics" (Ward & Lock), edited by Mr. Shorter, has been added Carlyle's *Past and Present*, with a clever and interesting introduction by Mr. Frederic Harrison.

Messrs. A. & C. Black send us *Who's Who* for 1897, much enlarged and improved on what it used to be by Mr. Douglas Sladen. There are some noticeable omissions, but not many.

We have received the first two numbers of *The Booksellers' Review*. The second is a considerable improvement on its predecessor, and the journal promises to be of much service to the trade.

We have on our table *Sketch of the Life of Mahomet and of the History of Islam in the Luganda Language*, by the Rev. G. K. Baskerville and the Rev. Y. Kayi'zi (S.P.C.K.),—*Might have Been*, by the Rev. J. Parker, D.D. (Chatto & Windus),—*Some Account of the Life and Labors of Dr. François Joseph Gall, Founder of Phrenology*, by C. F. Wells (Fowler),—*Among the Menabe*, by the Rev. G. H. Smith (S.P.C.K.),—*Elementary Geology*, by G. S. Boulger (Collins),—*Evil and Evolution*, by the Author of 'The Social Horizon' (Macmillan),—*A Text-Book of the History of Sculpture*, by A. Marquand and A. L. Frothingham (Longmans),—*Experience*, by the Rev. W. Richmond (Sonnenschein),—*Introduction to Public Finance*, by C. C. Plehn (Macmillan),—*Thirteenth Annual Report of the Bureau of Ethnology, 1891-2*, by J. W. Powell (Washington, Government Printing Office),—*Outlines of Business Knowledge requisite for Women*, by B. Stewart (Hatchards),—*The Art of Extempore Speaking*, by H. Ford (Stock),—*Sententiæ Juris, Legal and other Epigram*, by W. Holloway (Redway),—*Uncle Sam's Letters on Phrenology*, by N. Sizer (Fowler),—*A Pennyworth of Blunders*, by D. Macrae (Glasgow, Morison Brothers),—*Tracings; or, Reflection of Nature*, written by E. Scott O'Connor (New York, the Century Company),—*The Green Men of Norwell*, by Mary C. Rowsell (Simpkin),—*The White Tzar*, by L. T. Meade (Marshall & Co.),—*The Dream of Mr. H.—, the Herbalist*, by Hugh Miller (Blackwood),—*The Little Runaways*, by M. H. Capes (S.S U.),—*The Palace on the Moor*, by E. D. Adams (Arnold),—*John Wolfgang*, by Beauseant (Headley Brothers),—*The Great Beckleswaithe Mystery*, by H. Herman (Simpkin),—*The Sorceress of Paris*, by P. H. Ditchfield (Low),—*Aunt Dorothy's Tea-Table*, by Catherine M. MacSorley (S.P.C.K.),—*The Paladins of Edwin the Great*, by Sir Clements R. Markham (Black),—*Where Billows Break*, by H. Deccan (Digby & Long),—*A Tragic Idyl*, by Paul Bourget (Downey & Co.),—*Lyrics of a Life*, by the Rev. W. Earée (Edinburgh, Banks & Co.),—*From Dawn to Dusk, a Book of Verses*, by G. Milner (Manchester, Cornish),—*Echoes from Youthland*, by H. Walton (Marshall & Co.),—*Ballads and Songs of Spain*, by L. Williams (Digby & Long),—*The Articles of Christian Instruction in Favorlang-Formosan, Dutch, and English*, edited by the Rev. W. Campbell (Kegan Paul),—*When the Worst comes to the Worst*, by the Rev. W. Robertson Nicoll, LL.D. (Isbister),—*The Double Text of Jeremiah (Massoretic and Alexandrian) Compared*, by A. W. Streane, D.D. (Cambridge, Deighton, Bell & Co.),—and *Loose Leaves from a Minister's Manuscripts*, by S. Wainwright (Simpkin). Among New Editions we have *Curiosities of Law and Lawyers*, by C. James (Low),—*Quicksilver*, by G. Manville Fenn (Blackie),—*The Farm in the Karoo*, by Mrs. Carey-Hobson (Sonnenschein),—*Strathpeffer Spa, its Waters and Climate*, by R. F. Fox, M.D. (Black),—*The Holy Eucharist and Common Life*, by G. Sarson (Hibberd),—and *A New Course of Experimental Chemistry*, by J. Castell-Evans (Murby).

LIST OF NEW BOOKS.

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Bibliography.

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TWO PROTHALAMIA.

King's College, London, March 22, 1897.

Surely your correspondent of last week makes too much of what he seems to think is a great discovery, and far too much of its importance. Even such an accessible and current volume as Murray's 'Handbook for the Eastern Counties' mentions Vallans's 'Tale of Two Swannes' (see p. 82 of the first edition, 1870). Happening many years ago to be writing some notes on the 'Prothalamion,' and having noticed the title of Vallans's poem, I at once perused the 'Tale of Two Swans,' and came to the conclusion that the 'Prothalamion' owed very little, if anything, to it—certainly not anything of importance; and after reading your correspondent's remarks that is still, with all deference, my conclusion.

It may be well to give the full title of Vallans's work: 'The Tale of Two Swans, wherein is comprehended the original and increase of the River Lea, commonly called Ware River; together with the Antiquities of Sundrie Places and Towns seated upon the same.' *Quid hoc ad Prothalamion?*

In the Elizabethan times swans were very common objects on the Thames near London as

they are still on the upper reaches of the river, and long before Vallans a much more famous person had employed a swan for descriptive purposes, so to speak, *i. e.*, had represented a swan floating down a river, and so taken the opportunity of sketching the banks and places and things of interest on them. This was no other than Leland in his *Κύκνειον ἆσμα*, Cygnea Cantio, who in this way does for the Thames in charming Latin hendecasyllabics what in his not always vivacious blank verse Vallans does for the Lea. So if the "palma" for this idea is to be borne off by anybody—"palmam qui meruit ferat" quotes your correspondent—it should be borne off by Leland rather than Vallans; but assuredly Thames swans are not so rare in poetry in the sixteenth and seventeenth centuries—see Ben Jonson, for instance—that they can be monopolized.

Then as to details, your correspondent urges these parallels: (1) He says Vallans speaks of Cynthia and how she outshines the lesser stars, and so Spenser; (2) Vallans speaks of "the Lee," and Spenser has "down along the Lee"; (3) Vallans has "the meadows with their partie-coloured coats," and describes Thames' bank as "paynted all with variable flowers"; (4) Vallans uses the words "nurse" and "merry," and so Spenser; (5) there is the same "feeling" in Vallans's opening lines and in Spenser's; (6) Vallans says swans had drawn Venus's chariot, and so Spenser; (7) Vallans eulogizes Queen Elizabeth, and so Spenser; (8) both Vallans and Spenser compare the swans' whiteness to snow. Now is it possible—with all seriousness I ask the question—is it possible to read these parallelisms without being reminded of the immortal "comparisons" between Macedon and Monmouth? All your readers will sympathize with Mr. Wickham Flower's wish to have justice done to an interesting old poem; but is it possible, when he writes "thusly," to keep out of one's thoughts Fluellen's celebrated speech? There are such things as common property in literature. Probably both Vallans and Spenser were well acquainted with Horace's "velut inter ignes Luna minores," &c. As to the "Lee," Vallans means the Lea still so called; Spenser probably uses here as elsewhere an old common noun meaning "a river"; see 'The Ruines of Times':—

> Whilest thus I looked loe! *adown the Lee*
> I saw an Harpe, &c;

and 'Faerie Queene,' V. 19, 1:—

> His corps was carried *down along the Lee*

(*i. e.*, the corpse of the Saracen slain by Sir Artegall). As to Queen Elizabeth, see Spenser's praises of her in the 'Shepheard's Calendar' and the 'Faerie Queene' *passim*. Certainly it cannot be denied that both writers in this instance name "the world" in lauding her; but how else are the references "very similar"? Elizabethan literature abounds in such eulogies of the sovereign.

But suppose such parallelisms could be maintained, what would be their value? Would they one whit justify against Spenser the charge of plagiarism—of "appropriating without permission the work" of another writer of his time, which is unmistakably suggested or advanced by Mr. Flower? Spenser took from Vallans "what was not his own." What was it, then, he took? Was it anything whatever of real importance, or that is worth considering? "Palmam qui meruit ferat," and Vallans, it is implied, deserves the palm, and ought to have it. But why? Certainly no reason has yet been assigned for such a transference. For the sake of argument, take away from Spenser the things which Mr. Flower alleges he "appropriated"; would Spenser's poem suffer any appreciable loss? Suppose it were conceded that Spenser borrowed the idea of the swans drawing Venus's chariot from Vallans, is the "palm" to be handed over to Vallans?

The merit of Vallans's verses is not now before us. It may be, and perhaps it is, noticeable. But why should an attempt be made to extol Vallans at the expense of Spenser? This is not to do Vallans any good service.

The very heading of Mr. Flower's article—'Two Prothalamia'—is not to be justified. It is quite misleading. Vallans calls his poem a 'Tale of Two Swans.' His birds voyage down the Lea, which at last flows into the Thames, and they are employed, as said before, for descriptive purposes. Spenser's birds are two ladies about to be married to two gentlemen—"two gentle knights of lovely face and feature"; for when the swans, after floating down the Thames, reach Essex House, Spenser forgets his allegory, and "two gentle knights" issue from "those high towers," and receive "those two fair brides, their love's delight."

Lastly, Mr. Flower has not studied Spenser's poem very carefully, or he would have seen it was written, not in 1595, but in 1596, as it alludes to the Earl of Essex's famous expedition to Cadiz, from which he returned in August. He was back at home, and Spenser was one of his guests, when the 'Prothalamion' was written.

JOHN W. HALES.

I HAVE been much interested in reading Mr. Wickham Flower's communication (p. 378) on Vallans's poem, first printed in 1590. I have had a copy of it in my possession for some years, and long ago arrived at Mr. Flower's opinion concerning it, namely, that it must have been well known to Spenser, and undoubtedly inspired his subsequently printed 'Prothalamion.' The truth of this has been now sufficiently demonstrated by Mr. Flower, and it is unnecessary to emphasize it. I need only refer to it for the purpose of quoting a line which has escaped the notice of Shakspearean critics, and serves to illustrate and explain a couplet in 'As You Like It,' upon the precise rendering of which commentators are not agreed. I allude to the words of the song (Act II. sc. v.) which commences:—

> Under the greenwood tree
> Who loves to lie with me,

the disputed word occurring in the third line—

> And tune his merry note
> Unto the sweet bird's throat.

The point at issue is whether Shakspeare wrote "tune" or "turn," and it is easy to see how a compositor may well have printed the one word for the other. The earlier editions have "turn," which is retained by Dyce and by the editors of the 'Cambridge Shakespeare' in spite of Pope's suggestion that "tune" is the right word. With all deference to the first-named authorities, I am persuaded that Pope's view is the correct one. To an ornithologist who understands music and appreciates the songs of birds there can be hardly any doubt on the point, and confirmation of this is afforded by a line in the poem now under consideration, 'A Tale of Two Swannes':—

> Where Venus like the Goddesse of great Love
> Sate lovely by the running river side
> *Tuning* her Lute *unto* the waters fall.

Gilbert White shared Pope's view, and thought the bird alluded to by Shakspeare might be the blackcap. In his third letter to Daines Barrington (first ed., p. 124) he remarks that the note of this bird "has such a wild sweetness that it always brings to my mind those lines in a song in 'As You Like It':—

> And *tune* his merry note
> Unto the sweet bird's throat."

Another point of interest to ornithologists may be noted, namely, that this poem affords an illustration of the use of the word "busking," to denote the peculiar manner in which a swan when swimming carries the wings arched above the back. In an article contributed to the *Zoologist* in October, 1895, on the origin of the terms "cob" and "pen" as applied to swans, I pointed this out, and quoted from Vallans's poem as follows:—

"In some of the old writers we find a special term—'busking'—to denote this peculiar action; to busk, or bush out the wings, evidently from *busk* or *buske* (O.F. *bosc*), as bush was anciently written, *e.g.*, by Chaucer. Spenser uses the word *buskets*, and Shakspeare in 'The Tempest' (Act IV. sc. 1.) has 'my *bosky* acres and my unshrubbèd down.' A direct application of the term to the bird under notice may be found in 'A Tale of Two Swannes,' printed in London by Roger Ward for John Sheldrake in 1590. Thus:—

> Not far from hence stands many a milke-white Swanne,
> Attending for to entertain their Prince,
> Among the which was one of chiefe accompt
> That *busked* up his winges in greatest pride,
> And so salutes this worthie companie."

J. E. HARTING.

THE DESTRUCTION OF THE SPANISH ARMADA.

Cavendish Mansions, Portland Place, W.

DURING the reading of a paper by me on the above subject before the Royal Historical Society on January 18th last, I mentioned incidentally that I was preparing for publication an English version of Capt. Cuellar's narrative of his extraordinary adventures in Ireland in 1588. My friend Prof. Laughton was good enough to inform me that I had been anticipated, and that another translation was in the press. I presume that this is the version referred to by Mr. Crawford in your issue of March 13th as being the work of Mr. H. Dwight Sedgwick. As I have studied the document somewhat closely, I can positively confirm Mr. Crawford's suggestion that Capt. Cuellar's narrative was *not* written to the king. I have not seen Mr. Sedgwick's version, but I gather from Mr. Crawford's letter that there is some confusion with regard to the name of the hospitable chief by whom Cuellar was entertained and whose castle he defended. Cuellar calls him Manglana, and I gather that Mr. Sedgwick supposes his name to have been MacClancy. Mr. Froude confessed himself puzzled, and gave up the riddle.

There is no doubt in my mind that the chief in question was MacGlanogh, a vassal of O'Rourke's, who lived on Lough Melvin. My perusal of the narrative conveyed to me that the castle of MacGlanogh was inaccessible by armed men from the shore nearest to it, as all that side of the lake was a bog. In the 'Four Masters,' and also in the calendars of Irish State Papers, many references to this castle and village will be found, with descriptions exactly tallying with that given by Cuellar. The place had been captured from the MacClancys by an ancestor of MacGlanogh in 1421.

MARTIN A. S. HUME.

THE REV. WILLIAM FULFORD.

THE Rev. William Fulford, whose death was lately recorded in some of the daily newspapers, was one of that brilliant group of young men who in 1856 produced the twelve numbers of the *Oxford and Cambridge Magazine*, now so eagerly sought by collectors of the works of William Morris. Born in Birmingham in 1832, Fulford was educated at King Edward's Grammar School and at Pembroke College, Oxford. Having taken classical honours and graduated as a Master of Arts, he accepted a classical mastership at a school at Wimbledon, where in 1855 and 1856 Dr. Aldis Wright was mathematical master. The school was one at which pupils were prepared for Addiscombe. In 1856, when William Morris embarked both money and mental capital in the *Oxford and Cambridge Magazine*, he appointed Fulford editor. In that capacity he must have done his work very well, for, apart from the considerable mass of contributions from his own pen and Morris's, the articles got together are notable enough, and the greater number of the contributors have become distinguished in one connexion or another. To name these young men will suffice on the present occasion: Judge Lushington, his brother Sir Godfrey Lushington, Dr. Aldis Wright, Prof. Lewis Campbell, Canon R. W. Dixon, Mr. Cormell Price, the late Mr. Charles Faulkner (some-

time partner in the firm of Morris, Marshall, Faulkner & Co.), the late Mr. Wilfred Heeley, the late Mr. Bernard Cracroft, Sir Edward Burne-Jones, Mr. Robert Campbell, and Dante Gabriel Rossetti. Besides this brilliant assemblage of the male sex, there was one lady among Mr. Fulford's contributors, Lady Burne-Jones; and I believe the list is now completely published for the first time.

Mr. Fulford's own contributions should be named in detail. They are (1) 'An Essay on Tennyson' in three parts; (2) "In youth I died," a poem; (3) 'Found yet Lost,' a tale; (4) 'A Few Words concerning Plato and Bacon'; (5) 'Fear,' a poem; (6) 'Remembrance,' a poem; (7) 'Troilus and Cressida'; (8) 'A Night in a Cathedral'; (9) 'The Suitor of Low Degree,' a poem; (10) 'The Singing of the Poet,' a poem; (11) 'A Study in Shakespeare'; (12) 'To the English Army before Sebastopol,' a poem; (13) 'Woman, her Duties, Education, and Position'; (14) 'Cavalay, a Chapter of a Life'; (15) 'Alexander Smith'; (16) 'A Year Ago,' a poem; (17) 'Shakespeare's "Twelfth Night"'; (18) 'Rogers's Table-Talk'; (19) 'Childhood,' a poem. The whole of the poems reappeared in a volume published by Mr. Fulford in 1859 under the title of 'Songs of Life.' This volume was followed in 1862 by a more ambitious one, 'Saul, a Dramatic Poem; Elizabeth, an Historical Ode; and other Poems' (among which, by-the-by, is a very tender and generous 'Lament for the Death of Shelley'). Three years later, in 1865, Mr. Fulford made his last appeal to an unregarding or little regarding public in 'Lancelot: with Sonnets and other Poems,' including a dramatic piece called 'Buondelmonti's Wedding.'

Most of his work in verse is marked by metrical qualities, showing that he had a fine ear. His moral sense, or sense of moral beauty, was very high; indeed, he may be said to have discerned beauty mainly through the moral sense, and to have discerned it with absorbing pleasure. But in much of his work he was too directly dependent on other poets. "In youth I died" has very justly been included in several anthologies, and there are many pieces among those in which he was least imitative that deserve similar preservation.

Mr. Fulford was for some years an army coach, and continued to be so until his health began to fail. He had considerable individuality of character, and inspired affection in those who knew him well. His most notable book, the 'Saul' volume, was dedicated to his friend and brother poet Canon Dixon, already named in this notice as one of his coadjutors in the *Oxford and Cambridge Magazine*. Mr. Fulford died at St. Barnabas's Home, East Grinstead, on the 2nd inst. H. B. F.

THE SPRING PUBLISHING SEASON.

The Cambridge University Press promises the following works: 'An Introduction to the Greek Old Testament,' by Prof. Swete,—'The Sarum Consuetudinary,' edited by the Rev. W. H. Frere,—'Notes on New Testament Translation, being Otium Norvicense, Part III.,' with additions by the late Dr. Field,—'The Mission of St. Augustine to England,' edited by Canon A. J. Mason,—'A Selection of Passages of Unpointed Hebrew from Genesis, Isaiah, and the Psalms,' by Prof. W. H. Bennett,—in "The Cambridge Greek Testament for Schools," 'The Pastoral Epistles,' by Dr. J. H. Bernard,—in the "Cambridge Bible for Schools," 'The Books of Joel and Amos,' by Canon Driver; and 'The First Book of Maccabees,' by the Rev. W. Fairweather and the Rev. J. S. Black,—in "Texts and Studies," 'The Curetonian Syriac Gospels,' re-edited by Mr. F. C. Burkitt; 'Clement of Alexandria: Quis Dives Salvetur?' re-edited by Mr. P. M. Barnard; and 'Palladius: Historia Lausiaca,' by the Rev. E. C. Butler, O.S.B.,—in "Studia Sinaitica," 'A Palestinian Syriac Lectionary,' edited by Mrs. Lewis and Prof. Nestle; 'Select Narratives of Holy Women,' Part I., with a translation by Mrs. Lewis; 'The Stories of Barbara and Irene,' from the Sinai palimpsest, by Mrs. Lewis; 'The Stories of Euphemia and Sophia,' from the Sinai palimpsest, by Mrs. Lewis; and 'The Stories of Cyprian and Justa,' in Greek, Arabic, and Syriac of the eighth century, by Mrs. Lewis and Mrs. Gibson,—Vol. III. of 'The Jātaka,' translated by Mr. H. T. Francis and Mr. R. A. Neil,—'The Syriac Version of the Ecclesiastical History of Eusebius,' edited by Dr. W. Wright and Mr. N. McLean,—'Selected Poems from the Divāni Hamsi Tabriz,' edited by Mr. R. A. Nicholson,—'Aristophanes: Equites,' with introduction and notes by Mr. R. A. Neil,—'Herondas: The Mimes,' edited by Mr. W. Headlam,—'Plato: Philebus,' edited by the Rev. R. G. Bury,—'The Fragments of Sophocles,' by Prof. Jebb,—'The Italic Dialects,' by Mr. R. S. Conway,—'Plato: Republic,' edited by Mr. J. Adam,—'Brevia Placitata,' by Mr. G. I. Turner,—'Onomasticon Anglo-Saxonicum,' by the Rev. W. G. Searle,—'The Economical Works of Sir William Petty,' edited by Prof. Hull, of Cornell,—'The Catalogue of the Library at Sion Monastery,' edited by Miss Bateson,—in the "Historical Series," 'The Foundation of the German Empire, 1815–1871,' by Mr. J. W. Headlam; and 'Italy from 1815,' by Mr. W. J. Stillman,—in the "Geographical Series," 'A History of Ancient Geography,' by the Rev. H. F. Tozer,—Part II. of the 'Statutes of Lincoln Cathedral,' arranged by the late Henry Bradshaw, edited by the Rev. C. Wordsworth,—Vol. III. of 'The Archives of the London Dutch Church,' edited by Mr. Hessels,—'The Triumphs of Turlogh,' edited by Dr. Standish O'Grady,—'An Old English (West-Saxon) Grammar,' by Mr. A. J. Wyatt,—Vol. II. of Prof. Lambros's 'Catalogue of the Greek Manuscripts on Mount Athos,'—'Catalogue of Vases in the Fitzwilliam Museum,' by Mr. E. A. Gardner,—'Arnold of Rugby,' by Mr. J. J. Findlay,—'King Lear,' edited by Mr. Verity,—and in the "Pitt Press Series," 'Prometheus Vinctus,' edited by Mr. W. W. Walker; 'The Olynthiac Orations,' edited by Prof. T. R. Glover; Book III. of the 'De Bello Civili,' edited by Mr. Peskett; 'Minna von Barnhelm,' edited by Mr. Wolstenholme,—Part II. of 'Quand j'étais Petit,' edited by Mr. Boïelle; 'Gray's Poems,' edited by the Rev. D. C. Tovey; 'Goethe's Iphigenie,' edited by Dr. Breul; and Book III. of the 'Anabasis,' edited by Mr. G. M. Edwards.

Messrs. Hutchinson & Co.'s spring announcements include 'The Romance of Isabel, Lady Burton, the True Story of her Life,' told in part by herself and in part by Mr. W. H. Wilkins,—'Jane: a Social Incident,' by Marie Corelli,—'The Jessamy Bride,' by Mr. Frankfort Moore,—'The Three Daughters of Night,' by Derek Vane,—'Human Sacrifice amongst the Eastern Jews,' by the late Sir Richard Burton,—'The Dagger and the Cross,' by Mr. J. Hatton,—'The Black Mass,' by Frederic Breton,—'The Savage Club Papers,' edited by Mr. J. E. Muddock,—'In Golden Shackles,' by Alien,—'Elementary Jane,' by Mr. R. Pryce,—'A Passing Madness,' by Miss F. Marryat,—'By Right of Sword,' by Mr. A. W. Marchmont,—the concluding volume of "The Poets and Poetry of the Century," 'Moral and Religious Verse,' edited by Mr. A. H. Miles,—'Maurice Quain' and 'The Adventure of the Broad Arrow,' by Mr. Morley Roberts,—'The Larranys,' by George Ford,—'They that Sit in Darkness,' by John Mackie,—'The Water-Finder,' by Lucas Cleeve,—'The Lady Charlotte,' by Miss A. Sergeant,—'Scarlet and Steel,' by Mr. Livingston Prescott,—the first two volumes of the "Concise Knowledge Library,"—'Mrs. Keith Hamilton, M.B.,' by Miss Annie S. Swan,—'Australia in the Early Days,' by Marcus Clarke,—'Ripple and Flood,' by James Prior,—'Hardy Coniferous Trees,' by A. D. Webster,—'That Tree of Eden,' by A. Hamilton Church,—and 'Father Hilarion,' by K. D. King.

Messrs. Partridge & Co. promise 'The Pilgrims of the Night,' by Sarah Doudney,—'Come, Break your Fast,' by the Rev. M. G. Pearse,—'The Missing Million,' by Mr. Harcourt Burrage,—'Scuttling the Kingfisher,' by Mr. Alfred E. Knight,—'The United States of America to the Time of the Pilgrim Fathers,' by Mr. Barnett Smith,—'Vashti Savage,' by Sarah Tytler,—in the "Home Library," 'Petrel Darcy,' by T. Corrie, and 'Honor,' by E. M. Alford,—in the "Popular Biographies," 'Capt. Allen Gardiner, Sailor and Saint,' by Jesse Page,—in the "World's Wonders Series," 'Marvels of Metals,' by F. M. Holmes,—also a "British Boys' Library" and a "British Girls' Library."

'ENGLISH SCHOOLS AT THE REFORMATION.'

Mr. Leach returns to the attack in the following letter, dated March 15th:—

"Your reviewer in your last week's issue tries to evade an acknowledgment of ignorance in his attack on my statement as to the marriage of canons in early English collegiate churches, by an allegation which is due either to carelessness or to misrepresentation. For his defence is, he 'reasonably took exception to the definition of secular canons, because it is inapplicable to the whole of the period' up to the Reformation. But I gave no 'definition' of secular canons; and the passage in which I described them as 'ordinary clergymen, who, like the canons of our cathedrals now, married and gave in marriage,' occurs in a section headed at the beginning and on the top of each page 'Early College Schools.' The section dealt exclusively with the collegiate churches which appear in Domesday Book, a dozen of which I mentioned by name, all founded in 'Early English, *i.e.* Præ-Norman times.' When I came to deal in a later section with 'Later College Schools,' *i.e.* those founded from 1250 onwards, I expressly spoke (p. 20) of 'the secular clergy—who, by this time, were enforced celibates like the monks.' Either your reviewer had read both these sections, which only occupy eight pages altogether, or he had not. If he had, he has deliberately misrepresented what I said. If he had not, he was grossly careless in delivering his attack."

Mr. Leach's section on "Early College Schools" deals with some of the collegiate churches which appear in Domesday Book, but it is not limited to the period before the Conquest; it consists of notes on the history of these places to the middle of the sixteenth century, and no indication is given that the explanation of the technical term "secular canon" is intended to hold good only of pre-Norman times. We had observed the passage in the section on "Later College Schools," from which it appears that Mr. Leach is of opinion that the secular clergy had become "enforced celibates like the monks" by the middle of the thirteenth century.

TENNYSON BIBLIOGRAPHY.

PART I.—CONTRIBUTIONS TO PERIODICAL LITERATURE, &c.

1.

'The Gem, a Literary Annual.' 1831, p. 87.

No More. ("Oh sad No More! Oh sweet No More!")

These lines have not been included in any of the authorized collected editions of Tennyson's works.

2.

'The Gem, a Literary Annual,' 1831, p. 131.

Anacreontics. ("With roses musky breathed.")

These verses have not been included in any of the authorized collected editions of Tennyson's works.

3.

'The Gem, a Literary Annual,' 1831, pp. 242-243.

A Fragment.

Where is the Giant of the Sun, which stood
In the midnoon the glory of old Rhodes.

This 'Fragment' has not been included in any of the authorized collected editions of Tennyson's works.

4.
The *Englishman's Magazine*, vol. i. No. 5, August, 1831, p. 591.

Sonnet. ("Check every outflash, every ruder sally.")

Reprinted (with text unchanged, but with the punctuation slightly modified) in 'Friendship's Offering,' 1833, p. 29. This Sonnet has not been included in any of the authorized collected editions of Tennyson's works.

5.
'The Yorkshire Literary Annual,' 1832, p. 127.

Sonnet. ("There are three things which fill my heart with sighs.") Dated "London, September 20th, 1831."

This Sonnet has not been included in any of the authorized collected editions of Tennyson's works. It was, however, reprinted in the *Athenæum*, No. 2062, May 4th, 1867, p. 592.

6.
'Friendship's Offering, a Literary Album,' 1832, p. 367.

Sonnet. ("Me my own Fate to lasting sorrow doometh.")

This Sonnet has not been included in any of the authorized collected editions of Tennyson's works.

7.
'The Keepsake,' 1837, pp. 247-248.

St. Agnes.

Deep on the convent roofs the snows
Are sparkling to the moon.

Reprinted in 'Poems,' 1842, vol. ii. pp. 171-173. In subsequent editions this poem appeared under the amended title of 'St. Agnes' Eve.'

8.
'The Tribute; a Collection of Miscellaneous Unpublished Poems, by Various Authors,' 1837, pp. 244-250.

Stanzas. ("Oh that 'twere possible.")

In 1855 these 'Stanzas' were incorporated into division 24 of 'Maud.' They were, however, rearranged; the major portion of the latter half was omitted; and some slight alterations were made in the part reprinted.

9.
Punch, vol. x., February 28th, 1846, p. 103.

The New Timon, and the Poets.

We know him, out of Shakspeare's art,
And those fine curses which he spoke;
The old Timon, with his noble heart,
That, strongly loathing, greatly broke.

Signed "Alcibiades."

This poem was wisely dropped by its author, and has not been included in any of the authorized editions of his collected works. It was written under the feelings of resentment and irritation aroused by Sir E. Bulwer Lytton's attack in 'The New Timon,' wherein Tennyson was alluded to as "School-miss Alfred," and his poetry described as

A jingling medley of purloined conceits,
Out-babying Wordsworth and out-glittering Keats.

10.
Punch, vol. x., March 7th, 1846, p. 106.

After-thought.

Ah, God! the petty fools of rhyme,
That shriek and sweat in pigmy wars.

Signed "Alcibiades."

Reprinted (under the amended title of 'Literary Squabbles') in the Library Edition of Tennyson's 'Works,' 1872, vol. iii. pp. 264-265.

11.
The *Examiner*, No. 2147, March 24th, 1849, p. 180.

Stanzas to ——. ("You might have won the Poet's name.")

First reprinted in 'Poems,' sixth edition, 1850, pp. 347-348.

12.
'The Manchester Athenæum Album,' 1850, p. 42.

Lines. ("Here often, when a child, I lay reclined.")

These 'Lines' have not been included in any of the authorized collected editions of Tennyson's works. In 1875 they were reprinted in *Cope's Tobacco Plant*, vol. i. No. 63, p. 762.

13.
'The Keepsake,' 1851, p. 22.

Stanzas. ("What time I wasted youthful hours.")

These 'Stanzas' have not been included in any of the authorized editions of Tennyson's collected works.

14.
'The Keepsake,' 1851, p. 122.

Stanzas. ("Come not, when I am dead.")

First reprinted in 'Poems,' seventh edition, 1851, p. 372.

15.
The *Household Narrative of Current Events*, February—March, 1851, p. 71.

To W. C. Macready. [A Sonnet.] ("Farewell, Macready, since to-night we part.")

Reprinted in the *People's and Howitt's Journal*, N.S., part xxi., April, 1851. Also included in Tennyson's 'Collected Works,' 1894, p. 578.

These lines were read, with the author's permission, by John Forster, at a farewell banquet given to Macready on Saturday, March 1st, 1851. Charles Dickens and Sir E. Bulwer Lytton (who occupied the chair) were among the speakers.

16.
The *Examiner*, No. 2296, January 31st, 1852, p. 67.

Britons Guard your Own. ("Rise, Britons, rise, if manhood be not dead.") The poem was unsigned. Mr. R. Herne Shepherd was incorrect in reporting it as signed "Merlin."

These patriotic stanzas have not been included in any of the authorized editions of Tennyson's collected works.

17.
The *Examiner*, No. 2297, February 7th, 1852, p. 85.

The Third of February, 1852. Signed "Merlin."

My Lords, we heard you speak: you told us all
That England's honest censure went too far.

First reprinted in the Library Edition of Tennyson's 'Works,' 1872, vol. iii. pp. 193-195.

18.
The *Examiner*, No. 2297, February 7th, 1852, p. 86.

Hands all Round. Signed "Merlin."

First drink a health, this solemn night,
A health to England, every guest.

First reprinted (but revised so freely that the poem was practically rewritten) in 'Tiresias, and other Poems,' 1885, pp. 195-197.

19.
The *Examiner*, No. 2445, December 9th, 1854, p. 780.

The Charge of the Light Brigade. Signed "A. T."

Half a league, half a league,
Half a league onward.

Reprinted in 'Maud,' 1855, pp. 151-154. Also printed in August, 1855, on a single quarto sheet (with an appropriate prose note by the author added) for distribution among the soldiers in the army before Sebastopol.

In the *Examiner* the following prose note was appended to the poem: "Written after reading the first report of the *Times* correspondent, where only 607 sabres are mentioned as having taken part in the charge." This note has never been reprinted.

20.
The *Times*, No. 22,900, January 26th, 1858, p. 8.

Two Stanzas, on the Marriage of the Princess Royal. ("God Bless our Prince and Bride.")

These wedding verses (two stanzas of seven lines each) have not been included in any of the authorized collected editions of Tennyson's works. They were sung at the royal wedding to the tune of the National Anthem.

21.
The *Times*, No. 23,301, May 9th, 1859, p. 10.

The War. ("There is a sound of thunder afar.") Signed "T."

Reprinted in 'The Death of Œnone, Akbar's Dream, and other Poems,' 1892, pp. 93-95 (under the amended — and better known — title, 'Riflemen Form!'), with the following prose note added:— "I have been asked to republish this old poem, which was first published in the *Times*, May 9th, 1859, before the Volunteer movement began."

22.
Once a Week, vol. i. No. 3, July 16th, 1859, pp. 41-43.

The Grandmother's Apology. [With an Illustration by J. E. Millais.] ("And Willy, my eldest-born, is gone, you say, little Anne?")

Reprinted in 'Enoch Arden,' &c., 1864, pp. 114-127, under the amended title of 'The Grandmother.'

23.
Macmillan's Magazine, vol. i. No. 3, January, 1860, pp. 191-198.

Sea Dreams: an Idyll. ("A city clerk, but gently born and bred.")

Reprinted in 'Enoch Arden,' &c., 1864, pp. 96-113.

24.
The *Cornhill Magazine*, vol. i. No. 2, February, 1860, pp. 175-176.

Tithonus. ("Ay me! ay me! the woods decay and fall.")

Reprinted, with some interesting emendations in the text, in 'Enoch Arden,' &c., 1864, pp. 139-143. In the later revised editions the opening line reads:

The woods decay, the woods decay and fall.

Thomas J. Wise.

Literary Gossip.

By order of the Trustees of the British Museum a portfolio of facsimiles from early printed books in the Museum collection, mostly from books exhibited in the King's Library, will shortly be published. The portfolio will contain thirty-two plates with full descriptions, the books illustrated being, for the most part, of the greatest rarity, while the large size of many of them has hitherto prevented their being given as illustrations in histories of printing. Among them are the early block-books of the 'Ars Moriendi' and 'Biblia Pauperum,' the 1454–1455 indulgences, the Gutenberg Bible, Mentz Psalter of 1457, Mentz Bible of 1462, specimens of the work of Sweynheim & Pannartz, Jenson, Ratdolt, and Aldus, of the early French printers, of Gerard Leeu and Colard Mansion, six Caxtons, and books printed at Oxford and St. Albans, and by Machlinia, Wynkyn de Worde, and Pynson.

The discovery is reported from Sandwich of another original copy of Mrs. Browning's 'The Battle of Marathon,' which was printed for W. Lindsell, 87, Wimpole Street, Cavendish Square, in 1820. It was bought at a local sale with a number of other books for a few shillings. Up to the year 1891 but three copies of this scarce work were known to exist, and the only one that has ever been sold by auction realized 330 dollars at the Foote Sale held at New York a couple of years ago. This may have been one of the three copies already mentioned, but in any case only five at the most can be accounted for at the present time. The book is consequently scarcer than 'Pauline.' Mr. Browning had neither seen nor heard of a copy up to within a short time of his death, and, when his attention was called to it, expressed a doubt whether it might not be a fabrication.

Shortly after Easter Mr. Nutt will bring out a page-for-page reprint of Wordsworth's 'Poems in Two Volumes' of 1807, similar to that of the 'Lyrical Ballads' of 1798, which Prof. Dowden edited for him in 1890. Copies of these 'Poems' of 1807 are exceedingly rare—much more so than those of the 'Lyrical Ballads,' one in good condition fetching from 50*s.* to 80*s.* Without the aid of a text of 1807 it is impossible thoroughly to examine the merits of the case Jeffrey and others *v.* Wordsworth. Along with a brief introduction, the editor, Mr. Thomas Hutchinson, furnishes notes (chiefly textual), tending to show that the poet, far from contemptuously ignoring his censors, as he is popularly supposed to have done, was in truth careful to profit by their strictures by altering or omitting such passages as offered fair occasion for criticism.

Prof. J. P. Mahaffy is contributing an article on 'Pompey's Pillar' to *Cosmopolis* for April, and Mr. St. Loe Strachey

a paper entitled 'A Poll of the People (the Referendum).' The instalment promised of the Tourguénief letters includes some addressed to M. Émile Zola. In the German section of the review a dramatic poem by Herr Ludwig Fulda will appear.

The Rev. H. de B. Gibbins, D.Litt., author of 'Industry in England,' has been asked by the Cobden Club to re-edit the late Mr. Montgredien's history of 'Free Trade.' Dr. Gibbins is writing introductory and supplementary chapters to bring the work down to the present day, as Mr. Montgredien's last preface was written in 1881.

We greatly regret to hear of the decease of Miss Emily Shirreff. She and Mr. Grey did much for the cause of woman's education when it was not so popular as it is now. In 1858 she wrote a valuable monograph on 'The Intellectual Education of Women,' of which she brought out a second edition six years later. In 1872 she published a work on 'The Kindergarten.'

A new translation of the 'Consolation of Philosophy' of Boethius, by Mr. H. R. James, of Christ Church, Oxford, with the metres of the original rendered into English verse, is in the press, and will be published by Mr. Elliot Stock. It will contain brief notes, an analysis of each book, and a short introduction.

Prof. Smend, of Göttingen, who wrote a careful examination of the new-found text of Ecclesiasticus in the *Theologische Literaturzeitung* for March 20th, is now on a pilgrimage to the manuscript at Oxford, and seems to have found the solution of some passages which are doubtful owing to the damaged condition of the fragment. Prof. Smend is well known for his commentary on Ezekiel, and has also made a special study of the book of Ecclesiasticus, which was interrupted by the news of the discovery of the Hebrew text.

The *Times* records the decease of Mr. J. Biddulph Martin, the author of 'The Grasshopper in Lombard Street,' and President of the Statistical Society.

An effort is being made at Sheffield to raise the endowment fund of the proposed new University College to 130,000*l*. The endowment of Owens College, Manchester, amounts to close upon three-quarters of a million, whilst that of Liverpool College and of Mason College, Birmingham, falls a little short of a quarter of a million.

The decease is announced of M. Lucien Biart, the well-known man of letters. Early in life he was employed in America as a collector by the Museum of Natural History of Paris, and on his return to Paris he contributed to the *Revue des Deux Mondes* and other periodicals narratives of travel and stories of which the scene was laid in Mexico and South America. He was a most prolific writer. Among other things he published a translation of 'Don Quixote.'

Mr. Bowden is celebrating the success of the first book in which his name appeared as a publisher on his own account, Mr. Coulson Kernahan's 'The Child, the Wise Man, and the Devil,' by printing an *édition de luxe*, from new type and upon hand-made paper. A new portrait of the author has been painted for this edition by Miss Bertha Newcome, and a special cover has been designed by Miss N. Erichsen. Each copy will be numbered, and signed by the author. The work has been translated into French, German, Dutch, Danish, Welsh, and other languages.

The American-German poet Conrad Krez, who was one of those *Achtundvierzigers* who have in their exile done credit to their native country, has just died at Milwaukee. During the American Civil War he rose to be a brigadier-general.

The only Parliamentary Paper of general interest this week is the Report of the Inter-Departmental Committee on Post Office Establishments, together with a Treasury Letter Thereon (4*d*.).

SCIENCE

BOTANICAL LITERATURE.

Round the Year: a Series of Short Nature Studies. By Prof. L. C. Miall, F.R.S. (Macmillan & Co.)—The sub-title expresses the nature of this work with sufficient accuracy. It is a series of short chatty articles on various natural phenomena which have the great advantage of being accurate. The book has, we should say, been inspired throughout by Gilbert White's 'Natural History of Selborne.' The contents are so varied that we can hardly select one for comment. We cannot see why it is "wrong" to call the bud-scale of the sycamore a leaf-stalk—dilated, it is true, for protective purposes into a sheath. Here and there the author girds at the language which botanists (and other naturalists too) adopt, and goes on to say "that we ought to have, as they have in Germany, descriptions of native plants in our own language, but we prefer to write our floras in Latin and Greek." We do not know a single modern British flora that is not written in English; and even the series of colonial and Indian floras published at Kew are in the vernacular. If the author objects simply to the terminology of the science, we may remind him that those most interested soon become familiar with the meaning of terms, and, experiencing their convenience, speedily adopt them. It is only those who have no real knowledge or interest in the subject who refuse to read a book because they have not mastered the alphabet. We do not think it possible that anybody "who would first take the trouble to master the structure of half-a-dozen plant types" could remain in ignorance of a considerable amount of terminology, or could express himself rationally without it if he tried.

Plants of Manitoba.—The publishers of this production are Messrs. Marcus Ward & Co., and that is nearly all that we can tell the reader, for the names of the author and of the draughtsman are not given, nor is there a single line of descriptive text. The publication consists of some forty small coloured illustrations representing common types of Canadian vegetation. The plants are well drawn and effectively coloured, but deficient in detail, and consequently of little value for botanical purposes. The popular names are, as usual, misleading, and sometimes applied differently from what they are on this side of the Atlantic.

An Introduction to Structural Botany.—Part II. *Flowerless Plants.* By Dukinfield Henry Scott. (Black.)—The first instalment of this book was so excellent that we looked forward with much interest to the appearance of the second part. Let us say at once that we have not been disappointed. Twenty-three plants are analyzed, these twenty-three being representatives of so many different groups of cryptogams. These groups are as a rule more isolated than in the case of the corresponding groups of flowering plants, and the connecting links are fewer, or at least less obvious. Mosses and liverworts are in this case, whilst it seems certain that under Fungi and Algæ are included many groups whose genetic relations are uncertain. Some of these cryptogams, and notably the ferns, present phenomena considered to represent alternations of generation, *i. e.*, an asexual followed by a sexual stage. The facts are obvious, but it seems probable that some morphologists place too high a significance on these stages of growth—some even going so far as to deny that there is any homology between the plant in its two stages. The prothallus of a fern corresponds, roughly speaking, to the inflorescence of a flowering plant in which specialized buds develope into flowers and sexual organs, just as the prothallus produces now leaf-buds (apogamy), now sexual structures. May it not be that the explanation of the so-called alternation of generations lies in the investigation of the nature of buds and the manner of budding?

M. ANTOINE D'ABBADIE.

We regret to announce the death of Antoine Thompson d'Abbadie, which took place at Paris on March 20th. D'Abbadie was the Nestor of African travellers and one of the oldest contributors to the pages of this journal. He was born at Dublin in 1810, the son of a Frenchman who had married an Irishwoman, but educated in France, whither his parents removed in 1818. In 1835 the Académie des Sciences sent him on a scientific mission to Brazil, but it was his expedition into Abyssinia (1837–48) which won him fame; and the thoroughness with which he did his work will ever ensure him a foremost place among African explorers. He connected Masaua on the Red Sea by a chain of triangles with Kafa, which he was the first European to reach; and collected vocabularies and Ethiopic manuscripts. Dr. Beke not only charged him with having brought about the expulsion of the Protestant missionaries from Adwa and with generally meddling in Abyssinian politics in a spirit inimical to this country, but also denied that he had ever visited Kafa. Time, however, has done justice to the deceased. D'Abbadie's work has triumphantly stood the test applied to it by the engineers attached to the Abyssinian expedition in the north, whilst Cecchi and Chiarini have vindicated his honour in the extreme south. The definite results of this great expedition were only made public *in extenso* many years after the explorer's return to France, and he has hence been nicknamed "Cunctator" by his impatient admirers. His classified catalogue of Ethiopian MSS. appeared in 1859; a 'Géodésie d'Éthiopie' in 1860–76; the first volume of a connected narrative of the expedition, by his brother Michel Arnould d'Abbadie ('Douze Ans de Séjour dans la Haute Éthiopie'), in 1868; a 'Dictionnaire de la Langue Amariñña' in 1881; and the first volume of a 'Géographie de l'Éthiopie,' containing a mass of native information, in 1890.

In 1882 the Académie des Sciences, which had elected him a member in 1867, dispatched him to St. Domingo to observe an eclipse of the sun. Immediately on his return he proceeded to the East for the purpose of making magnetical observations, his travels extending from Constantinople in the north to Zeila and Berbera in the south. About the same time he was engaged on the observation of minute earth-tremors produced by the breaking of the waves upon the shore, for which purpose he had devised an ingeniously constructed instrument.

D'Abbadie has bequeathed to the Académie des Sciences his estate in the Pyrenees, yielding 40,000 fr. a year, subject to the life interest of his wife, and on condition of that learned body preparing within fifty years a catalogue of half a million stars.

SOCIETIES.

Royal.—*March* 18.—The President in the chair.—The following papers were read: 'The Cultural Evolution of *Cyclamen latifolium*, Sibth.,' by Mr. W. T. Thiselton Dyer, 'On the Conditions which render absolute the Readings of the Mercurial Thermometer,' by Mr. S. A. Sworn,—and 'Experiments on the Flame Spectrum of Carbon Monoxide,' by Prof. Hartley.

Geographical.—*March* 22.—Sir Clements Markham, President, in the chair.—The following gentlemen were elected Fellows: Col. J. R. Wilmer, Capt. A. V. Jenner, Lieut. E. C. Lyndale-Biscoe, Lieut. E. T. Williams, Messrs. T. Bate, H. A. H. Dunsford, R. H. Holman, W. E. Jennings, F. Lowenadler, J. W. Martin, S. Symington, W. J. Tanner, H. Times, E. Tozer, and L. Travers.—The paper read was 'The North Polar Problem,' by the President.

Geological.—*March* 10.—Dr. H. Hicks, President, in the chair.—Messrs. C. Kirby, J. C. l'Anson, and A. J. Hodgkinson-Carrington were elected Fellows.—The following communications were read: 'Volcanic Activity in Central America in relation to British Earthquakes,' by Mr. A. Gosling, communicated through H.M. Foreign Office by the President,—'The Red Rocks near Bonmahon on the Coast of Co. Waterford,' by Mr. F. R. C. Reed,—and 'On the Depth of the Source of Lava,' by Mr. J. L. Lobley.

Asiatic.—*March* 9.—The Right Hon. Lord Reay, President, in the chair.—A paper was read by Surgeon-Captain F. H. B. Brown 'On the Ruins of Dimāpūr in Assam,' in which he said these ruins consisted of a number of tanks, large quantities of broken pottery, and a number of carved stones of grey speckled sandstone enclosed in an area measuring about a mile square by a brick wall, probably of later date, with a moat and a gate. Dimāpūr was sacked by the Ahōms in 1535, and has since been uninhabited, while a dense jungle has grown up all over the upper valley of the Dhunsiri. The stones themselves are carved in a most beautiful and decorative manner with geometrical designs, figures of animals, conventionalized lotus flowers and trees. They consist of two kinds, one round, free-standing, with expanded mushroom-like tops, narrow necks, gradually again widening to their bases; the other Y-shaped, the stem of the Y forming the base, while the free ends of the limbs have mortices. The mouldings of both these kinds strongly suggest a wooden origin. At present three groups have been found, with two solitary stones, one of which is much larger than any of the other round ones which it to some extent resembles. Their orientation approaches north and south. They are arranged in rows, in one group a double row of round stones, each pair of which apparently stood due east of a double row of Y-shaped stones, in another a row of round ones, and in the third a row of stones shaped like a U, to east and west of each pair of which stood a pair of round ones. In the first group are remains more or less complete of sixty-four stones, only of a few in the second, and of twenty or thirty, at least, in the third. The carving in the first group is the most finished in execution, that of the third the least so, while the others are intermediate. The centre stones in the first group are the largest, the round ones being here about 11 ft. high, while towards the ends they are only 7 ft. While the round ones were evidently free-standing, the others bore in their mortices crowning ornaments of some kind or another, all traces of which have been lost, probably from their having been made in metal or wood. The vagueness of the symbolism employed precludes at present a definite attribution to any religion. If Buddhist, as seems in some respects most likely, they were probably in connexion with some central building, very much as a stupa is with its rail; the beauty of their design and execution seems hardly reconcilable with any form of primitive cult. It is possible that they have some relation to the Mohammedan artists employed in Upper Assam during the fifteenth century. Local tradition refers them to rites of human sacrifice.

British Archæological Association.—*March* 17.—Mr. C. H. Compton, V.P., in the chair.—The Hon. Secretary announced that it had been decided to hold the Congress this year at Conway, upon the invitation of the Mayor and Corporation.—Mrs. Collier read an interesting paper upon the church and painted glass at Bowness on Windermere, which edifice, she said, appeared not to have received so much notice from antiquaries as it deserved. The church is dedicated to St. Martin, but the actual date of its erection is not recorded. It is a very ancient structure, and some of the materials employed in its construction have been traced to Roman origin, and were probably brought from a Roman station which is known to have been established in the neighbourhood. Like most of the churches in the Lake district, it is simple and rudimentary in construction, consisting, until the recent additions, of a nave and aisles, chancel, and a low, square embattled tower at the west end. The principal entrance is by a porch in the south aisle, but there is a narrow arched door at the east end of the same aisle and a similar one at the west end of the north aisle. The east window is of late Perpendicular work, without tracery or other enrichment, and the arches, capitals, and bases of the columns are equally devoid of all ornamentation, and until recently were covered with successive coats of whitewash. St. Martin's was anciently a chapelry in the parish of Kendal, some miles distant, and though now a separate parish, the Rector of Bowness still pays a pension of 13*s.* 4*d.* to the Vicar of Kendal in token of submission to the mother church. In the year 1864 some curious inscriptions and texts were accidentally discovered painted on the walls, beneath the coats of whitewash. They consist of quotations from Robert Openshaw's Catechism, relate to the sacraments of baptism and the Lord's Supper, and belong to the age of James I. The chief feature of interest in the church is the painted glass in the east window, which was brought into prominent notice during the process of restoration in 1873. This glass is considered by competent authorities to date from about the year 1480, and to have been originally in the Priory of Cartmell, near Grange, whence it was removed to Bowness *c.* 1523.—A second paper was read by Mr. G. Patrick, in the absence of the author, Mr. H. Syer Cuming, upon 'Mead and Mead Vessels.' The author traced the origin of the beverage known as mead or metheglin, so much appreciated by the Britannic tribes and the Teutonic nations, from the hydromel of the classic age, and brought its history down to the latter part of the last century. Pliny knew it, and called it a wine made solely of honey and water, rain-water after being kept for five years being best for the purpose, though some, he says, boiled down fresh rain to one-third of the quantity gathered, to which they added one-third in quantity of old honey, and kept the mixture exposed to the rays of a hot sun for forty days after the rising of the dog star. Sometimes it was racked off in the course of ten days, and preserved in vessels tightly stopped. The vessels in which the metheglin was stored and in which it was brought to table were particularly described, and drawings illustrative of examples of mead cups and pots, several of which are in the author's collection, were exhibited. These vessels are reported to have been in early ages amongst the Celtic chieftains of gold and silver and jewelled as well as of glass, but those which have come down to our days are made of various woods, wrought out of single blocks of beech, oak, elm, pine, walnut, willow, sycamore, and yew, sometimes ornamented with incised lines, or bearing dates and initials. They were called meadars or methars, and the author considered that the famous Dunvegan cup, in the Isle of Skye, was only an oaken methar of bizarre design mounted on four silver legs, and he believed its antiquity must be brought down from the tenth century to the end of the fifteenth century.—Both the papers were illustrated, and elicited much discussion.

Numismatic.—*March* 18.—Sir J. Evans, President, in the chair.—Mr. H. O. O'Hagan and Mr. W. S. Talbot were elected Members.—Mr. W. T. Ready exhibited a very rare archaic drachm of the town of Salybria, on the European coast of the Propontis; also a counter, dated 1648, struck in the name of Charles II., and consequently within two months after the execution of his father: Obv., ADMITT . NOE . PARTNERS . 1648; three crowns; C. R. II. beneath. Rev., PER . FECI . 1648; Cupid holding wreath and bow; in field to left, tree stump with offshoot; to right, a shrub, to which is hung a quiver.—Mr. R. A. Hoblyn exhibited a series of the "voce populi" halfpennies and farthings coined in Ireland shortly before 1760.—Mr. J. B. Caldecott exhibited specimens of the Isle of Man coinage as follows: specimens of the pattern penny of 1723, without initials or value on reverse, struck in silver and copper; specimens of the pattern halfpenny of the same issue, struck in silver on thick and thin *flans* and on a thick *flan* in copper; the pattern penny of 1732, with the date divided by the Derby crest (the child on this piece is in a cradle, from which a sprig issues), with I D and value on reverse, struck in bronzed copper; two copper proofs of the ordinary issue of 1733 shown for reference.—Dr. Frazer exhibited three medals of Louis XVI., Marie Antoinette, and the Dauphin, being copies by the Irish medalist William Mossop of similar pieces made by Ferdinand and Daniel Loos, of Berlin. He also exhibited a pewter impression of a plaque by the same artist, bearing the portraits of Lord John Beresford and his wife, Barbara Montgomery, the original of which once formed the central ornament of a silver tankard.—Mr. W. C. Boyd exhibited a bronze medal by F. Halliday, 1859, probably struck for a Mr. Walter Hawkins, of Kensington, for presentation to young men starting in life. It was intended to encourage the practice of industry, courtesy, and integrity. The obverse represents the stranger looking for a seat in a Greek theatre, and the Athenians keeping their seats while the Spartans in a body rise to make room for him, the incident being taken as typical of courtesy. Below, to the left, is Socrates receiving the cup of hemlock, representing integrity, whilst on the right is Demosthenes speaking on the seashore, emblematic of industry.—Mr. E. Whymper gave an account of a find in 1895 of forty-two Roman copper coins on the summit of the Théodule Pass. The coins belonged to A.D. 270–354.—Mr. Grueber communicated a paper by the late Mr. H. Montagu on some Roman gold coins in his collection.—Sir H. Howorth made remarks on the coins of Peada and Æthelred, which have hitherto been attributed to the kingdom of Mercia but which he proposed to transfer to East Anglia, and to the interval between the reigns of Beorn or Beonna, *circ.* A.D. 760, and of Æthelberht, who was murdered by Offa, King of Mercia, A.D. 791. Sir H. Howorth was of opinion that there could hardly have been any Mercian coinage before the reign of Offa.

Linnean.—*March* 4.—Dr. A. Günther, President, in the chair.—The Rev. H. B. Barber was elected a Fellow.—Mr. W. Carruthers exhibited, with the aid of lantern-slides, a series of portraits of Linnæus. He had been fortunate enough not only to see the original paintings, but also to obtain photographs of them, so that he was now able to exhibit exact copies. Putting aside "supposed portraits," and such as might be termed "fancy portraits" having no claim to authenticity, he had satisfied himself of the existence of eight that were certainly painted or drawn from life, and had been copied more or less frequently by different engravers. The earliest was painted by Hoffman in 1737, while Linnæus was working for his patron Cliffort at Hartecamp, and represents him at the age of thirty in the picturesque dress in which he travelled through Lapland. Of the next portrait, an engraving by Ehrensverd in 1740, no original is known to exist. In 1747, at the age of forty, two pencil sketches of Linnæus, one being a full-length, were made by Rehn; and five years later a beautiful pastel was executed by Lundberg. Scheffel in 1755 painted him at the age of forty-eight; and this portrait is preserved at Hammarby in the house of Linnæus, now public property under the care of Prof. Fries of Upsala. Then came the medallion by Inlander, executed in 1773, of which a copy (one of three) is in possession of the Society. The following year, when Linnæus was sixty-seven years of age, his portrait was painted by Krafft, and was placed originally in the Medical College of Stockholm, of which Linnæus was one of the founders. It was supposed to be lost, but had been removed to the Royal Academy of Sciences in Stockholm, where Mr. Carruthers discovered it. The latest portrait was that by Roslin, painted in 1775, when Linnæus was in his sixty-eighth year. A fine copy of this by Pasch, presented to Sir Joseph Banks, and given by him to Robert Brown, now hangs in the Society's library.—Dr. W. B. Benham read a paper on some new species of earthworms belonging to the genus Perichæta from New Britain and elsewhere, with remarks on certain diagnostic characters of the genus. After pointing out the characters of Perichæta and the various structures available for the determination of species, the author gave an account of five new forms which had been received from Borneo, Singapore, the Philippines, and New Britain. Those from the last-named island had been collected by Dr. A. Willey during his voyage to the South Sea islands in quest of the eggs of Nautilus. No earthworms had been previously recorded from New Britain. Dr. Benham recalled the fact that in 1891 he had proposed the name *malamaniensis* for a species of Perichæta from the Philippine Islands without giving a diagnosis of it, and that he now supplied.—On behalf of Mr. G. W. P. Ellis, Demonstrator in Botany at the University Botanical Laboratory, Cambridge, the Secretary gave the substance of a paper 'On a Trichoderma parasitic on *Pellia epiphylla*,' a form of disease in liverworts, which the author had noticed in the Botanic Gardens, Cambridge. The chief point to be determined was whether the fungus had lived as a saprophyte on the dead thallus, and thence extended as a parasite into the living tissues; or whether the appearance was associated with the fact that rhizoids were not yet developed at the apical parts by which the fungus might enter. The author found that the thallus of *Pellia epiphylla* was affected by a disease evidently epidemic in nature, caused by a fungus whose septate mycelium was found in the tissues of the host. On isolation it

was seen to be the conidial form of an Ascomycete, and from its structure and conidia, and from its life-history, so far as it could be made out, it appeared to be similar to, if not identical with, the Trichoderma phase of Hypocrea, but no resting stage had yet been found. It was cultivated on nutrient media, and spores from a pure culture when applied to healthy thallus produced in it a disease like that of the original thallus. By means of sections the direct infection of the host by its upper surface was followed out and the parasitic nature of the fungus was established.

Zoological.—*March* 16.—Dr. W. T. Blanford, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during February, and called attention to the two otters from Co. Down now living in the Society's gardens, and pointed out that they differed in several respects from the common otter. The Irish otter had been separated specifically from *Lutra vulgaris* by Ogilby in 1834, under the name of *Lutra roensis*, and Mr. Sclater thought it was worth inquiring whether Ogilby was not right.—Mr. A. Smith Woodward gave an account of his palæontological tour in Brazil and Argentina and of the fossil remains of vertebrated animals that had come under his observation in those countries.—Dr. R. H. Traquair exhibited and made remarks upon a new specimen of the supposed fossil lamprey (*Palæospondylus gunni*) from the old red sandstone of Caithness, and read a note on its affinities.—A communication was read from Dr. R. Collett on a collection of mammals made by Mr. K. Dahl in North and North-West Australia in 1894-96. The collection contained specimens of thirty-four species, two of which, viz., *Pseudochirus dahlii* and *Smithopsis nitela*, proved to be new to science. The former species had been described in the *Zoologischer Anzeiger* for 1895; the latter was characterized in the present paper.—Mr. P. L. Sclater read a paper 'On the Distribution of Marine Mammals.' The marine area of the globe was divided into six sea-regions, viz, Arctatlantis, Mesatlantis, Indopelagia, Arctirenia, Mesirenia, and Notopelagia, which corresponded to a certain extent with the six land-regions proposed by Mr. Sclater in 1874. The characteristic mammals of each sea-region were pointed out.—Mr. F. E. Beddard read a paper on a collection of earthworms from South Africa, belonging to the genus Acanthodrilus, which had been made in the Cape Colony by Mr. Purcell, of the South African Museum. Examples of nine new species were contained in the collection, which fact was of great interest, as previously only one representative of the genus had been known to exist in South Africa. Mr. Beddard also described a new genus of earthworms, belonging to the family Eudrilidæ, from Lagos, West Africa, under the name of Iridodrilus.—Dr. F. Major exhibited a series of skulls and photographs of species of the African bush-pigs (Potamochœrus), and pointed out the characters of a new species from Nyasaland, which he proposed to call *P. johnstoni*, remarkable for its large size and slender snout. He also showed that the *Nyctichœrus hassana* of Heuglin, from Abyssinia, formed a distinct species of Potamochœrus.

Entomological.—*March* 17.—Mr. R. Trimen, President, in the chair.—Mr. H. Hague was elected a Fellow.—Mr. Butterfield, present as a visitor, exhibited a series of thirty-three male and six female *Phigalia pedaria*, taken near Bradford, Yorkshire, from February 14th to 17th, 1897. Twenty-one males were typical in having a greater or less development of the four transverse bars. The remaining twelve were without bands, and varied in colour from black to smoky olive; they were decidedly less in point of size, ranging from 1⅝ in. to 1⅞ in., as against 1⅞ in. to 1¹¹⁄₁₂ in. in the banded forms, and were also poorer in scales and slightly deformed. He had only met with this variety once before in the last twenty years, and suggested that the eruption of small, black, and depauperized forms might have been produced by dryness and want of food in the larval conditions, the trees having been extensively defoliated in the preceding year.—Mr. Kirkaldy exhibited an example of the rare macropterous form of *Velia currens*, Fabr., taken at East Grinstead, and one of *Cicadetta montana*, Scop., from Brockenhurst. Mr. Burr exhibited a series of grasshoppers with red and blue hindwings of the family Œdipodidæ, to show the remarkable variation in colour seen in this group. Red, blue, and yellow forms are found alike in the same species, the blue being due to the failure of the red pigment, and therefore an incipient albinism, the yellow being a further form of albinism.—Mr. Champion communicated a paper on the Elateridæ and Rhipidoceridæ collected by Mr. H. H. Smith at St. Vincent, Grenada, and the Grenadines, and exhibited the specimens.—Dr. Forel also communicated a paper on the Formicidæ collected by Mr. Smith in the same islands.

Society of Arts.—*March* 22.—Lord Belhaven and Stenton in the chair.—Prof. Roberts-Austen delivered the second of his course of Cantor Lectures 'On Alloys.'

March 24.—Mr. A. Siemens in the chair.—A paper 'On the Transmission of Power by Alternating Electric Currents' was read by Mr. W. B. Esson, and was followed by a discussion.

Bibliographical.—*March* 15.—Dr. Garnett in the chair.—Mr. G. J. Gray read a paper on William Pickering, the earliest bookseller known to have lived on London Bridge. Pickering was an original member of the Stationers' Company, and Mr. Gray traced his career from 1556 to 1571, largely from the entries in its records. During these years he had sixty-five ballads and other works licensed to him which appear to have perished; but sixteen other works survive, though mostly in unique or imperfect copies, and these were described and illustrated by means of photographs.—Dr. Garnett, Messrs. C. Welch, H. B. Wheatley, and H. R. Plomer were the principal speakers in the discussion which followed.

Aristotelian.—*March* 8.—Mr. B. Bosanquet, President, in the chair.—A paper was read by Mr. A. F. Shand 'On Types of Will,' which was followed by a discussion.

March 22.—The President in the chair.—The Rev. J. Lindsay was elected a Member.—The question 'Has Ethical Science a Practical or a Purely Speculative Aim?' was discussed in papers by Mr. J. H. Muirhead, Mrs. S. Bryant, and Mr. H. Sturt.

MEETINGS FOR THE ENSUING WEEK.

Mon. Institute of Actuaries, 7.—'Mortality Experience of Assured Lives and Annuitants in France,' Mr G F. Hardy.
— Institute of British Architects, 8.—'Heraldry of the Renaissance in England,' Mr J A. Gotch
— Society of Arts, 8.—'Alloys,' Lecture III., Prof. W. C. Roberts-Austen. (Cantor Lecture)
Tues. Royal Institution, 3.—'Animal Electricity,' Prof. A. D. Waller.
— Society of Arts, 8.—'Lead-Work,' Mr. W. R. Lethaby.
— Civil Engineers, 8.—'Electric Lifts and Cranes,' Mr. H. W. Ravenshaw.
Wed. United Service Institution, 3.—'The Education and Training of Naval and Military Cadets,' Major-General A. B Tulloch.
— Society of Arts, 8.—'Cycling, Historical and Practical,' Mr. G. L. Hillier.
— Chemical, 8.—Annual General Meeting; Ballot for Election of Officers and Council.
Thurs Royal Institution, 3.—'The Relation of Geology to History,' Prof. W. Boyd Dawkins.
— Royal, 4½.
— Society of Arts, 4½.—'A Visit to Russian Central Asia,' Mr. M. F. O Dwyer.
— Linnean, 8.—'The Evolution of Oxygen from Coloured Bacteria,' Dr. A. J. Ewart; 'The Germination of Spores of Agaricineæ,' Miss H. B. Potter.
— Chemical, 8.—'The Composition of Cooked Fish,' Mr. K. P. Williams; and a Paper by Mr. E. Aston and Dr. J. N. Collie.
Fri. Physical, 5.
— Philological, 8.—'Sir Thomas Wyatt's Poems,' Prof. G. Foster.
— Geologists' Association, 8.—'The Physical History of Romney Marsh,' Mr. G. Dowker.
— Royal Institution, 9.—'Metallic Alloys and the Theory of Solution,' Mr C. T. Heycock.
Sat. Royal Institution, 3.—'Electricity and Electrical Vibrations,' Lord Rayleigh.

Science Gossip.

Dr. Robert Hogg, who died on the 14th inst. at the age of seventy-nine, was one of the foremost men in horticultural circles. Originally a partner in a large nursery, now forming the site upon which the Imperial Institute, the South Kensington Museum, and other buildings are placed, Hogg for many years conducted, either alone or in connexion with the late Mr. G. W. Johnson, a journal known as the *Cottage Gardener*, which gradually evolved into the *Journal of Horticulture*. But probably his greatest claim to the appreciation of his colleagues and of those who are to come after him was the production of the 'Fruit Manual,' a standard work of original research in the shape of a descriptive enumeration of fruits cultivated in this country, which has gone through several editions, and is as well known to fruit growers on the Continent as it is here.

The Russian Government has made arrangements for facilitating excursions to those geologists who attend the Seventh International Geological Congress, but the organizing committee wish it to be understood that only recognized geologists will share in these privileges. This means, we suppose, that the committee will decide who is a geologist and who is not.

The Report of the Meteorological Council for the year 1896 has just been issued as a Parliamentary Paper.

The Swiss papers report the death at Lugano of Dr. Kenngott, who was for thirty-five years Professor of Mineralogy in the University of Zurich, and Director of the Mineralogical Museum. His name will be familiar to many by his long series of publications in his own science, especially by the three volumes of his 'Handwörterbuch der Mineralogie.'

At the anniversary meeting of the Royal Irish Academy on the 16th inst. Prof. Albert von Kölliker and M. A. Michel Lévy were elected honorary members in the section of science.

Messrs. Smith, Elder & Co. will publish immediately a second edition of Sir William Roberts's book 'Collected Contributions on Digestion and Diet.' The new edition will have as an appendix a reprint of the author's report on 'The Opium Habit in India.'

Dr. T. K. Abbott writes:—

"In your notice of Prof. Sylvester it is stated that, being a Jew, he was debarred from proceeding to his degree at Cambridge, where he had been declared Second Wrangler. It deserves to be put on record that he came over to Trinity College, Dublin, and was admitted to the degrees of B.A. and M.A. in 1841. This university had already in 1836 admitted to the degree of B.A. a Jewish alumnus of its own, Nathan Lazarus Benmohel, the first Jew to obtain a degree in any university in the United Kingdom. Mr. Benmohel had also what I suppose was the unique distinction of having his testamur issued many years after his death. As he resided in Trinity College until his death, he never thought it necessary to apply for it, but the Committee of the Anglo-Jewish Exhibition, held some years ago, obtained it for the purpose of exhibition as an interesting historical document."

The approximate place of D'Arrest's periodical comet for the 1st prox. is, according to M. Leveau's ephemeris, R.A. 21ʰ 6ᵐ, N.P.D. 96° 52′. On the 5th it will be very near the bright star β Aquarii. It rises about three hours before the sun, and next week will be the most favourable time for seeing it, on account of the absence of moonlight.

The planet Mercury will be in superior conjunction with the sun on the morning of the 2nd prox., and at greatest eastern elongation from it on the 28th, so that he will be visible after sunset in the last week of April, situated in the constellation Taurus, and passing very near the Pleiades. Venus is in Aries, and sets earlier each evening; on the 28th of next month she will be in inferior conjunction with the sun. Mars continues visible in the evening in the south-western part of the sky, passing in an easterly direction through the constellation Gemini. Jupiter is almost stationary in Leo; he will be due south at 9 o'clock in the evening on the 9th prox., and at 8 o'clock on the 24th. Saturn rises now a little before midnight in the constellation Scorpio, and will do so earlier as April advances, about 9 o'clock in the evening at the end of it.

FINE ARTS

A Handbook of Greek Sculpture. By E. A. Gardner.—Parts I. and II. *Handbooks of Archæology and Antiquities.* (Macmillan & Co.)

Handbooks and histories of Greek art are now so numerous that when a new work of the kind falls into the hands of the reviewer his first question is, By what special features or characteristics is the fresh accession justified? In the case of Prof. Ernest Gardner's handbook, we are glad at the outset to say that the answer is prompt and satisfactory. The introduction alone, which runs to over forty pages, makes the book indispensable to every student of the subject. This introduction falls into two distinct parts—(*a*) Sources of our Knowledge—Literature

and Monuments; (*b*) Materials and Processes of Greek Sculpture. Every teacher of Greek archæology realizes that some knowledge of both these departments is essential as a preliminary mental equipment to the student before his study of the historical sequence of Greek sculpture begins; but hitherto he has been left to furnish himself haphazard, without any mapping out, any definite conspectus, of the material with which he will have to deal. In the matter of sources Prof. Gardner's first paragraph admirably clears the ground, and must be quoted:—

"The sources from which we derive our knowledge of Greek sculpture and its history fall naturally into two classes: one of these is literary, and may be sought in the writings that have been preserved to us from classical times; the other is monumental, and is to be found in extant works of sculpture. For the first we must go to libraries, for the second to museums. An intelligent combination of the two, and a correct appreciation of their varying relations, is a necessary foundation for any scientific study of the history of Greek sculpture. And each class is still further complicated in itself by the indirect nature of the evidence with which we have to deal and the difficulty of ascertaining the exact relation between the information we possess and the ultimate fact we desire to ascertain."

In most handbooks and histories all this—trite enough to the specialist, and present in some implicit fashion in the mind of the student—is assumed; Prof. Gardner states fairly and squarely the special intricacies and difficulties of the subject, and prepares the mind of the student for the peculiar and delicate character of the mental discipline his composite material will yield. Moreover, he is no longer turned loose on his "Schriftquellen" and his monuments, for, proceeding to "Literary Sources," the author points out the very various nature of even the literary evidence. It is either direct or indirect, *i.e.*, either the work of an ancient writer dealing directly, whether from the theoretical, historical, or descriptive point of view, with archæology, or the indirect chance allusion of poet, historian, or philosopher, from Homer downwards. The character and relative value of these various literary sources are carefully scrutinized, and the principal lost treatises of which we only know by quotation are noted. This all clears the air, and it will be the student's own fault henceforth if he does not realize that, *e.g.*, the careful, conscientious, descriptive treatises of Pausanias or the fact-loving Pliny are evidence of another sort from the rhetorical exercises and descriptions of imaginary collections of Callistratos and the Philostrati. This, again, is information that has always been assumed in the student, probably because archæology until quite recent years was seldom taken up in England, except as the *parergon* of the accomplished scholar. Prof. Gardner shows everywhere in his book that he has this advantage over older specialists: he has been trained himself in the method of his study, and he has had practical experience in the training of the average student, as to whose scholarship, therefore, he makes no rash assumptions.

The second portion of the introduction, on the "Materials and Processes of Greek Sculpture," is even more valuable, because containing material less easily accessible to the student, *i.e.*, the technicalities of his subject, the methods of working in wood, stone, metal, terra-cotta, the application of colour to sculpture, and the use of painting from finished models. Every student of Greek art cannot be a sculptor, but every student, if he is to deal seriously with his monumental evidence, must know something of the nature of, *e.g.*, the stone used at different periods—must be able to distinguish at a glance the coarse limestone of Cyprus, the local Peiræus stone, the coarse grain of the island marbles, and the fine grain of the marble of Pentelicus. On all these matters Prof. Gardner writes *con amore*. During his directorship at Athens he has had ample occasion for a first-hand study of material and technique, and he has made good use of his opportunities, as is seen by his careful analysis of the unfinished statues in various stages that are preserved in the National Museum at Athens. We should like to have had the author's views on the difficult question of patina; it has recently been urged (and we think with high probability) that the beautiful patina so much admired on ancient bronzes was a deliberately calculated and artificially produced effect. The question about patina was raised, it will be remembered, as long ago as Plutarch's days. In his 'Pythian Responses' he notes that some visitors to Delphi were astonished not so much by the artistic merit of the statues as by the colour of the bronze, which was of a deep blue, and made the statues of naval commanders look as though they had suffered an appropriate "sea change." Had there been, they asked, some particular method of alloying or treating the bronze with a view to this effect? The recent investigations on patina have been published too late for discussion in Prof. Gardner's book, so it is possible he may reconsider his somewhat premature statement that "any attempt to apply a pigment to the surface of a bronze statue seems out of the question."

We confess that with the introduction, which cannot be too highly praised, our interest in the book ends. We should have liked to see this introduction, with some amplification, published separately as an indispensable prolegomenon to all other histories and handbooks. Once the history of Greek sculpture fairly begins, the distinctive personal note ceases. The information given is sound, the style clear, but the general effect is depressing as of a thrice-told tale—told moreover in a safe-guarded and even timorous fashion—and there is scarcely sufficient new material to justify the retelling. The author, it is fair to state, hoped to include in his second part the new discoveries at Delphi. This hope he has renounced, chiefly because, "pending the publication of the Delphic discoveries by those to whom they are due, it would be rash to include them in a handbook like this." We fail to see the rashness of additional new facts, and the handbook would have done well to wait. Moreover, the real test comes when new, unsifted, unlabelled material has to be dealt with. Perhaps the author was wise to confine himself to such facts and theories as have already met with general acceptance among archæologists: but students of archæology are not children, and an occasional excursus into the knight errantry of the subject is an inspiration and an impetus all round. The book suffers a good deal, if not from *quod semper*, at least from *quod ubique quod ab omnibus*. We feel this most in the matter of the interpretation of monuments, which is specially barren. Where Prof. Gardner cannot get a consensus he stands out. In the matter of the Parthenon marbles, because archæologists are not agreed as to details of meaning in the pediment sculptures, the student is left with the general impression that no solid advance has been made, and that one interpretation is as good as another. Thus, p. 279, "This [the snake coil] has been quoted to prove the figures are either Cecrops and one of his daughters or Asclepius and Hygieia: neither theory is as yet convincingly proved." Probably nothing short of an inscription will convince Prof. Gardner; but we are sorry for the student who can resist the cumulative evidence for Cecrops. For facts we may safely rely on Prof. Gardner; for constructive imagination we had better go—elsewhere.

SALES.

Messrs. Christie, Manson & Woods sold on the 20th and 22nd inst. the following, from various collections. Drawings: T. S. Cooper, Summer Time, a bull and seven cows in Canterbury meadows, 105*l.*; Canterbury Meadows, with cows and sheep, 73*l.* W. Müller, The Rialto, 56*l.* J. Linnell, A Landscape, with peasants caught in a storm, 50*l.* F. W. Topham, St. Patrick's Day, scene in the west of Ireland, 110*l.* C. Montalba, Venice, a funeral barge, or "The Last Journey," 52*l.* Pictures: R. Beavis, Going to Market, 110*l.* T. S. Cooper, A Mountainous Landscape, with cows and sheep, 194*l.*; Summer Time, six cows on the bank of a stream, 131*l.*; In the Shade, a landscape with cows and sheep, 154*l.* J. T. Linnell, A Summer's Evening, a landscape with shepherds and sheep, 157*l.* W. Müller, A Rustic Landscape, with a peasant and boat near a cottage, 225*l.* P. Nasmyth, A Farm Scene, with peasants, cattle, and sheep, 144*l.* E. Nicol, The Price of the Pig, 173*l.*

The same auctioneers sold on the 23rd and 24th inst. the following works of Bartolozzi from the Bessborough Collection, the property of the Hon. Ashley Ponsonby: Venus attired by the Graces, after A. Kauffman, open letter proof, in brown, 47*l.*; ditto, printed in red, 31*l.* An Album, containing 69 Fancy Subjects, 33*l.*; ditto, containing 160 Plates, 26*l.*; ditto, containing Portraits of Miss Brunton, Cipriani, and others, 84 plates, 31*l.*; ditto, containing 74 Landscapes, &c., 35*l.*; ditto, containing Portraits, &c., 100 plates, 48*l.* Portraits: Miss Farren, Countess of Derby, after Sir T. Lawrence, printed in brown, 32*l.*; ditto, proof, 42*l.* Lady Hamilton as the Seamstress, after Romney, by Cheesman, 54*l.* Queen Marie Christine, after Chevalier Roslin, 37*l.* Princess Mary Sophia and Amelia, after J. Copley, 88*l.* After R. Cosway, Mrs. Hardinge, 'The Fair Moralist,' 73*l.*; Mrs. Udny, 35*l.* After J. Downman, Duchess of Devonshire, 61*l.*; ditto, 69*l.*; Lady Duncannon, 40*l.*; ditto, 92*l.*; Miss Farren, open letter proof, 27*l.*; ditto, printed in colours, 81*l.*; Lady Elizabeth Foster, 64*l.*; Duchess of Richmond, 31*l.*; Mrs. Siddons, open letter proof, 36*l.*; ditto, printed in colours, 105*l.* After Sir J. Reynolds, Jane, Countess of Harrington, and Children, second state, 27*l.*; ditto, first state, printed in brown, 43*l.*; Miss Emily Pott as Thaïs, second state, 31*l.*; Lady Smythe and Children, second state, 40*l.*

Fine-Art Gossip.

On the 1st of July next Messrs. Christie will sell the collections of pictures, drawings, and *objets d'art* belonging to the late Mr. George P. Boyce, including a certain number of his own works, such as 'The Confessor's Chapel, Westminster,' a delightful drawing we have more than once praised. It is important because it shows that edifice as it appeared with all the charm of Time's colouring, before the "effacing fingers" of Sir Gilbert Scott were busy upon what the centuries had spared. Besides this there will be sold of Boyce's painting 'Bridewell Precincts,' 'Whitby,' 'The Sphinx,' 'Dorchester Church, Oxon,' and some very fine studies of the most sterling quality made in Egypt and Venice. Much interest will attach to the sale of the pictures and drawings in colours and black and white which Boyce bought of Rossetti, all of which are entirely autographic and in fine condition. The pictures in oil comprise 'Bocca baciata,' 1859. The drawings of both kinds include 'Borgia (girl and boy dancing),' 1851; 'How They met Themselves,' 1851–60; 'The Annunciation (Mary bathing her feet in a rivulet),' 1852; 'Giorgione painting from a Model,' 1853; and 'Bonifazio's Mistress,' 1857. Many of these works of Rossetti were at the Academy in 1883; most of those by Boyce were exhibited in Pall Mall.

A paragraph which has been going the round of the papers as to a discovery, in the Speaker's house, of a portrait of Sir Thomas More which had been forgotten is based on a misconception. The portrait had never been lost sight of, but was hung in a place where it was not easily seen. The present Speaker, naturally thinking that Sir Thomas More was perhaps the most illustrious of his many illustrious predecessors, removed the picture to a place in which it is better seen.

Mr. Leslie will be represented at the approaching Academy exhibition by one picture only, which he calls 'The Day of Rest.' It is a meadow scene in evening light with the horses of a farm enjoying their holiday.

The Egypt Exploration Fund has recently received two handsome bequests—one of 1,000*l.* from the late Mr. Edward Cooper, of South Kensington, the other of 500*l.* from Mrs. Overend, of Retford, Nottingham. Three expeditions have been organized by the Fund during the past winter. One, under Prof. Petrie, has been working at Behnesa, and another, under Mr. Bernard Grenfell, is at Beni Mazar, both places being in Upper Egypt; whilst the third is at Deir el Bahari, where the copying of the inscriptions and mural paintings has been continued, and a commencement made of restoring such parts of the temple there as are in an unsafe state. These extensive operations have considerably taxed the resources of the Fund, so that these bequests come at an opportune time.

The hundred and sixty-first exhibition of the Fine-Art Society consists of more than a hundred drawings—more strictly, sketches on paper in several materials—of "Wild Beasts," by Mr. J. M. Swan. Slight as they are, they exhibit much character, and they illustrate the deftness of the draughtsman. They are hardly, however, strong enough to form an exhibition by themselves.

The exhibition of F. Madox Brown's paintings at the Grafton Galleries will be closed on the 30th inst. About a month later, probably at the end of April, the galleries will be reopened with a collection of pictures of subjects from the drama, and portraits of actors, actresses, and playwrights.

A large picture by Mr. Rudolph Blind is now on view at Mr. Graves's in Pall Mall, and is about to be engraved. It is called 'Christ the Consoler,' and represents the chamber of an artisan, where he and his wife are deploring the death of their child; to them Christ in glory appears, as if to enforce the promise, "I will not leave you comfortless, I will come to you."—Mr. T. McLean's exhibition of cabinet pictures at 7, Haymarket, will be opened to the public on Monday next; the private view takes place to-day (Saturday).

At Mr. Graves's may be seen after to-day (Saturday) "Eighty Water-Colour Drawings depicting the Scenery of Sark," by Mr. F. W. Sturge. The exhibition will remain open until the 16th of April.

The private view of the exhibition of the New English Art Club, Dudley Gallery, is appointed for Saturday, April 3rd, the public being admitted on the Monday following.

The University of Glasgow is about to print an illustrated catalogue of the Hunterian coins.

Mr. F. G. Stephens writes to us in regard to our review of Madox Brown's life that in 1860 he looked on Madox Brown as an outsider with regard to the Pre-Raphaelite Brotherhood. It seems that in the book by Mr. Stephens which Mr. Hueffer mentions the name of Madox Brown occurs but once, he being simply mentioned as an artist of merit who is to be classed with Leslie, Dyce, Mulready, and others.

MUSIC

THE WEEK.

St. James's Hall.—Henschel Concerts. Royal College of Music Concert.
Crystal Palace.—Saturday Concerts.
Queen's Hall.—Symphony Concerts. Promenade Concerts.
St. James's Hall.—Madame Marchesi's Vocal Recital. Bohemian Quartet Party.
Queen's Hall.—Lamoureux Concerts. Philharmonic Concerts.

Mr. Henschel opened his eighth concert on Thursday last week at St. James's Hall with an excellent performance of Mozart's Overture to 'The Magic Flute.' The symphony chosen was Haydn's in G, No. 13 of Breitkopf's edition, and full justice was done to the genial and graceful music. A very effective rendering was also given of Liszt's symphonic poem 'Tasso,' one of the most brilliant and satisfactory of the twelve works written in this form by Liszt. The soloist was Mr. Maurice Sons, a violinist who extracts a thin tone from his instrument, but on this occasion he interpreted the solo part of Beethoven's Concerto with artistic intelligence and notable executive skill.

The students of the Royal College of Music may be said never to have given a more successful orchestral concert than that of Friday last week at St. James's Hall. The programme opened with "the first performance in London" of an Overture in E by Schubert, which proved to be an attractive and characteristic work. The event of the evening was the interpretation of Tschaïkowsky's fantasia for orchestra, 'Francesca da Rimini,' which had not previously been heard in the metropolis. This is a work of great power and beauty of expression, and scored in a most masterly manner. The spirit of the music, the poetic basis of which is found in Dante's well-known poem, seemed to appeal to the young executants, and the rendering was distinguished by remarkable *verve* and intensity. Mr. Samuel Grimson, a violinist of great promise, played the solo part of Herr Joachim's 'Hungarian' Concerto with marked executive skill and artistic perception, and the vocalists were Miss Helen Jaxon, Mr. Emlyn Davies, and Miss Muriel Foster.

There was an overflowing attendance at the Crystal Palace Concert on Saturday afternoon, owing to the reappearance of M. Paderewski after an absence from England of some duration. The great pianist played the solo portions of Chopin's Concerto in F minor and of Liszt's brilliant development of this form of composition in E flat with a virtuoso's command of the key-board, and interpreted the slow movements in each work with keen appreciation of the requirements of the music. A very fine performance of Beethoven's 'Pastoral' Symphony was given. The vocalist was Mlle. Martha Müller.

On Saturday afternoon Mr. Robert Newman held his fifth Symphony Concert at the Queen's Hall, when the first performance was given in London of César Franck's symphonic poem 'Le Chasseur Maudit.' This work is based upon Bürger's well-known ballad 'Der Wilde Jaeger,' and the music follows the chief incidents of the gruesome story in a most clear and patent manner. The natural result is that it possesses little charm; but it is an excellent example of programme music of the most direct kind, and the orchestral parts are written in a masterly manner. Far more enjoyable was the interpretation of Tschaïkowsky's Fifth Symphony in E minor, Op. 64, a worthy companion to the great Sixth Symphony, known as the 'Pathetic,' by the same composer. Rimski-Korsakoff's 'Caprice Espagnol,' Op. 34, a brightly written suite in five movements, and an entirely unnecessary orchestral version by H. Esser of Bach's fine Organ Toccata in F, were also included in the programme.

The selections at the Queen's Hall Promenade Concert on Saturday included the gay introduction to the second act of Humperdinck's latest opera 'Der Königskinder' and Mr. F. H. Cowen's pleasing suite 'In Fairyland,' both of which were most effectively played under Mr. Wood's direction.

Madame Blanche Marchesi gave on Monday afternoon the first of two vocal recitals at St. James's Hall, and sang an interesting selection of high-class songs in her usual finished and refined style. Her most successful effort was in the *aria* "Ombra mai fù" from Handel's opera 'Xerxes.' This beautiful air, which has been made so familiar by various instrumental arrangements under the vague title of 'Handel's Largo,' was sung with the utmost dignity and pathos, and the rendering was a notable example of this artist's great vocal skill. The enjoyment of the afternoon was increased by some very impressive and brilliant violoncello playing by Herr Henry Bramsen.

The Bohemian Quartet Party gave its fifth concert on Tuesday afternoon at St. James's Hall, when the programme was made up of Mozart's Quartet in D, No. 20 of Breitkopf & Härtel's edition; Schumann's Quartet in F, Op. 41, No. 2; and Dvoràk's Quintet in A, Op. 81, the pianoforte part of which was excellently played by Miss Fanny Davies. The spirit of Mozart's music was admirably expressed, the remarkable body of tone which these players produce from their instruments being specially noticeable in the fine *adagio*. The romantic sentiment of Schumann's delightful work was no less happily set

forth, and the vivacious *scherzo* was rendered with so much brilliancy and *élan* that the audience made an attempt to have it repeated. The executants, however, were heard at their best in Dvořák's music, the spirit and rapid changes of sentiment of which were grasped and interpreted with an unfailing accuracy, fidelity, and brilliancy that at times were little short of marvellous.

A special event of the week has been the arrival in London of M. Lamoureux and his highly trained orchestra. The first concert was given on Monday evening at the Queen's Hall, when the most important works performed were Mendelssohn's 'Ruy Blas' Overture and Mozart's great Symphony in C, commonly known as the 'Jupiter.' Both of these were interpreted with remarkable precision and the greatest delicacy in the soft passages. The tone of the strings of M. Lamoureux's force is somewhat thin, but the beauty and refinement in the playing of the wood wind are very striking. This was specially noticeable in the rendering of M. Saint-Saëns's picturesque symphonic poem 'Le Rouet d'Omphale,' which was superbly played and repeated. A 'Fantaisie Dialoguée' for organ and orchestra, by M. L. Boëllmann, proved to be a work more remarkable for the skill and effectiveness of its writing than for the originality of its themes. M. Boëllmann is organist at the church of St. Vincent de Paul, Paris, and his knowledge of the requirements and capabilities of his instrument is admirably shown in his fantasia.

The second concert took place the following evening, and was notable for a fine performance of Beethoven's Fifth Symphony. As on the previous occasion, the orchestra was most successful in French music, and an ideal rendering was given of the Prelude to M. Saint-Saëns's oratorio 'Le Déluge,' the solo violin part in which was beautifully played by M. Lucien Capet. Excellent performances were also given of Wagner's Overture to 'The Flying Dutchman' and Chabrier's orchestral rhapsody 'España.'

The third Lamoureux Concert took place at the Queen's Hall on Wednesday afternoon. Very effective performances were given of Brahms's Second Symphony in D, and particularly of Liszt's 'Mephisto Valse' and Wagner's 'Siegfried Idyl.' An interesting item was the singing by M. Bailly of Pan's song from Bach's "drama per musica" 'The Contest of Phœbus and Pan,' a work first performed under the composer's direction in 1731.

The opening concert (which took place on Wednesday at the Queen's Hall) of the eighty-fifth season of the Philharmonic Society was distinguished by the production of Sir Alexander Mackenzie's 'Scottish' Concerto for pianoforte and orchestra, in G, Op. 55, written in the summer of 1895 at the request of M. Paderewski, who played the solo part on Wednesday. The work, which consists of three movements, is thoroughly Scotch in character, and is written with great brilliancy, especially for the pianoforte. On a first hearing, however, the themes scarcely seem of sufficient importance to bear the elaborate treatment to which they are submitted. The symphony chosen was Beethoven's Fourth in B flat, in the interpretation of which the orchestra showed marked advance on the attainments of last year. The other orchestral works were Dvořák's Scherzo Capriccioso and Wagner's 'Kaisermarsch.' The vocalist was Madame Blanche Marchesi. Sir A. C. Mackenzie conducted.

Musical Gossip.

Mr. Pinero issued on Tuesday an announcement that he and Mr. Comyns Carr had agreed to write an "operatic drama" for the Savoy, the music to be composed by Sir Arthur Sullivan. Rumours of such an arrangement were current nearly a year ago, but we understand that the *scenario* of the new work has now been submitted to and accepted by Sir Arthur Sullivan. Although doubtless containing plenty of the comedy element, the opera will, as its description suggests, be rather more serious than is usual at the Savoy, and it is hoped it will be ready for production by October next.

Meanwhile various alterations have been made in the score and libretto of 'His Majesty,' and invitations to witness the revised version were issued for Thursday of this week. The alterations include the elimination of much extraneous matter and the addition of a new song and quartet.

Sir Arthur Sullivan is at present chiefly occupied with his new ballet in commemoration of the Queen's long reign, and this work will be produced at the Alhambra in about a month's time. It is understood to deal more or less with British sports and pastimes from Druidical to our own days, but with special reference to the maypole dances and other village gatherings of a couple of centuries ago.

Immediately after their last concert at St. James's Hall on Tuesday the Bohemian String Quartet left for Berlin, where on Friday of this week they had to fulfil a concert engagement at the Singakademie. The success which this accomplished party have achieved is, however, so great that they will give a fresh series of London concerts after Easter, the first taking place at St. James's Hall on May 3rd.

The subscribers to the opera will be glad to learn there is a chance that M. Jean de Reszke may appear at Covent Garden earlier than was expected. According to present arrangements the return visit of the Grau company to New York will be abandoned, so that the party will be back in Europe by about the 10th prox. If this be the case, M. de Reszke (who was married the day before he sailed for New York) will be able to enjoy his long-delayed honeymoon and yet appear at Covent Garden during the first week of the season.

M. Paderewski on the morrow of his appearance at the first Philharmonic Concert on Wednesday started on his brief provincial tour, which will extend to the end of the month. He will return to London to give a pianoforte recital on June 15th, and later, from October 18th onwards, will pay a two months' visit to England.

PERFORMANCES NEXT WEEK.

Sun.	National Sunday League, 7, Queen's Hall.
—	String Quartet Concert, 7.30, Queen's Small Hall.
Mon.	Popular Concert, 8, St. James's Hall.
—	Miss A. V. Mukle and Miss F. Thomas's Concert, 8, Queen's Small Hall.
—	M. J. A. Hugo's Recital.
Tues.	Madame Marchesi's Concert, 3, St. James's Hall.
—	Miss Gertrude Lonsdale's Concert, 8, Queen's Small Hall.
—	Herr Felix Mottl's Wagner Concert, 8.15, Queen's Hall.
Wed.	Mr. Philip Cathie's Violin Recital, 3, Queen's Hall.
—	Madame Frickenhaus's Pianoforte Recital, 3, St. James's Hall.
—	Police Orphanage Concert, 8, St. James's Hall.
—	Westminster Orchestral Society's Concert, 8, Westminster Town Hall.
Thurs.	Royal Academy of Music Orchestral Concert, 3, Queen's Hall.
—	Mr. Henschel's Symphony Concert, 7.30, St. James's Hall.
—	Victoria Madrigal Society's Concert in Aid of the Prince of Wales's Hospital Fund, 8, St. Martin's Town Hall.
Fri.	Herr Theodore Werner's Violin Recital, 3, St. James's Hall.
—	Miss Florence May's Pianoforte Recital, 3, Queen's Small Hall.
—	Mr. G. A. Clinton's Concert, 8, Queen's Small Hall.
Sat.	Crystal Palace Concert, 3.
—	Mozart Society's Concert, 3, No. 26, George Street, Hanover Square.
—	Popular Concert, 3, St. James's Hall.
—	Symphony Concert, 3, Queen's Hall.
—	Promenade Concert, 8, Queen's Hall.

To Correspondents.—H. B. M.—J. B.—E. L. G.—Alpha—E. R.—M. G. K.—W. C. B.—L. C. de L.—M. A. L.—L. N.—G. de la Q.—received.

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London: HUTCHINSON & CO.

SATURDAY, APRIL 3, 1897.

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LITERATURE

Life and Letters of Benjamin Jowett. By Evelyn Abbott and Lewis Campbell. 2 vols. (Murray.)

The fame of the late Master of Balliol must have at times perplexed those who only knew of it from the outside. Such knowledge about him as was accessible to the public at large did not seem to indicate him as a particularly likely subject for hero-worship. No doubt the flutter over his edition of the Epistles of St. Paul and over 'Essays and Reviews,' and the not very judicious attempt to make martyrs of some of the collaborators in that once-famous work, secured him a celebrity of a kind, kept alive by the rather unsportsmanlike way in which certain of the party opposed to him in theology, being unable to make a martyr of him, tried to "take it out" of him by resisting the proposals for adequately endowing the Greek professorship. But, after all, the world at large cares little for the strifes of theologians. The authorities of the sister university bestowed honorary degrees a few years ago on Jowett and Liddon on the same day, and those two eminent men—neither of whom, one may imagine, if the clock of time could have been put back three hundred years, would have felt any great compunction in inviting the secular arm to deal with the other—marched side by side in procession to the Senate House. In his own special line, Greek scholarship, no one would think of naming Jowett in the same day, one need not say with the Elmsleys and Gaisfords of a former generation, but even with several men of his own time in Oxford. His principal works, the translations of Plato and Thucydides, show far more capacity for writing English than for construing Greek, and, in the case of the former, the dissertations on the philosophy, even were they more adequate than some competent judges have found them, would not affect the question. A few witty sayings were ascribed to him, some genuine, others transferred, and he was credited with a faculty for neat and effective snubbing; but he can hardly be said to have enjoyed the reputation of a brilliant talker. Nor does he appear to have aroused any very strong enthusiasm—at least, in the days when his name was most widely known. Archdeacon Palmer held that his exposition of Greek in the early days of his tutorship was "the true foundation of his greatness in the eyes of Balliol men and of the Oxford world," and the first generation of his pupils—men not so very much younger than himself, and many of them distinguished in after life—are said to have been "devotedly attached to him." But in the fifties, as Prof. Campbell allows, he was not universally popular with the undergraduates. In the early sixties both Balliol men and others seem to have been impressed by him. Mr. Pater writes of him as one

> "whose fame among the youth, though he was then something of a recluse, was already established. Such fame [he continues] rested on his great originality as a writer and a thinker. He seemed to have taken the measure not merely of all opinions, but of all possible ones, and to have put the last refinements in literary expression."

The same idea strikes different people differently. An epigrammatist of later years also refers to Jowett's having "taken the measure of all possible opinions," but expressed it by making Jowett himself say, "What I know not is not knowledge."

During the period to which Mr. Pater refers, our recollection is that Jowett was not a great force in the college at large. Even in the days of his highest lustre he hardly seems to have got beyond "dear old Jowler"—an appellation denoting, perhaps, more affection than veneration—and to have exercised less influence over minds *in statu pupillari* than other men with whose methods he was not wholly in sympathy. And further it is to be said that, even in Oxford, a good many people, quite outside of theological bias, disliked him a good deal.

It cannot be said that this book makes the matter much plainer. The Jowett whom it shows us is a person who seems never quite to have known where he was. For instance, a conspicuous feature in his view of life is the great importance he attached to tangible success. With few exceptions, the friends to whom he adhered most closely and continuously were persons who had, as the phrase is, "made their mark in the world." "He was always disposed," writes the Warden of Merton,

> "to regard worldly success as a test of merit .....and in one of my early conversations with him he expressed a most earnest hope that his pupils would not, like those of another great teacher, 'make a mess of life.'"

He writes himself of his own "general prejudice against persons who do not get on in the world." Even in banter the same feeling shows itself, and he begs the wife of a physician not to let her husband go to church on weekdays too often, "for no one will imagine that he has a large practice if he does, and no one would go to Esculapius himself unless they thought he had a large practice." And this certainly is the general impression of Jowett's doctrine. In spite of, or it may be in consequence of, the fact that he was a recluse for the greater part of his life, he made much of notoriety, and held the "fallentis semita vitæ" in low esteem. Yet after his death an old pupil could say, "It was he, perhaps, as much as any one who taught me that work, not success, made life worth living"; while in writing of James Lonsdale, perhaps the finest classical scholar of his day (who declined a canonry one week and took a curacy the next), Jowett himself, not long before his own death, put the same idea even more fully: "No man is to be blamed for being without ambition. I cannot regard such lives as failures. I am thankful for the lesson which they leave behind them."

Or, again, what is to be said about his religious position? To the end of his days he remained a priest of the Church of England, performing priestly functions; that is to say, he continued an officer of an organized body, existing, among other purposes, for the observation of certain theological rules. About some of these there may be reasonable argument as to whether they are or are not essential elements of the general body of rules; some, on the other hand, are as undoubtedly fundamental. Let us see how Jowett dealt with one of these latter. Writing to Stanley in 1864, he says:—

> "The Bishops are fighting.....against the Conscience and moral perceptions of mankind; things which I believe to be invincible, even when arrayed against *that figment of theologians*, the Catholic Church."

Now either Jowett recited the Creed, or he did not. If he did, he announced formally his belief in a figment of theologians; if he did not, he deliberately violated a rule of the organized society in which he held office, by which every ordinary member is required to recite that formula at certain times, and every officer daily. This is quite apart from any question as to the abstract soundness of the opinion advanced by him. A man who held unfavourable views as to the memory of William III. ought not to feel easy as an officer of an Orange lodge. Running with the hare and hunting with the hounds is not characteristic of the highest life; and it is perhaps kinder to suppose that Jowett never thought out his position clearly. That there was a deep vein of genuine piety in him is obvious. On one occasion some of his pupils—one of them the late Speaker—had a narrow escape from being capsized in an open boat off Oban. They reached home, however,

> "and when they had changed their dripping garments, taken some food, and recounted their adventure, he said quietly, 'Don't you think we had better have prayers?' They knelt down, and he offered up an extempore thanksgiving for their deliverance."

On the subject of prayer, as might be expected, Jowett gives an uncertain sound. At one time he speaks of prayers for rain and the like in terms that would have satisfied Prof. Tyndall; at another we find him writing, doubtless in all sincerity, to a friend who was dangerously ill, "Let me beseech you....to offer up a prayer to God that He may spare you yet for a few years." The truth seems to be that Jowett, like Blougram, owed his fame very much to his "hitting the minute with a happy tact." He was, indeed, "felix opportunitate" all round. He is said to have at one time "hankered after" Trinity College, Cambridge. Had he followed the majority of old Paulines in that direction, it may be doubted if his life would ever have been

written in two volumes. In the University where, as we have related above, he and Liddon could be welcomed together as a pair of distinguished Oxford theologians, differences of theological view have never been allowed to interrupt good-fellowship, and the number of 'Essays and Reviews' which would be required to bias any one's opinion as to the proper stipend of a Greek professor may be taken for practical purposes as infinite. Oxford, on the other hand, always more sensitive about these things, was, at the critical time for Jowett's career, in a state of acute "hyperæsthesia." The orthodox mass had been terribly disintegrated and weakened by recent events; new subjects for examination had extended the speculations of the younger men; and the not too daring heterodoxy of the work which first made Jowett's name a household word was calculated to give offence where offence could advantageously be given, and there only.

Again, in 1870, the only possible opponent that Jowett could have had for the Mastership among his own generation—a man to whom some, while not grudging them to Jowett, will think the epithets of Phædo at least equally appropriate—had been removed by a most untimely death; and when the appointment of Dr. Scott to the deanery cleared the way, as it was intended to do, "Jowett's election to the Mastership was a foregone conclusion."

Balliol had made Jowett, and he was not ungrateful. He had a keen understanding of practical matters, and he raised the college to a position it had never held before. The Master's Lodge and the College Hall were rebuilt—it is a little amusing to note that in earlier years Jowett had opposed the rebuilding of the chapel—and Balliol became a centre of hospitality, one may almost say of fashion. Distinguished personages stayed at the Lodge, and promising undergraduates were asked to meet them. If Carnot was the organizer of victory, Jowett was no less the organizer of success. The proportion of able men turned out by Balliol, as compared with other colleges, is doubtless high; but the proportion of "good" posts held by them in the Civil Service, compared with those held by men of other colleges, is perhaps higher. At Jowett's own funeral the pall was borne by seven Heads of Houses in the University—old Balliol men.

It is to be feared that the book has suffered by the current fashion which seems to make it almost an indignity to a man to write his life in less than two volumes. In the case of a man whose life has been full of variety, a great statesman, a great soldier, 900 or 1000 pages may be none too much. But Jowett had enjoyed no such opportunities of distinction. For nearly sixty years he lived in the same place and did the same work. He exercised little direct influence on contemporary thought, though he was extremely shrewd at judging its immediate drift and in taking advantage of it. Still, he was a conspicuous enough personage to deserve a biography in these days; but it is difficult to help feeling that all which was worth knowing about him might have been comprised in one volume. As it is, a good many trivialities and repetitions have contributed to swell the bulk. One could have dispensed, too, with the history of the Jowett family to the fourth generation; the more so that Jowett himself seems to have kept his family life very much in the background. He in no way neglected his relations, but his friends knew so little of them that Stanley used playfully to call him "Melchizedek."

The authors do not seem quite to discriminate between what is and what is not worth preserving. Thus the famous saying that logic "is not a science, nor an art, but a dodge," finds the place it well deserved; but what are we to say of the λόγιον which is coupled with it, "The efflorescence of art is the bloom upon decay"? On the whole, though there are several *obiter dicta* or private notes which impress one with a favourable notion of the writer's heart and head alike, there are fewer "good stories" than most people will expect to find. Dr. Abbott might have lightened the book a good deal by "dealing with the mythology," as some one put it, in a rather less austere spirit. After all, the impression left by his biographers is (to modify the old tag) "bonum virum libenter crederes, magnum nequaquam."

One or two small slips need correction in another edition. "Diaconate" is not a derivative of "dean," as Prof. Campbell seems to think. The letter printed on p. 95 of vol. ii. is wrongly dated by a year. It was in 1874 that the abortive Public Worship Regulation Act — Mr. Gladstone's opposition to which Jowett did not approve —went through Parliament. And we are fairly puzzled by a statement in a note at the beginning of chap. vii. That Mr. Lingen, as he then was, "in appointing Examiners and Inspectors [in the Education Department] relied on Jowett's recommendation more than on that of any other of the Oxford Tutors" we can well believe, and, indeed, the facts testify to it. But, adds the note, "W. H. Thompson, of Trinity, was similarly Lingen's mainstay at Cambridge." It may have been so, but considering that during the greater part of Mr. Lingen's secretaryship Thompson probably knew as little of the younger men as any one resident in the University, and that during the whole of that period, out of some seven Cambridge men who were appointed to the post of examiner, only two came from Trinity, it is difficult to feel that the suggested parallel between Thompson and Jowett in this respect is close. No doubt, when Thompson's life is written, other divergences between the two will appear.

The Preaching of Islam. By T. W. Arnold. (Constable & Co.)

In a most curious and interesting volume Prof. T. W. Arnold, of the Mohammedan College at Aligarh, has striven to gather together the widely scattered and often obscure evidences of the propaganda of Islamism not by the sword, but by the word. The professor has fitted himself for his subject by a wide course of reading. The list of authorities printed in an appendix amounts to a considerable library, and besides Arabic, in which he seems at home, he quotes freely French, German, Italian, and Dutch literature. He has followed the annals of Moslem missionary efforts not only down the stream of time from the Hegira to the nineteenth century, but across the continents of the world from Spain to Celebes, from the Mongols to the Hottentots. Throughout all these vast regions of time and space he seeks to sustain or to enforce the somewhat novel theses (at least to ignorant Western folk) that Islam is a religion originally preached and spread by persuasion; that the employment of force to convert unbelievers is formally forbidden by the Koran; even further, that as a matter of history this religion has been spread by missionaries and but rarely by conquerors; and that persecutions of other religions by the Moslem have been rare and exceptional. To support these propositions he brings together a mass of curious evidence, and perhaps the most conclusive is the existence of a great new missionary spirit in the Islam of this century, the rise of new religious orders, and the deepening and quickening of the faith among believers as well as the spreading of it among the heathen, and all this at a time when Islam is no longer a dominant religion, and when to propagate it by the sword has become in most places impossible. So false is the statement that Islam is a faith which can only live by conquest!

While allowing all due credit to Mr. Arnold's careful and sympathetic statement of the case, we cannot but think he has given a little too much weight to the theory of the Koran as distinguished from the practice of the faithful. We know but too well that a religion may preach tolerance and brotherly love for all mankind, and yet be propagated by authorized bloodshed and tortures. The Bulls of sundry mediæval Popes and the records of the Inquisitions in Spain and in Italy show but too plainly what men may persuade themselves is loyalty to the merciful teaching of Jesus Christ. So that the dicta of the Koran, and the many isolated cases quoted by Mr. Arnold where the book was upheld by Mohammedan doctors against the persecuting spirit in their own sovereigns, are indeed evidence of high and pure principles, but no guarantee that the violation of these principles has not been so frequent as to give a tone to the present mental attitude of Moslem people. Any one, for example, who knows the Turks of Stamboul knows that they are in general an orderly and humane population, living in marked contrast, morally, to the so-called Christians of Pera-Galata. But surely there is also in them a vein of contempt for Christian claims, a hatred of Christian doctrines and practices, which may be fanned easily into a total disregard of Christian lives. For together with the unaffected piety which makes the Moslem respectable in the eyes of all fair-minded observers, there is that uncompromising spirit which is impatient of the smallest contradiction, and supports the Porte's most sanguinary measures.

However, these observations are offered only by way of suggestion, and our readers ought certainly to make an independent study of the evidence. It will not be easy to find another statement so full and yet so brief on the side of Islam. Mr. Arnold's book teems with curious and out-of-the-way information. For instance, we may cite the effect of the Calvinistic tendencies of the

Patriarch Cyril Lucar (early in the seventeenth century). Mr. Arnold points out (p. 140) that at no moment were the conversions from the Greek Church to Islam so numerous as when Cyril was put to death, and he suggests, not with good reason, that the persecuted Calvinizing Greeks found Islam nearer to Calvin than the Orthodox faith. What the Calvinists will say to such a statement is a different affair, but we commend it to the reader's attention. Here is another interesting detail. Any traveller who desires at the present time to penetrate from Egypt into the Libyan desert, or to go by land to Cyrene, is told that all the scattered oases in that inhospitable desert are controlled by one great religious head, a sort of Mahdi, without whose authority he cannot penetrate a mile, but with whose countenance he may pass through in perfect safety. Mr. Arnold tells us (p. 274) that the oasis of Jaghbub, between Egypt and Tripoli, where this personage resides, is the centre of one of the greatest missionary organizations in the world, from which emissaries are sent out not only over all Africa, but to India, Java, Borneo, and the Philippine Islands. Indeed, in the centre of Africa, on the Upper Niger and Congo, the Moslem influence has been the great engine of civilization. No Christian efforts have, as yet, had one tithe of its effect. This is all the more interesting as here the work is done among those lower races to whom a severe and spiritual religion is not usually attractive. Thus the Malays readily adopt it, while the Papuans in the same islands do not.

In an excellent summary at the close of his book the author has given the apparent reasons for the great missionary successes of Islam. Its simplicity of doctrine, its constant daily duties which bring it before the eyes of men, its preaching by laymen and women instead of by a professional clergy, its propagation by traders—with Christians "trader" and "missionary" are, or should be, contradictory terms—its rational character, even its religious toleration, are among the most obvious.

We mention, in conclusion, one most serious political consideration. The missionary schools or orders do not only seek to draw in strangers, they seek to make the faith deeper, purer, and more controlling in the masses of Mohammedan populations. They seem, at the same time, to promote a feeling of unity in all these nations as the citizens of one great religious empire under the Sultan or Khalifa of Constantinople. If a new military genius arose who could draw to his standard all the Mohammedans of Asia, and hold them together till Africa and the isles brought in their contribution, would not the upheaval be most serious for the European nations, who have ever stood aloof from this Oriental creed?

Pacata Hibernia; or, a History of the Wars in Ireland during the Reign of Queen Elizabeth, especially within the Province of Munster under the Government of Sir George Carew, and compiled by his Direction and Appointment. Edited by Standish O'Grady. Illustrated. 2 vols. (Ward & Downey.)

Mr. O'Grady has done much good work for students of Irish history, but none better than this reissue of a valuable and half-forgotten book, which furnishes the most complete record extant of Carew's administration of Munster.

The one fault of the 'Pacata' is the heaviness of its style. Interesting it is always, but scarcely ever entertaining. Its narrative is clear, but is lacking in light and shade. The judgment of its author is sound, yet he has no individuality, and his extreme self-effacement has an effect of dryness. Thus his record is aptly summed up by the editor as "veracious, but prosy." It is good honest bread of history, nourishing and sustaining, but without spice or pickle, savoury or sweet. Such as it is, 'Pacata Hibernia' must always remain valuable to the student and interesting to those who care to get at the heart of the matter; still it is the work of an able man devoid of literary gift — a record which would have been thrilling if narrated by a lively pen, but which is now rather tedious. In the first edition, published in 1633, the editorship only is claimed by Lieut. Thomas Stafford, one of Carew's officers, but there is little doubt that he was actually the author. Until the recent publication of the State papers for the later years of the sixteenth century laid bare the baseness of English statesmen and Irish chiefs, the 'Pacata' appeared a record of incredible villainies; but we now know that the leaders in both camps were in truth as treacherous as they were painted by this unknown observer, and his story, which will always have an historical importance, is particularly instructive and useful at this moment, as it takes up the history of Ireland almost at the point whereat the last published Calendar of State Papers lays it down.

'Pacata Hibernia' opens with the entry of Mountjoy and Carew into Ireland, and closes with Carew's return to England at the moment of Elizabeth's death. It is devoted, not, as it claims, to "the warres of Ireland," but wholly and solely to the Munster rebellion; and important though it is as a contemporary record, its chief value is, in the words of its editor,

"the light, often a most unwelcome light, which in a hundred ways it sheds upon the manners of the Irish nobility, chieftainry, gentry, and people of Ireland at this time, and upon the methods, policy, and *personnel* of Queen Elizabeth's Irish officials and military commanders, of whom Carew may be regarded as quite the *ne plus ultra* in certain directions. .....Slowly but surely the monstrous criminality of the men of this age, evidenced by testimonies gradually accumulating as one pores over the contemporary muniments — usually letters written by their own noble-ignoble hands—rises before the mind of the amazed reader.....Indeed, I believe that since the publication of our sixteenth century State papers all well-informed Irishmen have ceased to look for patriotism or any sort of public spirit in any of these sixteenth century insurgent lords, save only in the chief ones, Tyrone and Hugh Roe. But then, in their own way—which was a different way—the statesmen and officials were just as bad, or worse. We shall find Carew in the following pages writing decoy letters, crammed with such words as 'God,' and 'Christ,' and 'holy keeping,' hiring a man to assassinate the brave Sir John of Desmond, and generally holding a market for assassins. In his private correspondence with Mountjoy we find him relating with glee how his creature, James Blake, tracked the brave Hugh Roe O'Donnell into Spain, and there poisoned him under the guise of friendship."

Indeed, the treachery laid bare in these pages is all but universal, and only one figure which appears upon this stage is shown as an honourable and loyal gentleman, judged by our modern standard. Don Juan of Aguila is the sole person of consideration whom we find truthful, staunch, and single-minded, albeit a humble hero now and then brightens the murky record, and the courage of Maurice Stack and the heroism of MacGeoghegan show that good men and true fought under both banners.

Indirectly the 'Pacata' throws much light on the real nature of the Irish problem under Elizabeth, and Mr. O'Grady devotes a good part of his preface to unravelling the web of Irish internecine feuds. As often happens, these feuds and quarrels sprang from self-interest; the chiefs desired absolute power, their dependents unconditional freedom. Neither religion nor patriotism inspired the average loyalist or the average rebel; each fought for what he believed to be his temporal welfare. Nor

"when we read of the lord of a great territory being in rebellion, need we conclude that the hearts of his people were with him as he went into 'the action.' It was often very much the reverse. For his rebellion the lord had usually many excellent reasons, and went into action mainly in obedience to the great law of self-preservation; for it was certainly the fixed and settled, if unavowed policy of the State to drag down and destroy one by one all such potentates.....But though the chieftain had usually most excellent reasons for his rebellion, many of his subject gentlemen and freehold tenants had also on their side very excellent reasons for rebelling against him and for joining with the Crown to effect his overthrow.....Most of them had terrible private wrongs to avenge; all looked to escape from a position of uncertainty and insecurity, and to fling off a yoke which they regarded as intolerable.....The secret wish of all these small lords and gentlemen was to be quite free; but if they could not be quite free, as it soon became plain that they could not, then they had rather be under the Queen's Government than under that of Tyrone's new Earl of Desmond or his new Chief of ClanCartie, Florence, of whom we shall read so much in the ensuing pages."

The second book of the 'Pacata Hibernia' is taken up mainly with the reduction of O'Sullivan Bere, the last of the chieftains who held out against Carew:—

"O'Sullivan's country was a portion of the great seignory of MacCarty More.....His ancestors time out of mind had been feudatory to this lord. They paid him homage, they kept his peace and followed his war. They rendered him tribute, and the tribute was so great that the chieftain who paid it could be regarded as little better than a sort of land-steward.....The minor lords, ground down and tortured by such cruel rents and exactions as MacCarty More wrung from the O'Sullivans, hated the great ones, and co-operated with the State for their overthrow."

Desmond, MacCartie, and O'Sullivan are among the figures in the foreground, although Desmond is captured before we are more than half way through the first volume, and, finding himself betrayed, he in his turn betrayed others. True to the principles of his age, this hero —who, though "none of the bloodiest enemies," had raised the whole province to rebellion—at once

"began in some sort to extenuate, though not to excuse, his former faults to Her Majesty..... humbly praying that his life might be spared in policy of State; for whilst he lived his brother John could not make any pretext to the earldom; whereas, on the contrary, he being dead, it was very probable that the rebels would set him up for a new idol in his place; whereof what inconveniences might ensue was apparent. These reasons are subject to every man's understanding that hath common sense; and therefore no marvel that the Lord President should light on them."

Desmond dead could give no information to the Government; living, he might implicate and lead to the unmasking of others, and he did, in fact, betray the double-dealing MacCartie, with the result that the two firebrands were packed off to London together, and together were imprisoned in the Tower. Thus they disappear from the pages of the 'Pacata,' and O'Sullivan Bere comes to the front, to fall back in his turn when the invading Spaniards filled men's minds. Stafford writes quietly on through all these changes, and records crimes and meannesses unspeakable as incidents of the campaign, and he relates with apparent gusto how the President and the Lord Deputy stole the Spanish post-bag, after the composition and the delivery of hostages by Don Juan, by means of English soldiers disguised as Irish countrymen. News of the theft having reached the Spaniards,

"Don Juan de Aguila went immediately to the Lord Deputy, grievously complaining that the messenger had been robbed by soldiers (as he alleged). The Lord Deputy seemed no less sorry, 'but,' said he, 'it is a common thing for all armies to have debauched soldiers,' and he thought it to be rather done by some of the country thieves; but if the fact was committed by soldiers, it was most likely done by some Irishmen, who thought it to be a good purchase (as well as the money) to get the letters, to show them to their friends in rebellion that they might the better understand in what estate they were in. Don Juan, not being satisfied with this answer, desired the Lord Deputy to inquire of the Lord President (for of his intercepting of them he had a vehement suspicion) whether he had any knowledge of the matter, and so they departed. The next morning the Lord Deputy related to the President the complaint and his answers. Don Juan, eager in the pursuit of his letters, came to know of the Lord Deputy what the President had answered. The Lord Deputy answered him upon his faith that he was sure that the President had them not; which he might well do, for they were in his own possession. In conclusion, a proclamation was made, and a reward in the same promised for him that could discover the thieves, and a pardon for their lives granted to those that committed the deed if they would come in and confess it; with this Don Juan rested satisfied."

Stafford, who has told this adventure with a liveliness unusual to him, then proceeds to give the contents of the Spanish post-bag, without any sign of a doubt that all is not fair under a truce.

But the landing of the foreigners had so far undone Carew's work that it was difficult for his officers to regard the rights of the Spaniards:—

"Before the coming of these Castilians the province, as you have heard, was in so good conformity that the civil justice, without all contradiction, had as current passage as in any of the former years of peace, and every man's cattle, without loss or danger, lay day and night in the fields. But now the rebels and their hired bonoghs [professional soldiers] swarmed everywhere, and especially in Carberry, Beare, Desmond, and Kerry, insomuch that there was no place in them, or adjoining them, free from these caterpillars, who, beholding the grievousness of their offences, grew to be desperate, concluding themselves to be children of perdition, and not capable of Her Majesty's gracious mercy, whereby their obstinacy was increased. In the tract of land aforementioned there were no castles held for the queen but those which the Spaniards rendered.....and Castle Mange in Kerry.....All the rest were in the possession of the rebels."

The final book of the 'Pacata' tells of their reduction by Carew, until in December, 1602, "the present state of this province promised a present reduction and future quiet," and the Lord President, broken in health and weary of his exile, prepared to go home to reap the honours due to his devotion. But, owing to contrary winds, he was detained in Ireland until the 20th of March, and at Chester he met the news of the death of the queen he had served with such unscrupulous fidelity. "For whom, as he had good cause, he extremely mourned. But, two days following, being at Lichfield, he assisted the Mayor in the proclaiming of King James, which gave him new life."

As for the author, he, with amazing self-repression, takes leave of us without a word, and brings his work to a close with a summary of the events he has narrated at length. Fame does not seem to have tempted him, for his book remained unpublished till thirty years later, when he whom we must suppose its author laid claim to the lesser dignity of editor. 'Pacata Hibernia' has achieved but three editions: the London one of 1633, a reprint in 1810 by the Hibernia Press Company, and the handsome reissue now before us, wherein the "Seventeen Severall Mappes, for the better understanding of the Storie," are supplemented with more or less authentic portraits, which form the one detail of the reissue which it is impossible to admire.

The Life and Miracles of St. William of Norwich. Edited by Augustus Jessopp and M. R. James. (Cambridge, University Press.)

The unique manuscript in which is preserved the story of the boy-martyr of Norwich, by Thomas of Monmouth, was purchased, with several others, from the parish library of Brent Eleigh, Suffolk, in 1889, by the Cambridge University Library. It was there recognized, we gather, by Dr. James as the "long-lost" life of St. William, and Dr. Jessopp's invaluable knowledge of Norfolk history in the Middle Ages was successfully invoked for its illustration. The enterprise of the Cambridge University Press has enabled the two editors to present in worthy form what is not only, as they rightly claim, "a unique contribution to English hagiography," but a real, if small addition to our knowledge of a dark period, and a work eminently creditable to English scholarship.

It is, no doubt, as the starting-point in England of the well-known and persistent legend of ritual murders by the Jews that the tale of William's death claims its chief importance. One may, therefore, at the outset express regret that there is no bibliography of the subject appended, considering the amount of study and research it has long attracted. Assuming, however, that the alleged murder of this Norwich boy on March 22nd, 1144, is actually the first appearance of the tale, the editors are obviously justified in their minute investigation of the evidence, which is now rendered possible by the recovery of the original manuscript. From Dr. James's lucid explanation we learn that the work was probably composed in 1172–3, while the existing manuscript is slightly anterior to 1200. Thomas of Monmouth first appears as certainly an inmate of the Norwich monastery in 1150, when he received his vision concerning the boy-martyr, and cannot have entered it, we gather, before 1146. The earliest part of the story, in consequence, is told at second-hand. This is, no doubt, the cause of a certain confusion as to the years 1144 and 1145, as to which the editors admit their "difference of opinion." We have carefully considered the point, and can only say, with Dr. James, that Thomas "has made a bad blunder in one of his two accounts." Is it not possible that he was drawing on separate sources of information? The evidence as to the boy's death, of which a masterly analysis is presented, is obviously vitiated by being thus obtained at a later date; but we note that the editors, while rejecting the story of a deliberate ritual sacrifice, think it possible that the boy may have been done to death by a reckless or fanatic Jew. It is impossible, in the space at our disposal, to weigh evidence so meagre; but it must be remembered that the time was ripe for the appearance of such an accusation, and that similar charges have never been wanting in different countries and successive ages. One point might fairly be made: the Church was not to blame, nor was the persecution religious. The usurer has never been a lovely or a beloved figure; and he is still synonymous in popular estimation with the Jew, and the real source of the *Judenhetze*.

To those interested in the evolution of miracles, it will suggest comparisons even with modern times to learn that while the Bishop of Norwich was a staunch champion of the martyrdom, the prior by no means viewed it with favour. Nor was the popular enthusiasm at all pronounced at first; indeed, it was not, as Dr. Jessopp observes, till the final translation of William's remains into the cathedral itself that his sanctity and fame were really assured. Thomas, his biographer, espoused his cause as warmly as the bishop, and advertised his glory in the usual manner, by collecting in this treatise the miracles his agency had wrought.

Apart from the hagiographical interest of a work of this character, it affords some precious glimpses of twelfth century life —institutional, social, and religious. From Dr. Jessopp's facile pen we have here three charming studies on 'The Benedictine Priory at Norwich,' 'East Anglia in the Reign of Stephen,' and 'The Norwich Jews.' Mr. Hudson, as a specialist, treats of 'The Political Condition of Norwich in the Middle of the Twelfth Century, as likely to affect the Jews resident in the City,' and appends a most valuable plan of the East Anglian capital. Dr. James deals with the manu-

script and text, the legend, and the cult and iconography of St. William, this last subject being illustrated by five photographs. It is rash, everybody knows, to differ from Dr. Jessopp, especially on Norfolk matters, but on a few points we have our doubts. It was not "a week," but three weeks, after the battle of Lincoln that "Matilda was recognized 'Lady of England' at Winchester"; the notion that "she was carried on a bier and wrapped about with grave clothes" is only, we venture to think, an old misconception; and, in spite of "the 31st Deputy Keeper's Report," Robert FitzWalter ceased to be sheriff of Norfolk in 1129, nor, so far as we know, was his alleged father "designated by the writers of the Domesday returns as Walter de *Cadomo*." Dr. Jessopp goes on to say that the name "de Caen" (de Cadomo) "assumes quite surprising varieties of form, from *de Kayni* to *Caxineto* and even more unrecognizable contortions," appearing on the Pipe Rolls as "de Caisneto, de Caisnei, and de Caisne." This would, indeed, be "quite surprising" were not the names wholly distinct. The family which took its name from Quesnai followed the Warennes to England, and settled under them in Sussex and Norfolk; it had nothing to do with Caen. John "de Caineto," the sheriff, who is prominent in this treatise, was doubtless the "John de Caineto, Querceto, or Cheyney," who founded, says Blomefield, Cokesford Priory about 1146. Dr. Jessopp may have been misled by Blomefield's account of Shelfanger, although the two names are not there identified. Again, Simon "de Nodariis," the bishop's knight, to whom the death of Eleazar the Jew was imputed, is styled throughout Simon "de Novers," though in 1166 he appears as "Noers" or "Nuers." Blomefield gives us the right forms, "Noiers" of "Swanton Noiers" (1346), the name being taken from Noyers. More serious is the question of the water ordeal, so indignantly denounced by Dr. Jessopp. We feel confident that the "juisa aquæ" of 1166 was not the ordeal "of boiling water," but that of sinking or swimming, though this may not be generally known. Lastly, an important question is raised by "decani" occurring in the story. Dr. Jessopp decides that these were laymen, exercising "some sort of magisterial sway," and representing "the Saxon *tyenthe-heved*." We are loth to question his verdict on the point, but the "decanus Norwicensis" who here summons the Jews to the bishop's synod is no mere tithing-man; and as he summons them for an offence against the "lex christiana," to be punished "ecclesiastice rigore justicie," he was clearly an ecclesiastical officer acting for a court Christian.

It should be evident from these suggestions that we have not lightly spoken of this work as one of which English scholars may be proud. It will, we believe, be appreciated abroad as well as in this country, for the pains lavished on the text and the elucidation of the tale. And praise is due to its tasteful production by the Cambridge Press.

Foreign Statesmen.—Maria Theresa. By J. F. Bright. (Macmillan & Co.)

Foreign Statesmen.—Joseph II. (Same author and publishers.)

Dr. Bright has condensed into some four hundred small octavo pages a lucid and attractive narrative of what is, perhaps, the most complicated period of European diplomatic history. For the fortunes of the great empress queen and her son are inextricably blended with the political permutations and combinations which finally resulted in the development of modern Europe, and an adequate treatment of the period in question desiderates an almost encyclopædic erudition. So far as his French and German sources serve him (though what these exactly are we can only conjecture, as there is not a suspicion of a note or reference throughout his pages) the author is on safe ground, and his judgment, acumen, and literary skill have enabled him to produce what, allowing for its narrow compass, is on the whole (with the considerable reservation to be mentioned presently) the most thorough English monograph on the subject. The cardinal fact of Austria's foreign policy during this period was, as he well insists, the cultivation, at the instance of Kaunitz, of the French alliance. This complete reversal of the diplomatic system of centuries was mainly dictated by the fear of the upstart and intrusive Prussian monarchy. The change was justifiable under the circumstances, and, but for the incalculable accident of Frederick II.'s genius, might well have served its purpose. The mistake of the Austrian ministers was in clinging to this alliance when its futility had become patent to all the world. Their most natural and profitable ally, from first to last, was certainly the rising young Russian empire, which, from the War of the Polish Succession onwards, had begun to play a more and more important part in the affairs of Europe. And here we touch upon the flagrant defect of Dr. Bright's monograph. He fully appreciates the immense influence of Russia on eighteenth century politics, yet, for all that, he has not taken sufficient trouble to "get up" this particular part of his subject, and the result is that his narrative is often inadequate, and consequently misleading. We should never guess from his pages that Russia held the key of the situation at the beginning of the War of the Austrian Succession, and that all the diplomatic machinery at the disposal of France was, therefore, set in motion to exclude her from any participation in the struggle. Thus, not one word is said about the Swedish invasion of Finland, 1741–43, the direct result of French intrigues, which alone prevented Russia from fulfilling her treaty obligations to Austria. There is also no hint of the subsequent fierce and far-reaching diplomatic duel between the Russian Chancellor Alexius Bestuzhev and the Court camarilla in the pay of France and Prussia, which resulted in the victory of the former, the best friend Austria ever had, and the dispatch of 30,000 Russian troops to the Rhine, to which intervention, far more than to the exhaustion of the combatants—the reason here alleged—was mainly due the conclusion of the Peace of Aix-la-Chapelle. Similarly, we are told nothing of the persistent hostility of Bestuzhev to Frederick II., which, even more than the vindictiveness of the philosopher of Potsdam's three female foes, was the main cause of Russia's participation in the Seven Years' War. It is only fair to add, however, that the omissions complained of are confined to the first volume; in the second Russia is given more of her due, though, characteristically, Panin, Catherine II.'s most influential minister, is mentioned only once, while Bezborodo, after Panin's death the soul of the Tsarina's Cabinet, whom Joseph II. himself felt bound to create a *Reichsgraf*, is not mentioned at all.

We are inclined to think that Dr. Bright, though by no means blind to the faults of Joseph II., somewhat overrates his capacity; but this, of course, is a matter of opinion. For the rest, his characterizations of some of the leading statesmen of the age—notably those of the noble empress herself, of her two sons, of Chancellor Kaunitz, and of the Duke de Choiseul—though necessarily brief, are most felicitous, and he displays throughout those supreme qualifications of an historian, judicial impartiality, a fine sense of proportion, and no ordinary power of concentration.

Finally, in parting with these pleasant volumes, we may note a few errors which call for correction. Hungary can scarcely be classed among the provinces of Austria; Catherine II. is made to say in 1771 that she would be satisfied with Azov, whereas that fortress had already been ceded to the Tsarina Anne thirty-two years before; Maria Theresa's liberal archbishop spelt his name Trautsohn, not Trautzen; and Czernichef is an impossible form.

NEW NOVELS.

Lads' Love. By S. R. Crockett. (Bliss, Sands & Co.)

"Lasses and lads, and the long courtships between the gloaming and the mirk"—these are the subjects which, as Mr. Crockett explains to his correspondents who remonstrate on various grievances from various standpoints, appeal to him most in summer. In winter he inclines more to raiding on the English border. Certainly the versatility which enables the author of 'The Grey Man' to give a lively epitome of the rustic loves and tragedies of a moorland countryside some fifty years since in itself goes far to reassure the many admirers who were beginning to fear their favourite had exhausted his vein. Further, it seems to us, there is in this latest product of that storehouse much of the realism of personal experience. However modified and disguised, it is hardly possible to think that the writer's personality does not present itself in Saunders McQuhirr, junior, the "braw wooer" of blythe Nance Chrystie, and the hero of many an adventure at "the canny hour at e'en." Rarely has the author drawn more truly from life than in the cases of Nance and "the Hempie," the eldest and youngest of the three graces of Nether Neuk; never more typical Scotsmen of the humble sort than the farmer Peter Chrystie, the Nabal who boasts himself the father of the winsome three; his

friend, the hair-oiled packman, who has made himself a fortune by grinding the faces of the poor on this side of the Border; and his lazy herd, Rab Anderson, the last no "endeavouring" thruster in the battle of life, but half-gipsy, poacher, and vagabond, with a stern strain in his nature when his passions are aroused. When he hears of Nathan Murdoch's relations with his daughter the indolent giant turns vivacious enough. The miserable end of the packman, although it sets forth the humble fidelity of the girl he has tried to wrong, is less agreeable than the view we get of him at the outset. The scene in which, under Nance's inspiration, all the boys and girls of Whinnyliggate hoot the unscrupulous boaster with the refrain, "Did your mother leave the shillin'?" might be recommended to any modern Wilkie who would take the theme in hand. A good pair of foils to the young and lusty lovers of the "farm-touns" are the two ancient wooers and "bonnet lairds" or yeomen, called from their estates "Butterhole" and "Sourdubs" respectively. Much good fun of a practical nature turns on the wile by which Butterhole is led to "speer" the byrewoman in marriage instead of the daughter of the house:—

"It was Butterhole's hour. Never had fortune and the tricksome Nance proved so unexpectedly kind to him. He slipped his arm about the waist of the maiden on the doorstep. 'Ye are an awesome nice lass,' he said. 'I like ye maist as weel 's mysel'!' 'Ye think sae?' shyly came from under the shawl, in tones which might either indicate the embarrassment of extreme feeling or such mirth as hardly brooked suppression. 'Aye, lass, ye ken weel that I think sae; a' the world kens that,' said Butterhole. 'I aye said that there was never a lass to match ye for twenty miles roond.' 'Is that a' ye ha'e to say?' came softly and slyly from beneath the shawl. Meg Coupland was not new to the game of making reluctant love pin itself down to definite intention. Butterhole was staggered for a moment, but he faced the situation on the whole very gallantly. 'Weel, lass,' he said, 'I was hardly that far on. But since ye are sae fond o' me, I wull speer ye. Wull ye ha'e me, lass?' 'Aye, that wull I!' responded Meg, in her natural voice, dropping the shawl and looking up at him with a smile which a circumnavigator would have had difficulty in tracing round her broad but expressive features—so pervasive it was, and, as one might say, circumferential. 'Aye, that I will, laird Butterhole, and wi' pleasure. Ye can caa' in an' tell my mither the morn's mornin' when ye are gaun by.' 'What the de'il—Meg Coupland, as I 'm a leevin' sinner!' cried the astonished laird. 'I ha'e speered my ain cotman's dochter. Lord, I maun surely be desperate fu'. It 's time I was hame.'"

The subsequent adventures of the "laird" and his sardonic friend Sourdubs in the moss-hag are excellently illustrated by Mr. Warwick Goble, who throughout has much enhanced the reader's enjoyment. But the "sonsy" daughter of the moorland farm—essentially womanly and pure, but with a frank forwardness not usual in more cultivated beauties—is the rightful queen of her company, and has clearly been the favourite study of her author's practised pen.

Dinah Fleet. By John Hill and G. F. Bacon. (Downey & Co.)

The joint authors of this lively rendering of certain examples of modern London life at first raise no particularly pleasant anticipations, the early pages on Dick Rippon's extremely commonplace, not to say vulgar origin and upbringing promising little that is distinctive. Soon, however, they manage to interest the reader in the modest and manly young Philistine for his own sake, and in the maiden of his affections for the experiences of life she acquires, so nearly at a terrible cost, in the remarkable Brook Street establishment of Madame Jeanne. It is the well-founded opinion of the authors that a morbid ending to the affairs of the leading couple is now become as hackneyed as the old consummation of "living happily ever after"; and they therefore please themselves and their readers by enabling Dick's friend John Onslow ("liter'y man") and his arch and amiable confederate the Irish Miss Tully to re-establish healthy relations between the lovers, though, as John observes to Mary,

"by rights Miss Fleet ought to have gone on dress-making and gradually assumed the style and type normal to such persons, while Dick Rippon proceeded to forget her in due course and probably took up with a girl at an A. B. C. shop. They would each differentiate and become more vulgar and cockney as they grew older. He would in lapse of ages become a junior partner in Tea & Pepper, and he and the A. B. C. girl would live in an eight-roomed semi-detached at Clapham, while Miss Fleet would grow stout and become Madame Somebody and go to Brighton from Saturday to Monday, and some day they would meet at—say Victoria, but neither would know the other by sight."

Though the style of this story is rather too topical and vernacular, it has gleams of literary power.

Equal Shares. By David Worthington. (Digby, Long & Co.)

"David Worthington" may be plausibly conjectured to veil a feminine name, for the marks of feminine authorship pervade 'Equal Shares.' The audacity which brings a young American to search for a hidden treasure in a Derbyshire cave, and introduces him to the heroine "per favour" of an angry bull; the opulence of invention which can throw in almost at the outset—without, so far as can be seen, any intention of making use of it in the development of the story—an incident so serious as the amputation of two fingers from the hand of one of the prominent characters by means of a mowing machine; the reckless waste of "strong" situations; and last, but not least, the practice of writing in full the word which male authors usually indicate by "d—n"—all these are well-known manifestations of "das Ewig-Weibliche" in fiction. The story is, we should imagine, a first attempt. Possibly the writer may do better some day, but at present she is in a crude and rudimentary stage. There is only the vaguest attempt at anything like sequence of action, none whatever at realization of character; only a supplementing of a little apparently original, if not very unusual experience, with a good deal of incident rather unintelligently selected from the stock common to all fiction of a certain kind.

The Mistress of Brae Farm. By Rosa Nouchette Carey. (Bentley & Son.)

This is a very long novel, although it is in one volume. The story, so far as regards the plot and action, is exceedingly simple, but the details are multitudinous. In the first hundred pages (about a quarter of the book) not fewer than three dozen persons are mentioned, besides horses, donkeys, dogs, and cats. As the tale progresses fresh characters appear, and the difficulty of remembering who is who becomes intolerable. That the plot consists in Col. Trevor's falling gradually into an engagement with one woman and in love with another, and then getting extricated, is obvious at a very early stage, so that the interest of the book is not strong. It would, however, be unfair to omit to say that the author shows a great knowledge of village life and of the smaller squirearchy. The novel is of an old-fashioned kind, full of excellent sentiments and absolutely safe.

BOOKS OF TRAVEL.

The *Letters from the Scenes of the Recent Massacres in Armenia* of Mr. Rendel Harris and Mrs. Harris (Nisbet & Co.) were written while their authors were engaged in administering a relief fund subscribed by the Society of Friends. Although addressed to the Quaker committee, they are quite informal and intimate in style, and pervaded by a large spirit of religion very far from fanatical, but singularly practical and to the point. The reader, therefore, will find no fault even where Mrs. Harris (who writes two-thirds of the letters) accuses herself of becoming "discursive." Her many touching descriptions, for instance, of interviews with parties of Armenian women, whom she endeavours to help, console, and encourage, throw light on the native ways and character:—

"They receive us always in their despoiled homes with an outburst of tears, and generally Miss Bush is embraced as an old friend would be anywhere after such a calamity, and sometimes I am also. Then we all sit down in what remains of the 'seat of honour,' and they salaam us with great ceremony as if greeting us for the first time; others come in and do the same, and every one salutes every one else, and this takes a deal of time. Then, seated around us, they very soon give full play to their grief and anguish, and various terrible recitals follow each other in quick succession, emphasized by Oriental gesticulation. Then comes the weeping and wailing of many together, and then *we put in our words*, or Miss Bush does, exhorting to faith, patience, and hope, and then we close with Bible reading and prayer."

The Professor's letters, incisive and unconventional, have the additional interest of frequent historical and antiquarian illustrations, and classical allusions to the places visited, the philanthropic work being varied in his case by expeditions on a cherished hobby, the search for valuable old MSS., Armenian or Syrian—not very successful, for, owing to the state of the country, such treasures are mostly either dispersed or concealed. The administration of the funds seems to have been carried out with great judgment. One question of casuistry arose, viz., whether a number of Armenian prisoners should be ransomed. The bribe demanded was moderate, but the Turks said they must for appearance' sake retain four or five for trial, and as this seemed to imply the certain hanging of the remnant, the plan was abandoned. Among the Armenians society was entirely disorganized, and individuals so dazed by their recent calamity, that to relieve them "felt like putting together a clock which had been smashed." The quiet, restrained tone in which the facts are usually related adds to the impressiveness of the picture. Much, indeed, is left untold, for besides the writers' dislike of the sensational it was advisable to be reticent where

letters might be intercepted. The first essential was gradually to persuade the surviving men to begin to rebuild their ruined houses. Materials—not money, which the Turks would have taken from them—were supplied. Stolen tools were repurchased for the artisans. The peasantry were provided with seed to sow the ground. The children were gradually got back into the schools, for they were "running wild about the streets, *playing at massacre.*" The general apathy, in the anticipation of a renewal of outrage, was perhaps natural, but it is difficult to sympathize with a people who submitted so tamely. They may have been purposely disarmed, but arms could have been secreted. By their own account they had plenty of warning, even without accepting such stories as the special manufacture at Harpoot, "by order of the City Council," of one hundred axes for the purpose of massacre. Isolated villages, as the writers point out, were no doubt defenceless, but in many towns the Armenians were not so outnumbered that they could not strike a blow. Resignation is not a virtue *per se*, and (*pace* our authors' principles) the display of a little *shaitan* would have been more to the purpose. They speak of the American missions as a powerful agent for civilization among the Armenians, and draw pleasant pictures of their refinement and prosperity. No doubt the seed falls on congenial soil, but it may be remembered that much culture and refinement is to be found among Armenians quite unconnected with missions from without. A striking result, they tell us, of the massacres has been a strong religious revival, and a relaxation of the mutually intolerant antagonism of the Protestants and the old Gregorian Church. The Protestants, they observe, were always the chief objects of Turkish attack. As for the missionaries :—

"a bright American Western girl, with her hair just growing afresh on her head after the fever, and as full of enthusiasm.....as a whole platform of Exeter Hall people.....keen and active, as rapid as a rotifer, or whatever those little creatures are that dart about under the microscope,"

might conceivably be an object of apprehension to a Turkish official. There was no lack of devotion on the part of these ladies. Mr. Harris, however, with apparent unconsciousness, shows some of his friends in what seems to be a very unheroic light. A rich, influential Armenian,

"a graduate of Harpoot College,.....had long been an object of jealousy to some leading Turks, and was named to Mr. Gates, by the *kaimakam*, as the head of the (imaginary) revolutionary committee. When the *kaimakam* said this, it was very hard for our missionary friends not to deny it indignantly, knowing him to have ever been most loyal to the Government, and most opposed to any but constitutional methods of reform. (However, from prudential reasons they held their peace.) [!] He was *killed most cruelly*."

We need hardly insist on the courage and devotion, as well as energy, which could have alone enabled Mrs. Harris to face the dangers and fatigue, to say nothing of terrible scenes, which such an expedition involved, and to carry it through so successfully.

On the Nile with a Camera. By A. Wilkin. (Fisher Unwin.)—Mr. Wilkin's narrative of his six weeks' trip to Egypt is one of the best we have read, and it is published in such an attractive form that it deserves a better fate than that which usually overtakes works of this kind. Like most tourists nowadays, he wisely placed himself in the hands of Cook, and he performed his journey from Cairo to the Second Cataract in the beautiful steamer Rameses the Great. All that is usually seen in Egypt by the "rapid" traveller Mr. Wilkin saw, and of many of the best things which he saw he took excellent photographs, from which blocks have been made to illustrate his letterpress. These are well above the average of such productions, nd they show incidentally how useful a camera can become for such purposes when in the hands of a skilful manipulator ; views like that of the Rock of Abû Sîn are really first rate. Mr. Wilkin naturally has nothing new to tell, for most of his descriptions of places and antiquities are paraphrases of those given in the usual guide-books ; but every here and there he gives his own opinions on matters, and though he is often right, he is sometimes wrong. Thus on p. 81 he says that "the common people, man, woman, and child, are full of heartfelt gratitude to England for the great work she has done"! This is an optimistic view of the matter. They are grateful to England for reduced taxes and a fuller water supply, but the Mohammedan *fellah*, at least, longs to have his country to himself, and believes that he could flourish just as well under a national government as he does under the dominion of the Khedive's British advisers. Moreover, if Mr. Wilkin could hear some of the conversations which take place in the mosques between Mohammedans, his belief in the gratitude of the people would receive a shock. It is impossible to say much for Mr. Wilkin's style, still it is generally clear ; phrases, however, like the following mar the book : "A medley of modesty and conceit, affability and firmness, he cannot be described." And why the side of the book should be decorated with the hieroglyphics for "Beq," one of the rarest names for Egypt, it is hard to understand.

The Exploration of Australia from 1844 to 1896. By Albert F. Calvert. (Philip & Son.)—The general public are indebted to Mr. Calvert, who has proved his enthusiasm for Australian exploration by defraying the cost of an expedition for further discovery in that continent. This is alluded to with a modesty which will commend our author to his critics. Certainly the reading public will feel obliged to him for an excellent map of Australia, indicating the still unknown portions of it which he hopes now to develope. Large as this district is—consisting of 280,000 square miles, about five times the size of England—it is small in comparison with the tracts already known, and from the general similarity of the country immediately surrounding, we should infer that no great diversity of soil or capabilities is likely to be discovered. This somewhat bulky volume describes nearly forty expeditions made in the years between 1844 and 1896. It forms a sequel to a previous work by the same author, which contains an account of explorations up to the first-named year. The author supplies a condensation—or rather an epitome—of various journals, and we cannot help feeling that much of their interest is diminished by losing the original language and the descriptions of the hardships suffered by these heroes, some of whom lost their lives. The explorers well deserve this name who by their peaceful enterprise added a continent to the British Empire, and merited medals for facing danger on the plains of Australia at least as much as those who faced illness in the swamps of Ashanti. It is impossible to congratulate Mr. Calvert on his literary skill, to which, indeed, he makes no claim, but we can cordially commend his public spirit and devotion to the object he has so much at heart ; although recent information excites a fear that his sanguine hopes must be postponed. The expedition organized by him has proved to be a failure, and serious anxiety is felt regarding the safety of the explorers.

Sketches of Travel in Normandy and Maine (Macmillan) consists of some twenty-one articles by the late Prof. Freeman, reprinted from the *Saturday Review* and the *Guardian*, and illustrated by the writer's primitive sketches. They have the merits and defects of Mr. Freeman's contributions to journalism, and they will be useful to the tourist who is able to judge for himself. Mr. W. H. Hutton contributes, in the guise of a preface, a brief panegyric of the deceased historian.

Mr. Grant Richards sends us two volumes of Mr. Grant Allen's "Historical Guides"—*Paris* and *Florence*. Their aim is to help the tourist to the history and art of the cities he visits, while they leave details regarding hotels and omnibuses to the ordinary guide-books. They do not, therefore, come into competition with Baedeker's volumes, although they in some measure go over the same ground as Mr. Murray's handbooks. They seem, however, to deserve success with those who aspire to minuter knowledge than the ordinary tourist, as they naturally enter into fuller details than are possible to the red books of Albemarle Street. Mr. Grant Allen writes clearly and sensibly. Occasionally a too great reliance on such a treacherous authority as Morelli misleads him. The 'Apollo and Marsyas' in the Louvre should not be assigned to Perugino without any hint of a doubt as to the correctness of the attribution.

Mr. Heinemann publishes, under the title *Romantic India*, a translation by Mr. W. Marchant from the French of M. André Chevrillon. The volume is the record of a very short cold-weather tour in India ; but the author must have read up the Buddhistic and Hindu theological side of his subject before his journey or after his return. The work contains, among other clever passages, the best character sketch of a typical Englishman (or rather Anglo-Irishman) that we have come across. It is seldom, indeed, that a Frenchman shows so much power of describing a foreigner without partiality, but, at the same time, entirely without spite. The French author is thoroughly fair to British rule in India, although he does not express the extreme approval of all its developments which has marked the writings of some distinguished Frenchmen. Another interesting passage, though less novel, is one which describes the Hinduism of the minds of Shelley and of Amiel. One of the few mistakes which the book contains is the statement that the National Congress asks for an Indian Parliament. Some of the delegates may favour this dream, but it is not, we think, a Congress demand. The general attitude of M. Chevrillon towards the English of the missions and the English lower-class and middle-class residents in India may be expressed in a version of Kipling's well-known phrase—"Lord bless you! what do they understand!" The translator is, on the whole, competent, but over and over again uses "tent" for *awning*, with the most absurd results ; while "malediction" is not pretty, every-day English for a *curse*.

MM. Armand Colin & Cie. publish *Dahomé, Niger, Touareg*, by Commandant Toutée, an account of a journey on the Middle Niger, directed against the Niger Company by the French Government. The author claims for France the whole of the Middle Niger, to which the Niger Company asserts a right, and attacks the Company for habitual and universal violation of the stipulations of Berlin as to free navigation.

SHORT STORIES.

The Last Recruit of Clare's: being Passages from the Memoirs of Anthony Dillon, Chevalier of St. Louis, and late Colonel of Clare's Regiment in the Service of France. By S. R. Keightley. (Hutchinson & Co.)—The writer of historical romances could hardly find a happier hunting ground than the memoirs of the Irish Brigade, and it is strange that the adventurous and gallant soldiers of fortune have played so small a part in the fiction of the country which drove them forth—exiles for conscience' sake—into the arms of an enemy, to win her battles instead of ours ; and now that Mr. Keightley chooses a hero in Clare's famous regiment, he touches very lightly on its romantic history, and the adventures of Anthony Dillon owe their existence mainly to the writer's fertile imagination. The stories are all told by Col. Dillon, and are, in the main, well told, though he boasts too frequently of his descent from

Irish kings. In the mouth of an O'Neill, an O'Donnell, an O'Brien even, such swagger is conceivable; but how can a Dillon, whose forefathers never saw Ireland until Strongbow's invasion, claim Milesian descent? As an exile and a soldier Anthony Dillon may be pardoned a certain vagueness in his country's history, but both he and Mr. Keightley must be aware that Anglo-Norman families never boast descent from Irish kings. We confess, too, that we are puzzled by the title of the story which gives its name to the book, for there were, surely, recruits to Clare's long after the sack of Rayonville; but the story (which is of the 'Bootles' Baby' order) is a pretty one, and as Mr. Keightley has doubtless read his O'Callaghan far more recently than we, our memory may be at fault. 'The Last Recruit of Clare's' is the sole pathetic story in the book; the others are thrilling, tragic, and bloodcurdling, and one, 'The Last Sacrament,' is revolting. The tales would have lost nothing by a little definiteness of detail. Mr. Keightley should remember that his readers are not newly steeped in the history of the Irish Brigade. Many will wonder when and why a French major was hunted for his life on Scotch moors, and later what was "this period" wherein the gallant officer was reduced to actual starvation. What had he done to fall so low that a candle should be "a luxury to which I had not once treated myself for six weeks" "on the last night—the thirty-first of December—of that most memorable year"? Again we ask, Which most memorable year? but nowhere is there to be found a date or a word of explanation, and we hope that when Mr. Keightley redeems his promise of collecting the further memoirs of his hero, he may remember that many possible readers have not the history of "Clare's" at their finger tips, nor O'Callaghan on their bookshelves wherewith to refresh a failing recollection.

"Tales of the Far East," the second title of Mr. W. Carlton Dawe's volume of stories called *Kakemonos* (Lane), is somewhat misleading, for there is little specifically or characteristically Eastern about them, except, perhaps, a certain air of burlesque improbability, the chief actors, in fact, being Europeans. There are one or two passable tales, lively enough, of masculine villainy and rollicking adventure, where the author is probably at his best, and others of commonplace intrigue or desertion, which might have been told of the slums of many countries besides the Far East.

In view of the title, *In the Bight of Benin* (Lawrence & Bullen), the contents of Mr. A. J. Dawson's volume are decidedly disappointing at the present time, when West Africa in general, and Benin in particular, are so much in evidence. The reader will probably look for some information concerning the Benin country and its people, their customs, history, religious ideas, &c., in place of which he is put off with a collection of very unreal and by no means amusing romances, the offspring of Mr. Dawson's imagination, written in a style by no means commendable. The author, who presumably has actually visited some of the places he professes to describe, has completely missed his opportunity. The knowledge he has gained of the inner life of the West Coast is rudimentary and imperfect. We cannot recommend him to try again.

Mr. W. Sharp's short stories, *Madge o' the Pool* and others (Constable & Co.), are excellent, and one of them is remarkable. 'The Gipsy Christ' is a horrifying adaptation of the old Kundry legend to modern times. The terrors of nature are utilized in a masterly fashion to prepare the reader's mind for a fit state of trepidation before the ghastly story is unfolded, and the end of the story itself, half expected as it is, is even then quite capable of producing a shock. The only fault to be found with the story is that the actual victim's narrative is somewhat overloaded with detail; by a little judicious arrangement and excision it might be made more direct and telling. In a different way 'The Coward' is also good; it is short and well told, and the effect is immediate. The title story of the book is the least effective; though the character of Madge is interesting, it seems rather hackneyed, and more that of a bookman's heroine than something quite genuine.

OUR LIBRARY TABLE.

We have received from Messrs. Macmillan & Co. *The Statesman's Year-Book* for 1897. We are happy to note the omission of some of the preliminary tables introduced last year for the first time, for example that of wine production. We still think that it would be well to retain certain tables for an annual appearance. Those of import and export markets which used to be given year by year were most valuable, and we greatly regret their disappearance. Some useful maps appear this year for the first time. Occasionally they make claims which are hardly to be sustained; British spheres, for example, are shown on the side of the Niger as extending far to the north-west of Say, and in the direction of Darfur as extending from the Nile almost to Wadai. The French have established posts within portions of the former; and our lease of the latter to the Congo State was denounced by France without any attempt on our part to maintain it, and the Belgian posts were withdrawn under French threats. The only error in the text which we had noticed since our review last year has been detected and corrected. The book appears to be this year as carefully revised as has been the case on previous occasions.

Vol. VI. of *Eminent Persons: Biographies reprinted from the 'Times,' 1893–94* (Macmillan), contains excellent short memoirs of Mr. Blaine, M. Taine, Lord Derby, Sir Andrew Clark, Prof. Tyndall, Kossuth, and other well-known persons. That of Marshal MacMahon seems the least accurate, and should have been revised. For example, it says:—

"On his return to France after the close of hostilities in the East, Marshal MacMahon was ill at ease. Honours were showered upon him, including that of Senator, conferred in 1856, but he longed for a more active life. Refusing the highest command in France, he was at his own earnest solicitation sent back to Algeria, where he once more attacked the Kabyles, severely defeating them. Some years later, after his return to France, he cast his vote in the Senate against the unconstitutional Law for General Safety, which was brought forward at the instigation of Napoleon III., after the abortive attempt at his assassination by Orsini."

The Law referred to was passed, not "some years later," but in 1858.

Messrs. Service & Paton have added to their very cheap "Illustrated English Library" *Ivanhoe* and *The Last Days of Pompeii*, the former illustrated by Mr. C. E. Brock and the latter by Mr. Speed. It cannot be said that either artist is seen to advantage in these volumes. Where did Mr. Speed find authority for arming a legionary in the time of Titus with a spear?

Messrs. Bliss, Sands & Co.'s edition of *Burns* in "The Apollo Poets" is a worthy pendant to the other volumes at present issued. The glossary seems sufficient, but for the English reader it would be found more convenient in the margin of the text.

We have on our table *Black's Guide to Bournemouth and the New Forest*, edited by A. R. Hope Moncrieff (Black), — *Thimm's Turkish Self-Taught*, edited by Abu Said and Prof. G. Hagopian (Marlborough),—*Pitt Press Series: Warren Hastings*, by T. B. Macaulay, edited, with Introduction and Notes, by A. D. Innes (Cambridge, University Press), — *History of Armenia*, by N. Ter. Gregor (J. Heywood),—*Armenia and its Sorrows*, by W. J. Wintle (Melrose),—*Aristophanes: Ranæ*, edited by F. G. Plaistowe (Clive),—*Pitt Press Series: Quand j'étais Petit*, by L. Biart, adapted for Use in Schools, with Notes and Vocabulary, by J. Boielle, Part I. (Cambridge, University Press), — *The Irish Catholic Directory and Almanac for 1897* (Dublin, Duffy),—*An Outline of Psychology*, by E. B. Titchener (Macmillan),—*Education and Modern Secularism*, by the Rev. C. W. Formby (Longmans),—*Physics Note-Book*, with Spaces for the Pupils' Drawings of Experiments (Macmillan), —*A Few Chapters in Workshop Re-construction and Citizenship*, by C. R. Ashbee (Guild and School of Handicraft, Essex House, Mile End Road), — *Model Drawing and Shading from Casts*, by T. C. Barfield (Chapman & Hall),—*Dress Cutting and Tailoring, also French Pattern Modelling*, by M. Prince Browne (Black),—*The Daily Life of Women*, by K. B. Sharman (S.P.C.K.), — *A Bookworms' Birthday-Book* (Dent), — *Heroines of Mercy*, by F. Mundell (S.S.U.), — *Countess Helena*, by M. Andrews (Gardner, Darton & Co.), — *The Romance of Industry and Invention*, selected by R. Cochrane (Chambers),—*A Woman's Cross*, by Mrs. A. M. Diehl (Digby & Long), — *Abraham Lincoln*, by W. G. Rutherford (S.S.U.),—*The Pilgrim Child*, by T. C. Elmslie (Ward & Downey),—*Stories and Legends from Washington Irving* (Putnam), — *An Ill-Matched Pair*, by Austin Clare (S.P.C.K.), — *The Luckiest of Three*, by F. C. Philips (White), —*Ugly Idol, a Development*, by Claud Nicholson (Lane), — *Under the Naga Banner*, by C. J. Mansford (Hogg),—*The White Sledge, and other Tales*, by F. M. Holmes (Sherlock), — *Verses, Suggested and Original*, by E. H. Lacon Watson (Innes),—*Abraham Lincoln, a Poem*, by L. W. Allen (Putnam),—*Memories and Impressions*, by F. Putnam (Chicago, published privately),—*A Sunset Idyll, and other Poems*, by Mrs. G. W. Paine (Hodder Brothers),—*Posies out of Rings*, by W. T. Peters (Lane),—*The Royal Priesthood and its Offering*, by the Rev. G. H. Whitaker (Ward & Downey),—*The Kingdom of God on Earth*, by R. Belaney, revised by the Rev. W. H. Eyre, S.J. (Baker), — *The Arch of Titus and the Spoils of the Temple*, by the late W. Knight (R.T.S.),—*The Old Testament and Modern Life*, by Stopford A. Brooke (Isbister),—*A Sermon in a Children's Ward in a Hospital*, by the Bishop of Wakefield (S.P.C.K.), — *Rome and England; or, Ecclesiastical Continuity*, by the Rev. Luke Rivington (Burns & Oates), — *The Cambridge Bible for Schools and Colleges: Isaiah i.-xxxix.*, with Introduction and Notes by the Rev. J. Skinner, D.D. (Cambridge, University Press), —*The Four Last Things*, by the Rev. F. H. Carlisle (Stock),—*Die Sprüche Jesu die in den kanonischen Evangelien nicht überliefert sind*, by J. H. Ropes (Leipzig, Hinrichs),—*Poèmes*, by Lord Alfred Douglas (Paris, 'Mercure de France'), — *Les Hors Nature*, by Rachilde (Paris, 'Mercure de France'), — and *Ueber fremde Einflüsse in der chinesischen Kunst*, by F. Hirth (Leipzig, Hirth). Also the following Pamphlets: *Robert Burns*, by E. B. Nash (Paisley, Gardner),—*On the Interpretation of Greek Music*, by Cecil Torr (Frowde),—and *Charity Organisation and Jesus Christ*, by C. L. Marson (Scientific Press).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Bellars's (W.) The Essence of Christianity, Three Sermons, cr. 8vo. 2/6 cl.

Jones's (J. C.) Primæval Revelation, Studies in Genesis i.-viii., cr. 8vo. 6/ cl.

Moule's (H. C. G.) Philippian Studies, Lessons in Faith and Love, cr. 8vo. 5/ cl.

Fine Art.

Hart's (Mrs. E.) Picturesque Burma, Past and Present, 4to. 21/ net, cl.

Jephson's (Lady) A Canadian Scrap-Book, Illustrations by the Author, cr. 8vo. 3/6 net, sewed.

Robinson's (F. S.) The Connoisseur, Essays on the Romantic and Picturesque Associations of Art and Artists, 7/6 net.

Poetry.

Kersley's (G. H.) Nature Worship, and other Poems, 3/6 net.

Political Economy.

Bax's (E. B.) Outspoken Essays on Social Subjects, 2/6 cl.

History and Biography.

Nelson, Life of, by Capt. A. T. Mahan, 2 vols. 36/ net, cl.

Geography and Travel.

Rolfe's (E. N.) Naples in the Nineties, illus. cr. 8vo. 7/6 cl.
Selous's (P.) Travel and Big Game, royal 8vo. 10/6 net, cl.

Philology.

Juvenal: Satires 11, 13, 14, ed. by A. H. Allcroft, 3/6 cl.; Satires 8, 10-16, a Translation, by A. H. Allcroft, 2/6 cl.

Science.

Crole's (D.) Tea, a Text-Book of Tea Planting and Manufacture, illus. royal 8vo. 16/ cl.
Evans (T. J.) and Pullen's (W. W.) A Treatise on Practical, Plane, and Solid Geometry, 8vo. 9/ cl.
Everitt's (N.) Ferrets, their Management in Health and Disease, illus. cr. 8vo. 3/6 cl.
Hare's (H. A.) Practical Diagnosis, 8vo. 21/ net, cl.
Jones's (C.) A Course of Elementary Experiments for Students of Practical Inorganic Chemistry, 2/6 cl.
Kirby's (W. F.) A Handbook to the Order Lepidoptera, Vol. 5, cr. 8vo. 6/ cl.
Sharpe's (R. B.) A Handbook to the Birds of Great Britain, cr. 8vo. 6/ cl.
System of Medicine, by Many Writers, edited by T. Clifford, Vol. 2, 8vo. 25/ net.
Thompson's (S. P.) Latest Dynamo-Electric Machines, 4/6

General Literature.

Akerman (P. B.) and Hurst's (N.) Triscombe Stone, a Romance of the Quantock Hills, cr. 8vo. 6/ cl.
Brète's (J. de la) Fate's Fetters, cr. 8vo. 6/ cl.
British Golf Links, edited by H. Hutchinson, 21/ net, cl.
Bunner's (H. C.) Love in Old Cloathes, and other Stories, illustrated, cr. 8vo. 5/ cl.
Carey's (R. N.) Cousin Mona, cr. 8vo. 2/6 cl.
Clarke's (M.) Stories of Australia in the Early Days, 3/6 cl.
Davis's (H.) Angus Murray, cr. 8vo. 6/ cl.
Dickens's Works, Gadshill Edition: Nicholas Nickleby, 2 vols. 8vo. 12/ cl.
Dougall's (L.) A Dozen Ways of Love, cr. 8vo. 6/ cl.
Eldridge's (R. F.) The Kestwyns of Cather Castle, cr. 8vo. 6/
Gould's (N.) Horse or Blacksmith, cr. 8vo. 2/ bds.
Light thrown on a Hideous Empire, by an Oriental Widow, cr. 8vo. 2/ cl.
Love of an Obsolete Woman, chronicled by Herself, 2/6 cl.
Mackinnon's (J.) Braefoot Sketches, cr. 8vo. 5/ cl.
Marryat's (F.) In the Name of Liberty, cr. 8vo. 6/ cl.
Marston's (R. B.) War, Famine, and our Food Supply, illus. cr. 8vo. 2/ sewed.
Moule's (M.) The Thirteenth Brydain, a Novel, cr. 8vo. 3/6 cl.
Paull's (Mrs. H. B.) Knowing and Doing, Eight Stories, 5/ cl.
Phillips's (F. E.) The Knight's Tale, cr. 8vo. 3/6 cl.
Prevost's (F.) False Dawn, cr. 8vo. 6/ cl.
Pryce's (R.) Elementary Jane, cr. 8vo. 6/ cl.
Thorburn's (S. S.) His Majesty's Greatest Subject, 3/6 cl.
Wall's (A.) The Fall of Constantinople, an Historical Romance, cr. 8vo. 6/ cl.
Wynne's (G. R.) Not Peace, but a Sword, cr. 8vo. 2/ cl.
Yeats's (W. B.) The Secret Rose, illus. cr. 8vo. 6/ net, cl.

FOREIGN.

Fine Art and Archæology.

Catalogue Illustré du Salon de 1897, 3fr. 50.
Kohler (J.): Zur Urgeschichte der Ehe, Totemismus, Gruppenehe, Mutterrecht, 6m.
Molinier (É.): L'Histoire des Arts appliqués à l'Industrie du Cinquième à la Fin du Dix-huitième Siècle, Vol. 2, 60f.
Strassmaier (J. N.): Babylonische Texte: Part 12, Inschriften von Darius, König v. Babylon, 7m. 20.

Poetry.

Mistral (F.): Le Poème du Rhône, 3fr. 50.
Normand (J.): Soleils d'Hiver, 3fr.

Philosophy.

Brunschvicg (L.): La Modalité du Jugement, 5fr.
Dauriac (L.): La Psychologie dans l'Opéra Français, 2fr. 50.
Tarde (G.): L'Opposition Universelle, 7fr. 50.

Political Economy.

Brentano (L.): Agrarpolitik, Part 1, 3m.
Flaix (E. F. de): L'Impôt dans les Diverses Civilisations, Series 1, 2 vols. 15fr.

History and Biography.

Busolt (G.): Griechische Geschichte bis zur Schlacht bei Chaeroneia, Vol. 3, Part 1, 10m.
Grimme (F.): Geschichte der Minnesinger: Vol. 1, Die rheinisch-schwäb. Minnesinger, 6m.
Legras (J.): Henri Heine, Poète, 3fr. 50.
Maleissye (Gén. Marquis de): Mémoires d'un Officier aux Gardes Françaises, 1789-1793, 7fr. 50.
Pierret (É.): Les Amantes Célèbres, Correspondance Amoureuse, 1120-1874, 3fr. 50.

Geography and Travel.

Bocher (C.): Lettres et Récits Militaires: Afrique et Armée d'Orient, 7fr. 50.

Philology.

Piper (P.): Denkmäler der älteren deutschen Litteratur: Vol. 1, Die altsächs. Bibeldichtg., Part 1, 10m.

Science.

Fischer (A.): Untersuchungen üb. den Bau der Cyanophyceen u. Bakterien, 7m.
Rebière (A.): Les Femmes dans la Science; Mathématiques et Mathématiciens, 5fr. each.

General Literature.

Bourguet (A.): La France et l'Angleterre en Égypte, 3fr. 50.
Laurenty (J.): Joie Morte, 3fr. 50.
Perret (P.): Madame Victoire, 3fr. 50.
Picard-Destelan (Comm.): Mon Droit! 3fr. 50.
Rameau (J.): La Demoiselle à l'Ombrelle Mauve, 3fr. 50.
Redelsperger (J.): Vérités bonnes à Dire, 3fr. 50.

AN UNDESCRIBED EDITION OF GRAY'S 'ELEGY.'

A curious and somewhat mysterious addition to the bibliography of Gray has to be recorded. At Messrs. Puttick & Simpson's there was sold three weeks ago a folio volume of eighteenth century pamphlets. Mr. Massey, acting for Messrs. Pickering & Chatto, was struck with one of these, and bought the volume at a speculative price. It was laid before Mr. Thomas J. Wise, the distinguished bibliographer, who has been kind enough to ask me to examine it. The hope was, it is only fair to say, that it might turn out to be a proof antecedent to the original quarto of 1751. It proves to be interesting, but certainly it is not so captivating a treasure as that would be.

The pamphlet consists of four leaves. There is not, and never has been, a proper title-page, but the recto of the first leaf contains the words:—

AN
ELEGY
Wrote in a
Country Church-Yard,

and no others. The text begins high up on the recto of the second leaf (p. 3), and agrees in the main with the text of the first quarto, published by Dodsley on the 16th of February, 1751. In the absence of all external evidence, it will be important first of all to observe what discrepancies exist in the two texts. The editor's (Horace Walpole's) advertisement is omitted in the folio, and there are the following minute textual differences:—

Line 10, quarto, "mopeing"; folio, "moping."
Line 26, quarto, "they they"; folio, "they."
Line 33, quarto, "the Pomp and Pow'r"; folio, "the Pomp of Pow'r."
Line 64, quarto, "a Nation's Eyes"; folio, "a Nation's Eyes."
Line 65, quarto, "circumscrib'd"; folio, "unsubscrib'd."
Line 76, quarto, "noisless"; folio, "noiseless."
Line 84, quarto, "dye"; folio, "die."

In all other particulars the text of the folio agrees with that of the first quarto, even to the ridiculous misprint of "hidden" for *kindred* in line 96. It is to be remarked that of the seven instances of discrepancy which I have noted, three are nonsensical in the folio ("Pomp of Pow'r," full stop after "Eyes," and "unsubscrib'd"); these might be errors in a proof, afterwards corrected in the actual first edition, or they might be corruptions of a hasty copy of the same. They do not help us. But "noisless" is correctly spelt in Gray's Pembroke MS., and so is "dye." "Mopeing," on the other hand, was a peculiarity of Gray's. The first two of these, having been correctly given in a proof, would never have been altered back into error; nor is it likely that Gray would have gone the length of changing "moping," when once printed, to his eccentric "mopeing." But by far the strongest piece of internal evidence is the error in the quarto by which the word "they," in l. 26, has been duplicated. The non-existence of this in the folio seems to me to prove that the latter is the later.

There is, too, the strongest reason for questioning the possibility of Dodsley's having set up the poem in a folio form before the quarto. There was barely time for doing it. On the 11th of February Gray wrote from Cambridge to Horace Walpole giving the order; on the 16th the quarto was actually issued in London, for Gray had said, "If Dodsley do not do this immediately, he may as well let it alone." This would be quick work, even for to-day; in 1751 it left absolutely no time for experiments. The folio does not appear to me, either, to be struck off from any fount of type used by Dodsley; but of this I would not speak positively.

It would be delightful, of course, to be able to point to this folio pamphlet as to a sort of edition precedent to the *princeps*. But I am afraid that not a shadow of such a claim can be maintained. In my own mind I am convinced that what Messrs. Pickering & Chatto have bought is an extremely early piracy of the 'Elegy,' probably struck off within a few days of the publication of the first quarto, since it bears several of the familiar stigmata of that edition. But its text is wholly without independent value, and we must look at it merely as a literary curiosity of no intrinsic importance.

Edmund Gosse.

THE RECENTLY DISCOVERED FRAGMENT OF ECCLESIASTICUS IN HEBREW.

Trinity College, Cambridge.

Those who have studied this fragment, in the admirable edition lately published at the Clarendon Press, will probably admit that while it supplies much welcome information, it raises a considerable number of difficult questions. In spite of all the care and learning which the editors have lavished upon it, the text is sometimes extremely obscure, even where the words are quite legible. When to this we add that many passages are partially or wholly undecipherable, it will appear obvious that there is still abundant room for conjecture. In the hope of contributing, to some small extent, towards the elucidation of the document, I venture to offer the following brief suggestions.

Of particular interest, as throwing light upon the history of the MS., are the two notes in Persian, on pp. 6 and 24 respectively. The first is read by the editors, מי מאניד כו אין נא בינוסכתי אצל בוד איל[א] נאקול [מי]ז גופת, and rendered, "It is probable that this was not in the original copy, but it is used as a proverb." But the position of the negative נא in this sentence is very unusual; in the facsimile (facing the title-page) the word looks more like נ[י]ז, "also." Moreover, it may, I think, be doubted whether נאקול [מי]ז גופת can mean "it is used as a proverb." It seems more likely that נאקול is *nākil*, "copyist"; the use of ו to express *i* is certainly strange, but as the same sentence contains כו (where we should expect כי, see Lagarde's 'Persische Studien,' *passim*) we may suppose that this is due to some local variety of pronunciation. The note should therefore, as it appears to me, be translated, "It is probable that this also was in the older copy, but it was the copyist who said [*i. e.*, composed] it." The second note in Persian is read אין נוסכת תא אורד בוד, "This MS. reached thus far." But whether we explain אורד as *āwarad*, "brings," or *āward*, "brought," the construction of the sentence is equally unintelligible. Probably we should read אודר or אידר, *i. e.*, *īdar*, "here"; the word occurs repeatedly in the 'Shāhnāma,' *e. g.*, p. 1748, l. 3, in Macan's edition. By this means the translation given by the editors may be completely justified.

In the Hebrew text, chap. xliii. 3, the word בהצהירו, which the editors render "by his shining," perhaps signifies rather "when he [*i. e.*, the sun] is in mid-heaven," the verb being a denominative from צָהֳרַיִם, "noon"; this interpretation is supported by the phrase בצאתו, "when he rises," in the previous verse (marginal reading). Compare the use of *azhara*, "to be at the hour of noon," in Arabic (*e. g.*, Koran, xxx. 17). In chap. xliv. 9 the words ויישבתו כאשר שבתו, "and have ceased as they have ceased," are very suspicious. Possibly ויישבתו may be a corruption of וַיִּשָּׁכְחוּ, "and they were forgotten." The Greek translator, who renders καὶ ἀπώλοντο, may have read וישחתו (*i. e.*, וַיִּשָּׁחֲתוּ). In chap. xlv. 14 the context suggests that תמיד is a substantive rather than an adverb; תמיד, "daily burnt-offering," occurs in Dan. viii. 11, 13, xi. 31, xii. 11, and the omission of the definite article in the present case does not constitute a difficulty, as this is frequent in the poetical style.

In chap. xlvii. 12]'S can hardly be right. It would be a very slight change to read]'S, "*how* did there arise!" &c.

A. A. Bevan.

THE SPRING PUBLISHING SEASON.

Messrs. Hurst & Blackett's spring list includes in the department of fiction 'A Flame of Fire,' by Mrs. H. R. Haweis,—'Broken Threads,' by Compton Reade,—'Without Issue,' by Henry Cresswell,—'Cousin Jem,' by L. Higgin,—'Camp and Cantonment,' by Mrs. Cuthell,—and a new novel by Dr. George Mac Donald. Messrs. Hurst & Blackett will also publish a volume of literary essays by Mr. H. D. Traill,—'An Old Soldier's Memories,' by Capt. S. H. Jones Parry,—a revised edition of 'Lady Hamilton and Lord Nelson,' by Mr. Cordy Jeaffreson,—and a volume on 'Women Novelists of Queen Victoria's Reign,' by well-known writers.

Messrs. Skeffington's spring announcements include 'Six Original Sermons for the Queen's Commemoration, 1897,' specially written by Dean Farrar, Canon Hammond, the Revs. H. J. Wilmot-Buxton, J. B. C. Murphy, and J. Rooker,—'Hymns for Use during the Lambeth Conference and the Commemoration of St. Augustine,' by the Rev. S. J. Stone, Canon Bright, Mr. Chatterton Dix, Mr. G. Thring, &c., the tunes by Sir John Stainer, Dr. Wesley, Dr. G. C. Martin, and Prof. Bridge,—'Beginnings of the English Church and Kingdom explained to the People,' by the Rev. T. Moore,—'Everlasting Punishment: an Inquiry,' by Mr. J. R. Neilson,—'A Cornish Parish,' by Canon Hammond,—'The Book of Humbug,' by Mr. C. J. Willdey,—'The Dies Iræ: on this Hymn and its English Versions,' by the Rev. C. F. S. Warren,—'In Russet Mantle Clad,' by Mr. G. Morley,—several novels: 'As a Roaring Lion,' by Mr. R. Penderel; 'Sweet Irish Eyes,' by Mrs. Cuthell; 'God, Man, and the Devil,' by Mr. E. G. Henham; and 'Nell and the Actor,' by Lilian Street,—'Confidence, Enthusiasm, Determination,' a sermon preached at Sandringham Church in commemoration of General Gordon by the Suffragan Bishop of Thetford,—'Private Prayers for Boys, especially for those at Public Schools,' compiled by the Rev. H. L. Jones,—Vol. II. of 'The Life of Service before the Throne,' by the Bishop of Grahamstown,—'Parsons and Weavers,' by the Rev. F. B. Smith,—'The Holy Spirit of Promise,' by the Rev. J. F. Vallings,—'The Unveiling of the Eternal Word,' by the Bishop of Grahamstown,—and 'Comfort and Counsel for the Sick,' by the Rev. Giles Daubney.

THE REV. WILLIAM FULFORD.

The press has taken very little notice of the decease of Mr. Fulford, of whose literary surroundings H. B. F. gave the readers of the *Athenæum* an interesting account last week. Fulford was a true poet, and may some day be included among the *dii minores* of his age, therefore even a small bibliographical item about him, not alluded to in the above-named account, may be acceptable. In 1864 an advertising firm offered prizes of one hundred guineas for the best three poems received in commemoration of the tercentenary of Shakspeare. The subjects of the poems were left entirely to the authors, but half of the prize money was to be handed over to the Shakspeare Memorial Fund. The adjudicators, including Benjamin Webster, J. Stirling Coyne, Andrew Halliday, and others, awarded the first prize to Fulford, for twelve 'Sonnets' of great beauty. The selected poems were issued in pamphlet form, gratis, under the title of 'England's Bards,' and the acquisition of a copy of this now excessively rare publication first introduced the poetry of William Fulford to his admirer,

J. H. I.

HAYDON'S NOTES ON KEATS.

Castrics, Cockington, Devon, March 15, 1897.

The sale in London of Keats's original autograph of 'Endymion' adds greatly to the interest of the following notes made by his friend Haydon in my copy of the first edition of the poem, dated 1818, and still in its covers as issued. The incident occurred prior to publication. At that time Keats was just twenty-one years of age, and Haydon was about thirty-one years old.

My copy was first possessed by the artist, who wrote his autograph at the head of the title-page, "B. R. Haydon." Many passages he underlined, and at the commencement of the 'Address to Pan' on p. 14 he made a note, and wrote the following on the margins of pp. 14–15:—

"I was walking with Keats one summer evening in the Kilburn meadows, when he had just written the sublime Ode or Address to Pan. He repeated the whole in a trembling tone of feeling and nervous flush of cheek that kept me mute till he had done. I was impressed with its beauty, and I heard him, as Milton says of the angel, 'long after.' His manner and the music of his delivery affected me so touchingly, and still resounded in my ears.—Poor dear Keats! hadst thou never met Hunt, your fate would have been different!—B. R. H."

Against the lines on p. 8,

> Apollo's upward fire
> Made every eastern cloud a silvery pyre
> Of brightness so unsullied, that therein
> A melancholy spirit well might win
> Oblivion, and melt out his essence fine
> Into the winds,

he wrote:—

"How could Gifford be such a brute as to ridicule this exquisite passage?—B. R. H."

J. Russell Endean.

'UNDER THE CIRCUMSTANCES.'

The author of 'Under the Circumstances' writes:—

"At the conclusion of an undeservedly kind notice of my novel 'Under the Circumstances' in the *Athenæum* of March 20, your reviewer refers to the title as being 'doubtful English.' Some of your contemporaries have not been so polite, and it has been termed 'ungrammatical,' which hardly seems the proper word to apply to it, and 'housemaid's English,' whatever that may be. But is it really bad, or even doubtful English? It is obvious that if the words are considered etymologically '*in* the circumstances' is, at first sight, a more correct expression than '*under* the circumstances.' But does that make 'under the circumstances' wrong? It seems to me that there are many perfectly good English phrases, such as 'under certain conditions,' 'under review,' 'under *sus*picion,' 'under notice,' a 'preacher under the Gospel' (Milton), in which 'under' has lost practically all sense of locality and means 'subject to.' This seems to be the view taken by Dr. Murray in the ample dictionary that he is editing for the Clarendon Press; for he says, 'Mere situation is expressed by "*in* the circumstances," action affected is performed "*under* the circumstances,"' and for the use of 'under' he cites as his authorities Dr. South (a seventeenth century divine), Steele, and Mr. Ruskin—not unpolished or slipshod writers. I myself, in the course of casual reading since the question has been raised, have found 'under' used by De Quincey, who uses it indifferently with 'in,' Carlyle, George Meredith (in the mouth of a character), and Charles Dickens (who I admit wrote 'Our Mutual Friend' and was not a purist), together with a host of other modern writers whose names carry less weight. I do not go into phrases in which 'circumstances' is used in other than a strictly etymological sense, but I note that in French Madame de Staël writes 'suivant les circonstances,' and I conclude by pointing out that if I sin, I sin in good company; by suggesting that I do not sin at all; and by asking for *good authority* before I admit that Steele, Ruskin, and De Quincey, not to mention the others, have written even 'doubtful' English."

TWO PROTHALAMIA.

Old Swan House, Chelsea Embankment, March 29, 1897.

As the writer of the article that appears to have given such extreme displeasure to Prof. Hales, I desire to make the following reply to his letter of March 22nd. The article stated—and quite correctly—that the only existing print of the 'Tale of Two Swannes' is to be found in the midst of Hearne's edition of Leland's 'Itinerary,' a work that to most people is inaccessible. Prof. Hales takes exception to the word "inaccessible," and says that even such an accessible volume as Murray's 'Handbook to the Eastern Counties' mentions Vallans's poem. Upon reading this I turned to Murray, expecting to find in it something about the poem, some remarks upon it, some passages quoted; but the handbook gives one no information, except that, in a short note, it states:

"The Lea, like the Thames, has had its swans—as appears by a 'Tale of Two Swans,' written by W. Vallans, *temp.* Eliz., and printed by Hearne in Leland's 'Itinerary.' The poem describes the voyage of two swans down the Lea, with the places by which they passed."

Beyond this, the handbook tells one literally nothing about the poem—not a word. It will be noted that the Professor does not question the correctness of the statement that the text of the poem is to be found only in the midst of Leland (vol. v.).

In the second paragraph of his letter the Professor—in undue haste to find fault—has fallen into a blunder, and a serious one. He commences, "It may be well to give the full title of Vallans's work: 'The Tale [it should be 'A Tale'] of Two Swans, wherein is comprehended,'" &c., and here he sets out a long passage of words that are not in the title at all! The full title of Vallans's work is simply 'A Tale of Two Swannes.' The words the Professor has tacked on to the title for the purpose of founding on them his portentous question, "Quid hoc ad Prothalamion?" are not Vallans's words. They were, in fact, not printed till nearly two hundred years after 1590, and then only by Hearne himself by way of introducing a copy of the poem into his own work. Surely Prof. Hales should have noticed that the words which he has added to the title, and which he has obviously taken from p. v of Hearne's work, were first printed at Oxford in the year 1769. "Oxford, Printed at the Theater, MDCCLXIX." is at the bottom of p. v. Hearne knew better than to alter the title, which is given correctly at p. viii of his book.

But as the question, "Quid hoc ad Prothalamion?" has been asked, let the poem itself answer it:—

> After a noyse in signe of passing joy
> A Swanne of Thames invites the King and Queene
> Upon a day prefixt, to see and celebrate
> The marriage of two Rivers of great name.

And the poem ends with the departure of the wedding guests when the marriage is over:—

> Which granted, everie one departes his way,
> The King and Queen again into their Lee,

just as the 'Prothalamion' ends with the words:

> Which at th' appointed tide
> Each one did make his bride.

The similarity of the expressions "Which granted" and "Which at th' appointed tide" is also not without significance, taken in connexion with the other facts of the case.

Next Prof. Hales refers to Leland's 'Cygnea Cantio,' which is a learned antiquarian treatise in Latin verse rather than a poem. Hearne himself says that it ought to be looked upon as part of the 'Itinerary.' It is certain, I think, that both Spenser and Vallans were well acquainted with it, and it is not improbable that the particular form of allegory they adopted was partly suggested to them by it.

The words in the opening lines (4 and 5) of the 'Cygnea Cantio'—

> Et spirat Zephyrus, novumque pictos
> Ver fundit vario colore flores—

have so close a resemblance to words that occur in the first stanza of the 'Prothalamion' and in the opening lines of 'A Tale of Two Swannes' that, judging from them alone, one can hardly doubt that both Spenser and Vallans knew them. That Vallans knew Leland's work well is pretty certain, for Hearne himself tells us that Vallans "was a man well versed in records (*vir doctus ni fallor*), an admirer of Mr. Leland," and he states that "our Bodleian copy"

of Leland's 'Næniæ' belonged to him. But assuming that Spenser and Vallans both knew the 'Cygnea Cantio,' it is certain that the particular form of allegory adopted by Vallans, and afterwards by Spenser, is essentially different from that of Leland, as is the character of the two poems—the 'Cygnea Cantio' is a learned antiquarian treatise in the Latin language, not easy to be understood; 'A Tale of Two Swannes' and the 'Prothalamion' are poems in the English language of exceeding beauty, and both, so to speak, wedding hymns. Next as to what Prof. Hales terms the parallelisms. It would, of course, be idle to attempt to draw conclusions from any one or two of the parallels referred to. But the point that has to be dealt with is this, and it seems that the Professor fails to deal with it. Here is a form—a very beautiful form—of allegory introduced for the first time into the English language by Vallans's poem, and within five years of its publication another poet (Spenser) publishes a similar form of allegory, and one finds that in a number of passages, that need not be again repeated, Spenser has adopted the ideas and sometimes the actual words of the earlier poem.

It is not one or two things only, but the extraordinary combination that leads one to the belief that 'A Tale of Two Swannes' was wide open before Spenser when he wrote the 'Prothalamion,' and that, in accordance with a very common practice of the time, he founded his own work upon it—just as many, possibly most, of the greatest poems that have ever been written, have been founded upon the work of others who have gone before.

Prof. Hales refers to a well-known line of Horace, "Velut inter ignes Luna minores," as showing that the comparison of the brightness of the moon with the lesser brightness of the stars was no new thing. Of course not; one may go further back than that. Since the fourth of the days of creation the distinction has been apparent. The description of the "lesser" light of the moon and the stars is given us in the first chapter of Genesis, and it is not improbable that the description may have been in Vallans's mind when he wrote his poem. It is not because anything is supposed to turn upon the comparison between the light of the lesser stars and that of the moon that I referred to that passage in the two poems, but because the comparison by Vallans of the light of "Cynthia" with that of the "lesser stars," and the exactly similar comparison—in the same words—made by Spenser, appeared to me to point almost conclusively to the fact that Spenser had taken the idea from the earlier poem and its actual words. It would be interesting to know if it is possible to point out another instance in which any poet of a date anterior to Vallans has made use of that comparison—a comparison of the light of Cynthia with that of the lesser stars.

As to the charge Prof. Hales thinks I have made against Spenser, of appropriating without permission the work of another writer of his time, I have neither presumed nor would presume to make a charge of this kind. Upon this point I must content myself by quoting the opinion of one of the greatest of Spenser students and one of the most distinguished commentators upon his poetry who have ever lived, the late Dean of St. Paul's, Dean Church. "In the use of materials," says Dean Church, speaking of Spenser—"in the use of materials nothing comes amiss to him. He had no scruples as a copyist. He took without ceremony any piece of old metal—word or story or image—which came to his hand, and threw it into the melting-pot of his imagination, to come out fused with his own materials, often transformed, but often unchanged." These are the words of Dean Church; do they not seem exactly to apply to the use that appears to have been made by Spenser of Vallans's poem?

One word more, and I have done. Prof. Hales says that in his opinion the 'Prothalamion' certainly does not owe anything of importance to 'A Tale of Two Swannes,' and later he adds, Take away from Spenser *all* the things he is said to have appropriated; would the poem of the 'Prothalamion' suffer any appreciable loss? Well, let any one take the poem and run through all the passages in question with his pen, and then look at it and ask himself that question. In this and some other respects throughout his letter the Professor has gone quite beyond the mark. He protests much too strongly. His letter reminds one of the Queen's remark to Hamlet when—speaking of the performance of the Player Queen in the play—she says, "Methinks the lady doth protest too much." As to the date of the 'Prothalamion,' I stated that it was printed and published in 1596, and I had reasons for thinking that it was written, or partly written—except, of course, the reference to the Earl of Essex—in 1595; but the point is not material, and this letter is long enough.

Wickham Flower.

March 29, 1897.

Mr. Wickham Flower's letter in your issue of the 20th inst. on the resemblances between Vallans's 'Two Swannes' and Spenser's well-known poem is full of interest. It raises, however, a wider question than he could discuss, namely, the extent to which Spenser borrowed from his predecessors and his contemporaries. Of this, as with most great poets, there can be little doubt; and it is difficult to see why Prof. Hales should show so much annoyance when a further instance of it is discovered.

But is Vallans's poem as little known as Mr. Flower seems to suggest? Surely Leland's work is one with which most scholars are familiar; and it has been reprinted at least three times. *Pace* Prof. Hales, it seems to me Mr. Wickham Flower has proved his point. Nor is the Professor's criticism as to the date of publication of Spenser's poem correct. He forgets that the year 1596 began not on January 1st, but on March 25th.

A. B. B.-J.

University College, Bristol, March 29, 1897.

In the communications on the subject of Vallans's poem contributed by Prof. Hales and Mr. Harting to your issue of last Saturday I looked in vain for some notice of a very material question which I had confidently expected to find discussed in your columns on that day, and had, therefore, myself forborne to write to you about—the question whether Hearne, Warton, and Mr. Flower are not in error regarding the date of publication; have not, in fact, considerably antedated the poem. Doubtless the seeming conclusiveness of the evidence for 1590 blinded for the moment the critical faculty of your correspondents to the absolutely conclusive significance of a passage in the poem itself—a passage, too, that is given some prominence in the letters of both Mr. Flower and Prof. Hales—which, if a portion of the original composition, blows to atoms the whole structure raised by the former of these gentlemen, and shifts the indebtedness—if indebtedness there be in the business—from the illustrious poet to the obscure.

The passage is that which speaks of Hatfield. This passage must have been written when there was a Cecil who was not only Lord High Treasurer, but owner of Hatfield also, and when the transformation of the historic house from its earlier to its Jacobean form had progressed so far as to justify the writer in describing it as a "new and worthy seat." Now, no Cecil, unless I am egregiously mistaken, was owner of Hatfield till 1607, when King James gave it to Robert Cecil, Earl of Salisbury, in exchange for Theobalds; and no Cecil was both owner of Hatfield and Lord High Treasurer till 1608, when Salisbury was preferred to the office on the death of Dorset. It is clear, therefore, that the reference to Hatfield could not have been of earlier date than 1608. It is equally clear that it could not have been of later than 1612, for in that year the Earl of Salisbury died. The passage of the poem, then, that makes the reference must have been written twelve years at earliest after the appearance of the 'Prothalamion,' as was also, there can scarcely be a doubt, the whole of the rest.

What, then, is the date of the poem? I conceive it to be 1610. Considering that Cecil is represented to have begun the transformation of Hatfield immediately upon going into possession, this appears to be a more likely date than either of the two possible years that follow, and, considering that building operations were then comparatively slow, than either of the two that precede. And the simplest of all changes and safest (under the circumstances) of all corrections converts Hearne's and Warton's year into the one I am presumptuous enough to prefer. I have observed that no misprints are more common than those which arise from an interchange of position by two successive numerals; you have only to turn back a leaf or two from the note of Warton, vol. iii. p. 350 of the 1824 edition, which gives the date of the poem in question, to find p. 345 numbered 354. This note, taken from Hearne's 'Lel. Itin.,' gives MDXC. as the year of publication. Most of those, I am sure, that will take care to allow their due weight to all the facts I have stated above, will find as little difficulty as I have found in accepting MDXC. as a misprint for MDCX. made by the first printers of the poem.

It seems to me that there is but one conceivable way of escaping my conclusion and reinstating Vallans in the debatable dignity Mr. Flower has claimed for him—to prove that there was an earlier—by at least fifteen years—version of his composition than that which forms the text of Mr. Flower's disquisition.

James Rowley.

Literary Gossip.

Messrs. Smith, Elder & Co. will publish next month a biography of Gabriele von Bülow, whose husband, Heinrich von Bülow, was Prussian ambassador in London at the time of the Queen's accession. The book contains an interesting description of the Bülows' life in London, and Sir Edward Malet contributes a preface to the volume.

Messrs. Kegan Paul & Co. will bring out shortly after Easter a new work by Prof. Dowden, entitled 'The French Revolution and English Literature.' This work contains the substance of Prof. Dowden's lectures delivered at Princeton University during his American tour. It deals exhaustively with the subject, starting with a consideration of the precursors of revolution, and discussing the theorists for and against revolutionary measures, with especial reference to the attitude of Burke. Later chapters deal with the connexion of Southey, Coleridge, Wordsworth, Byron, Shelley, and the other master spirits of English literature with the French Revolution.

In the forthcoming number of the *English Historical Review* Mr. Edward Jenks discusses 'Fustel de Coulanges as an Historian'; Mr. F. Baring writes on 'Domesday and some Thirteenth Century Surveys,' and Mr. J. H. Round on 'The Earliest Fines'; Mr. James Gairdner concludes his article on 'The Divorce of Henry VIII.'; 'The Authorship of the "Book of Husbandry" and the "Book of Surveying"' is examined by the Rev. R. H. C. Fitzherbert; and Lieut.-Col. the Hon. Arthur Parnell has

a critical paper on 'Macpherson and the Nairne Papers.'

The 'Romance of Isabel, Lady Burton: the Story of her Life,' told in part by herself and in part by Mr. Wilkins, will be published before long by Messrs. Hutchinson & Co. This book, as we have said before, will be the authorized biography of the late Lady Burton, and in it Mr. Wilkins has incorporated the fragment of autobiography which was cut short by her death. In addition to being a record of her life and adventures, it will contain a defence of Lady Burton's action in the matters of her husband's recall from Damascus, his alleged conversion to Rome, and the burning of the "Scented Garden," supported by documentary evidence now published for the first time. The book will also contain a large number of letters written by the late General Gordon to Sir Richard and Lady Burton.

The new scheme for the management of Doncaster Grammar School, which excludes Greek from the ordinary curriculum, and assigns six of the ten Corporation scholarships to boys from public elementary schools, also provides that the head master may be dismissed, "without assigning cause," by a two-thirds vote of the governors at two successive special meetings.

The Rev. J. E. Auden, of Tong, Shifnal, is compiling a Register of Shrewsbury School from 1798 to 1897, which will be published by Messrs. Woodall, Minshall & Co., of Oswestry and Shrewsbury.

Messrs. Lawrence & Bullen will shortly publish a translation, by Miss May Tomlinson, of Madame Darmesteter's 'Marguerites du Temps Passé.'

The *Law Quarterly Review* for April contains articles on 'Vacarius on Marriage,' by Prof. F. W. Maitland; 'Priorities in relation to Estoppel,' by Mr. J. S. Ewart, Q.C.; 'The New German Law of Unfair Competition,' by Mr. J. F. Iselin; and 'The Changing Status of a Married Woman,' by Mr. J. E. G. de Montmorency.

A reprint, from the originals in the possession of the New England Company, of some of the correspondence between the Governors of the Company in London and the Commissioners of the United Colonies in America, between the years 1657 and 1712, is announced as to be published very shortly by Mr. Elliot Stock.

The Publishers' Association had its first annual meeting last week, and congratulated itself warmly on the success of its efforts. It has discussed with the Society of Authors its proposed Bill for the amendment of the law of copyright, it has written to the Colonial Office to protest against Canada being allowed to infringe the Convention of Berne, it has prompted Messrs. Smith & Elder to obtain an injunction against Mr. Stead, and it has taken up the question of publication agreements. For the booksellers, however, it has done as yet practically nothing, and it is to be feared that in this matter the Association resembles the Concert of Europe. There is no real unity of aim among the publishers. Some of them, in fact, are afraid that the reduction of discount to the public will diminish the sale of their magazines, and are reluctant to make any effort to aid the bookseller to raise his prices. Consequently there is an obvious disposition to substitute for action expressions of sympathy, of which the bookseller has already had enough.

The author of the admirable translation of Shakspeare which is the standard in Denmark and Norway, Edvard Lembcke, died at Haderslev on the 21st of March at the age of eighty-two.

A *Mädchengymnasium* has just been established at Bremen, for which the necessary funds were provided by private individuals. At Munich, on the other hand, the Minister of Education has withheld his sanction from a similar institution, on account of the insufficiency of the funds.

The prolific Russian writer A. N. Maikow, born in 1821 at Moscow, has recently died at St. Petersburg. As the son of a painter of some eminence, he first devoted himself to art, but on account of short-sightedness exchanged this pursuit for a literary career. His first poems appeared when he was barely sixteen years of age, and since then his contributions to Russian literature have been numerous.

The Parliamentary Papers likely to be of the most general interest to our readers this week are the Annual Statistical Report of the University of Glasgow (2*d.*), and a Return showing the Extent to which, and the Manner in which, Local Authorities are applying Funds to the Purposes of Technical Education (1*s.* 6*d.*).

SCIENCE

Alternating Currents and Alternating-Current Machinery. By Dugald C. Jackson and John Price Jackson. (Macmillan & Co.)

As stated on the title-page, this constitutes a companion volume to the authors' work on 'Electro-Magnetism and the Construction of Dynamos,' being the outcome of a number of lectures given at Wisconsin University to the electrical engineering students. The volume is of a handy size (though it consists of 718 pages), and has a capital index. There are nearly 350 illustrations, all of the clearest description, and of a sort that are useful for the purpose of explaining principles rather than that of advertising machinery of this or that manufacturer. The style and letterpress of the book leave nothing to be desired. It is, in fact, a good specimen of Messrs. Macmillan's publications. Perhaps one of its greatest advantages consists in the manner in which the authors have given, in a complete form, all references to previous publications concerning each part of the subject. It is a matter of some wonder to us that any one has been able to furnish a complete *résumé* of all that is known concerning alternating currents and of everything that has been done in the direction of alternating-current machinery. The principal fault we find with the book is the unnecessary introduction of mathematics in some instances, though it may be urged that this defect is not nearly so marked as in certain English works bearing similar titles.

The first two chapters are excellent, and exhibit much pains in condensing a large amount of well-expressed matter in a small space. These are, respectively, on "The Electric Pressure developed by Alternators" and on "Armature Windings for Alternators." Then come two very lengthy and extremely heavy chapters—the one on "Self-Induction and Capacity," the other on methods of solving problems concerned with this subject, with numerous graphic illustrations, besides mathematical examples and proofs such as in several instances might have been turned to better account in an appendix. As at present placed they are well calculated to dishearten any non-mathematical reader at a comparatively early stage.

Chapter iv. is entitled "The Magnetic Circuit of Alternators," and deals at some length with Mr. Blakesley's method of working out alternating-current problems besides that of Steinmetz. Here, again, many numerical examples are given at full length—too much so, indeed. In this chapter, as well as in the preceding one, the authors seem rather to lose sight of the practical aspect of their subject, and in various places there are traces of mere theory rather than of facts based on experimental data. Moreover, unnecessarily complex instances are frequently introduced, such as probably never occur in actual practice. On the other hand, Profs. D. C. and J. P. Jackson do good work in bringing to light by graphical treatment the analogy existing between alternating-current vectors and mechanical forces or velocities.

The machinery introduced in the later chapters of the book is naturally of American type. Various tests of transformers are also given, besides a chapter on their design, and another on their efficiency and loss. Then follow chapters on "Polyphase Conducting Systems and the Measurement of Power in Polyphase Circuits"; one on polyphase transformers; and, finally, one on "Alternating-Current Motors." The last is not by any means exhaustive, but much important information may be gleaned from it.

The authors may be congratulated on their valuable treatise, though they sometimes evince a certain amount of childishness in unnecessarily rushing into elaborate mathematical proofs of special, if not unheard-of cases. However, as we have before said, they are not the first sinners in this direction, neither have they sinned so grossly as many other writers. Again, apart from this criticism, there is a great deal of matter in the volume to commend itself to the general reader and the student of electric light and power engineering.

THE SPRING PUBLISHING SEASON.

The scientific works in preparation at the Pitt Press include Vol. XII. of 'The Collected Mathematical Papers of the late Prof. Cayley,'—Vol. II. of 'The Scientific Papers of the late Prof. Adams,'—'The Foundations of Geometry,' by the Hon. B. Russell,—'A Treatise on Abel's Theorem,' by Mr. H. F. Baker,—'The Theory of Groups of a Finite Order,' by Mr. Burnside,—'A Treatise on Universal Algebra, with some Applications,' by Mr. A. N. Whitehead,—'A Treatise on Octonions,' by Mr. A. McAulay,—'A Treatise on Spherical Astronomy,' by Sir Robert Ball,—'A Treatise on Geometrical Optics,' by Mr. R. A. Herman,—'An Elementary Course of Infinitesimal Calculus,' by Prof. Horace Lamb,—'Theoretical Mechanics,'

by Mr. A. E. H. Love,—'The Works of Archimedes,' edited in modern notation by Mr. T. L. Heath,—in the "Natural Science Manuals," 'Fossil Plants,' by Mr. A. C. Seward; 'The Vertebrate Skeleton,' by Mr. S. H. Reynolds; and 'Vertebrate Palæontology,' by Mr. A. S. Woodward,—'Handbook to the Geology of Cambridgeshire,' by Mr. Cowper Reed,—and in the "Physical Series," 'Electricity and Magnetism,' by Mr. R. T. Glazebrook; and 'Sound,' by Mr. J. W. Capstick.

SOCIETIES.

Royal.—*March* 25.—The President in the chair.—A meeting for discussion was held; subject, 'The Chemical Constitution of the Stars,' introduced by Mr. J. Norman Lockyer with a communication 'On the Chemistry of the Hottest Stars.'

Society of Antiquaries.—*March* 18.—Dr. E. Freshfield, Treasurer, in the chair.—Mr. Read exhibited a silver dish with a figure of Dionysos, from the Hindu Kush.—The President also exhibited for comparison a silver dish of Persian work found in Persia, and a silver dish of Sassanian workmanship from India.—Mr. F. M. Nichols read some observations on a fresh correction of the date of the birth of Sir Thomas More. The discovery made in 1868 by Mr. W. Aldis Wright, in the library of Trinity College, Cambridge, of a book containing entries made by Sir John More concerning his marriage and the birth of his children, including Thomas More, led to a conclusion as to the date of the birth of that great man which admits of correction. When the date of the birth of Thomas More was compared with the calendar, it was found to involve a contradiction. The Friday following Candlemas, 17 Edward IV. (1478), was February 6th. Mr. Wright inferred that the child was born on the next day, Saturday, February 7th (in the early morning); and this has been accepted by subsequent biographers. There is another way in which the inconsistency may be set right. If the correction is made in the year of the king's reign, the birth took place on Friday, February 7th, in the sixteenth year of the king, that is A.D. 1477, and this error was one not unlikely to be made by John More if he omitted to enter his son's birth for some days after the event, as within a month (March 4th) a new regnal year had commenced. The dates of the birth of the other children show this to be the more probable correction. The second child was born, according to this corrected date, one year and eleven months after the first, and the third after a similar interval. According to the correction hitherto received the first interval was two years and eleven months, the second less than a year. The corrected date is confirmed by Erasmus. "When I first knew him," he says of More, "he was not more than twenty-three." If, as Mr. Nichols maintained, More was born on February 7th, 1477, he was in his twenty-third year in the summer of 1499. Upon Holbein's sketch of the More family (now at Bâle) is written "Thomas Morus anno 50." More was, as we now believe, in his fiftieth year from February, 1526, to February, 1527. Holbein left Bâle for England on or about August 29th, 1526, and probably he arrived in England about the end of September. Therefore the sketches for the More group may be attributed to the period between September, 1526, and February, 1527, when More, as we have now to reckon his age, was in his fiftieth year. Mr. Huth's picture, which is dated 1527, appears to be a reproduction of the sketch. The other inscriptions point to the same date. John More, the son, who was just thirteen years of age in the summer of 1521, would be in his nineteenth year in the winter of 1526, and that is the age attributed to him in the sketch. Ann Cresacre, his wife, who died December, 1577, in her sixty-sixth year, was in her fifteenth year in December, 1526, and is so described in the sketch. Margaret Roper may have been born between the summer of 1505 and February, 1506. She is described as in her twenty-second year in the sketch. All these inscriptions, therefore, either confirm or are not inconsistent with the date now attributed to the sketch. Mr. Seebohm cites an epigram of More in which he reckons his age at forty-one years. This epigram is not in the edition of 1518, but in that of 1520, a publication evidently consistent with its having been written between February, 1518, and February, 1519, and therefore with our corrected version of his age. One more confirmatory observation. Each correction of the birth date of More has made him older than before supposed, and therefore added to the probability of his authorship of the passage in the life of Richard III. reporting a conversation heard by the author in 1483, which formerly created a difficulty in the received attribution of that work.—Mr. Read read a paper on two hoards of bronze implements found in Essex and Middlesex, which were also exhibited.—Mr. Gowland added some interesting remarks on the results of an analysis of the metals found in the hoard.

Linnean.—*March* 18.—Dr. A. Günther, President, in the chair.—Mr. G. E. Lodge was admitted, and Mr. Wm. Martindale was elected a Fellow.—Mr. B. Arnold exhibited three contiguously-built nests of the chimney swallow, *Hirundo rustica*, having a continuous wall of mud as if built by one pair of birds; but from the evidence of the observer it appeared that there were two pairs of birds, and that one pair had made two of the adjacent nests.—Sir J. Lubbock read a paper 'On Stipules, their Forms and Functions,' supplementary to his previous papers (*Linn. Soc. Journ., Bot.*, xxviii. 217 and xxx. 463). It was shown that while the usual function of stipules is to protect leaves in bud, in some cases they replace them, and in others serve to hold water. Instances were mentioned in which stipules developed into spines, and in other cases became glandular. Where stipules were absent, other arrangements for bud protection were found to exist. Attention was especially directed to the formation of the winter buds of certain common shrubs and trees, and some curious differences were noted even in nearly allied species. In the wayfaring-tree, *Viburnum lantana*, the author remarked that the young leaves are uncovered, but are protected by a growth of hairs; in the ash and thorn the outer scales of the bud consist of expanded petioles; in the willow the outer scales consist of leaves; in the poplar of stipules. The buds of the oak and beech were also described; and it was shown by the aid of lantern-slides that in the beech the outer scales of the bud consist of two pairs of stipules, that the twelfth pair are the first which have a leaf, and that the subsequent growth is between the leaves, while the portion of the shoot between the stipules scarcely elongates at all. As a consequence the seat of each winter bud is marked by a ring, and thus a series of successive rings, which remain visible for many years, indicate each year's growth.—In the discussion which followed, Mr. A. W. Bennett, Prof. Farmer, and Mr. A. B. Rendle took part.—Mr. W. C. Worsdell read a paper 'On the Origin of Transfusion-Tissue in Leaves of Gymnospermous Plants.' It was explained that "transfusion-tissue" is a special kind of conducting-tissue found chiefly in the leaves of conifers, in direct connexion with the vascular bundles. "Centripetal" xylem, hitherto only known to occur in the leaves of cycads among living plants, has been found well developed in the cotyledonary bundles of *Gingko biloba*. In these latter and in the cotyledonary bundles of *Cycas revoluta* a distinct transition was observed between the elements of the centripetal xylem and those of the tranfusion-tissue at the side of the bundle. In studying the structure of the vascular bundle in the leaves of conifers generally, a similar transition was also observed in a few genera between centripetal xylem and transfusion-tissue. These facts lead to the conclusion that transfusion-tissue, as universally found in recent coniferous leaves, has originally sprung from the centripetal xylem of the leaf-bundle of the ancestors of these plants.—In the discussion which followed, criticisms were made by Dr. D. H. Scott, Prof. Farmer, and Mr. G. R. Murray.

Institution of Civil Engineers.—*March* 30.—Mr. J. W. Barry, President, in the chair.—The paper read was 'On Electric Lifts and Cranes,' by Mr. H. W. Ravenshaw.

Society of Arts.—*March* 29.—Lord Belhaven and Stenton in the chair.—Prof. Roberts-Austen delivered the third lecture of his course of Cantor Lectures 'On Alloys,' dealing especially with the alloys of iron and carbon in steel making.

March 30.—Sir G. Birdwood in the chair.—A paper 'On Lead Work' was read before the Applied Art Section by Mr. W. R. Lethaby.—A discussion followed.

March 31.—Mr. G. L. Hillier read a paper on 'Cycling, Historical and Practical.'—A number of cycles and cycle parts were shown in connexion with the paper.

Historical.—*March* 18.—Sir M. E. Grant Duff, President, in the chair.—Messrs. A. T. C. Pratt and J. Ballinger were elected Fellows.—Mr. Oscar Browning was elected a Vice-President; the Earl of Crawford, Mr. H. C. Maxwell Lyte, and Sir E. M. Thompson were elected Honorary Fellows.—Dr. S. R. Gardiner, the Rev. W. Hunt, Prof. Cunningham, Messrs. F. Harrison, J. Gairdner, and C. H. Firth were elected members of the Publication Committee.—A paper was read by Mr. Frewen Lord 'On Goree, a Lost Possession of England.'—A discussion followed, in which Major Hume, Messrs. Oscar Browning, C. R. Beazley, J. P. Wallis, and others took part.

Physical.—*March* 26.—Mr. S. Bidwell, President, in the chair.—Mr. R. Appleyard read a paper 'On Liquid Coherers and Mobile Conductors,' and showed various experiments.—Prof. Dalby exhibited five pieces of apparatus: (1) A kinematic slide; (2) An inertia apparatus with trifilar suspension; (3) A Wilberforce spring; (4) A Ewing's Reading telescope; (5) A kinematic hook-gauge.—Dr. Thompson exhibited two kinematic models depending upon the principle that any simple harmonic motion may be considered as the resultant of two oppositely directed motions.

MEETINGS FOR THE ENSUING WEEK.

Mon. Victoria Institute, 4½.—'Australian Aboriginal Art,' the Bishop of Ballarat.
— Society of Arts, 4½.—'Alloys,' Lecture IV., Prof. W. C. Roberts-Austen. (Cantor Lecture.)
— Royal Institution, 5.—General Monthly.
— Engineers, 7½.—'The Rating of Engineering Undertakings,' Mr. P. M. Faraday.
— Aristotelian, 8.—'The Relation of Quantity to Number,' Hon. B. A. W. Russell.
— Surveyors' Institution, 8.—'London: an Appreciation,' Mr. W. Simms.
Tues. Royal Institution, 3.—'Animal Electricity,' Prof. A. D. Waller.
— Society of Arts, 8.—'Recent Travels in Rhodesia and British Bechuanaland,' Mr. C. E. Fripp.
— Civil Engineers, 8.—Discussion on 'Electric Lifts and Cranes.'
— Biblical Archæology, 8.—'The Date of the Siloam Inscription,' Mr. E. J. Pilcher.
— Zoological, 8½.—'Myology of the Terrestrial Carnivora,' Drs. B. C. A. Windle and F. G. Parsons; 'Note upon the Minute Structure of the Teeth of Notoryctes,' Mr. C. S. Tomes; 'The Blue Bear of Tibet, with Notes on the Members of the *Ursus arctus* Group,' Mr. R. Lydekker; 'An Account of the Freshwater Fishes collected in Celebes by Drs. P. and F. Sarasin,' Mr. G. A. Boulenger.
Wed. Archæological Institute, 4.—'Inventory of Arms and Armour belonging to Thomas, Duke of Gloucester, in 1399,' Viscount Dillon; 'Aldermaston Church, Berkshire,' Mr. C. E. Keyser.
— Entomological, 8.—'Report of the Committee on the Protection of British Insects in Danger of Extermination.'
— Society of Arts, 8.—'Dairy Produce and Milk Supply,' Mr. M. J. Dunstan.
— Geological, 8.—'The Morte Slates and Associated Beds in North Devon and West Somerset,' Part II., Dr. H. Hicks; 'The Glacio-Marine Drift of the Vale of Clwyd,' Mr. T. M. Reade.
— British Archæological Association, 8.—'Notes on Middlesex Brasses,' Mr. A. Oliver; 'Notes on some Early Headstones,' Mr. J. T. Irvine.
Thurs Royal Institution, 3.—'The Relation of Geology to History,' Prof. W. Boyd Dawkins.
— Royal, 4½.
— Numismatic, 7.
— Electrical Engineers, 8.—'Recent Developments in Electric Traction Appliances,' Mr. H. A. Baylor.
— Mathematical, 8.—'On the Potentials of Rings,' Mr. A. L. Dixon; 'An Extension of a Certain Theorem,' Rev. F. H. Jackson.
— Antiquaries, 8½.—'Excavations on the Site of the Roman City at Silchester, Hants, in 1896,' Mr. W. H. St. John Hope.
Fri. Physical, 5.—'A Nickel Stress Telephone,' Messrs. T. A. Garrett and W. Lucas; 'Alternating Currents in Concentric Conductors,' Mr. W. A. Price; 'Effect of Capacity on Stationary Electrical Waves in Wires,' Mr. W. B. Morton.
— Astronomical, 8.
— Civil Engineers, 8.—'Poole Harbour,' Mr. H. Berridge. (Students Meeting.)
— Royal Institution, 9.—'The Limits of Audition,' Lord Rayleigh.
Sat. Royal Institution, 3.—'Electricity and Electrical Vibrations,' Lord Rayleigh.

Science Gossip.

The contest for the Presidency of the Chemical Society has resulted in the election of Prof. Dewar.

The Chair of Natural Philosophy in Queen's College, Belfast, vacant by the retirement of Prof. Everett, has been filled by the appointment of Mr. W. B. Morton, of Queen's College, Belfast, and St. John's College, Cambridge.

Since the erection of the Lowell Observatory near the city of Mexico further searches have been made with its 24-inch refractor for southern double stars, and Dr. T. J. J. See has a paper in No. 396 of the *Astronomical Journal*, announcing the discovery of several new stellar systems. The most remarkable of these are α Phœnicis, μ Velorum, and η Centauri, discovered to be binaries, the first two on January 10th, and the third on the following day. The principal star of α Phœnicis is, according to the 'Uranometria Argentina,' of 2·4 magnitude, and it is of a deep orange or reddish colour; the small companion is of the thirteenth magnitude and purplish in hue. The magnitude of μ Velorum is 2·9; that of its companion is about 11, and its colour purplish; "this system," says Dr. See, "is one of the most extraordinary in the heavens, and is almost certain to have rapid orbital motion." The two stars of η Centauri are of 2·5 and 13·5 magnitude respectively; the colour of the large star is yellow, and that of the small companion (only to be seen with a very powerful telescope) purplish.—In *Astronomische Nachrichten*, No. 3412, the same astronomer communicates the discovery of three more close southern binaries, which have recently been found to be double, and are also of great interest as being probably in rapid orbital

motion. The components of ψ Velorum (R.A. 9h 27m, N.P.D. 130° 2′) are both of the fifth magnitude; those of p Velorum (R.A. 10h 33m, N.P.D. 137° 42′) and of λ Lupi (R.A. 15h 2m, N.P.D. 134° 54′) are in each case a little above, and a little below, the fifth magnitude.

FINE ARTS

BOOKS OF REFERENCE.

A Descriptive Catalogue of the Maiolica and Enamelled Earthenware of Italy, &c., in the Ashmolean Museum, Oxford. By C. Drury E. Fortnum. (Oxford, Clarendon Press.)—Mr. Drury Fortnum's valuable work on maiolica was reviewed last year in the *Athenæum* (No. 3594), it is, therefore, unnecessary on the present occasion to do more than state that the introductory notice of the 'Descriptive Catalogue' epitomizes the historical matter contained in that volume. It supplies in brief form a considerable amount of information relating to the various wares represented in the museum, and will doubtless induce many of the visitors to the Ashmolean Museum to become possessed of the larger work. The actual cataloguing of the magnificent collection presented to Oxford by Mr. Fortnum is in all respects satisfactory; indeed, it may be truly said that it is compiled with loving care, as would naturally be expected from the eminent historian when dealing with a series of works of art, the collection of which has been for him the labour of a lifetime. All will admit that in producing the 'Catalogue' Mr. Fortnum has made Oxford doubly his debtor. Art of the high character which he has collected needs exposition in these days, even for university men. The 'Catalogue' will come into the hands of the directors and managers of the other provincial museums, and will surely induce them to furnish their own collections with similar useful aids to study. It is to the illustrated catalogue—and it cannot be too copiously illustrated—that we must look as one of the most efficient means of spreading a knowledge of sound art among our industrial classes.

The Art Schools of London, edited by Tessa Mackenzie (Sonnenschein & Co.), is a little book for which there must, we suppose, be a demand. It supplies brief notices of the principal art schools in the London district, and includes under that head all sorts of seminaries, from that in Burlington House, which supports itself, and of which the compiler rightly says that "to train pupils for the Academy Schools is an important object with most of the minor schools." It was humorously said by an eminent R.A., "There comes a time in the lives of ladies when they must decide whether they will go slumming to the East-End, or come to the Academy." But Burlington House is not to be entered in a hurry; accordingly, we have the Slade School and various establishments conducted by Miss This and Mrs. That, to say nothing of guilds and polytechnics in considerable numbers. The compiler has not by any means exhausted her subject, nor enumerated all the places of instruction in the metropolis. Nor has she supplied all the particulars which might have been given with regard to the Academy. She has, since the first issue of 'The Art Schools,' judiciously added notes on schools of music and dramatic and handicraft schools. If she thinks she can wisely continue this publication, it is possible it may be worth while to do so, but considerable additions are required.

NOTES FROM ATHENS.

The readers of my letters from Athens have had many opportunities for remarking the double character of the archæological movement in Greece, which deals on the one side practically with excavation, on the other, theoretically with a scientific comparison and explanation of the various finds. In both directions the efforts of native and foreign enterprise are united and displayed side by side. The General Ephorate of Antiquities, the Greek Archæological Society, the French, German, English, and American schools, and the various permanent or temporary archæological missions of nearly all the other countries of Europe are severally responsible for this international emulation in the discovery and investigation of the art treasures of antiquity in Greece.

The state of Greece almost directly after the country was delivered from the yoke of Turkey entered the lists. Already in November, 1829, under Kapodistrias, the learned Mustoxydis of Corfu was elected first Ephor of the National Museum founded in Ægina. One of the first acts of the Government somewhat later was to superintend the antiquities of the country, which by the decree of May 22nd, 1834, which also created the General Ephorate, were put systematically under the protection of the State. Three years later the Greek Archæological Society was founded, whose services cannot be over-estimated. The interest in archæological investigation in Greece now became general, and was not confined to Greeks alone. The first symptom of it was the foundation of the French School of Archæology at Athens in 1846, nine years after the formation of the Greek society. This is not the time to dilate on the merits of the French School, by whose side are now ranged as younger sisters the other foreign schools of archæology at Athens. The jubilee of the school, which is to be celebrated in April this year, will be the occasion for a retrospective record of its activity. Nothing, however, could show the vigour of this body better than the warm way in which native as well as foreign archæologists at Athens have responded to the invitation to an Archæological Congress there, and the interest they have shown in the proceedings.

To summon such a Congress was certainly a happy thought, if one may not rather call it a necessity. The invitations to take part in the convention rightly emphasize the reasons which led the undersigned to support it. The committee consists of M. Christomanos, the Rector of the University of Athens; M. Cavvadias, General Ephor of Antiquities; MM. Dörpfeld and Wolters, secretaries of the German Archæological School; Mr. Richardson, Director of the American School, and Mr. Smith, Director of the English School; MM. Wilhelm and Reichel, of the Austrian Archæological Mission; and M. Ouspensky, Director of the Russian Institute at Constantinople. The French School itself, which suggested the idea, is represented by its director, M. Homolle, and its member, M. Perdrizet. "Almost all sciences," so runs the invitation,

"have their international congresses. Classical archæology has none such, though the advantages a general and periodical convention offers are obvious. Information of new discoveries can be given; problems of method, teaching, the organization and division of the work can be discussed and generally agreed upon; no one can fail to feel all the advantages and pleasure which the learned will find in a mutual, personal, and intimate relation with one another."

No one can doubt the soundness of these reasons for the Congress. The only wonder is that no one ever thought of it before. To give justice where it is due, it must be remembered that some years ago it was proposed by the Greeks to hold such an Archæological Congress at Athens with the support of the State. M. Homolle is to be congratulated on successfully planning now what did not then get beyond a pious wish.

Athens was naturally honoured by being chosen as the first place of meeting for the Congress. "Athens seems by the superiority of her spirit, the beauty of her monuments, the learned activity of which she is the centre, to have been long marked out for such gatherings. The institutions and learned missions established there, together with the University and Archæological Society, represent, one may almost say, an international delegation."

The organizing committee of the gentlemen mentioned above has drawn up a plan of the Congress, which has been sanctioned by the Crown Prince of Greece, who is also at the head of the Greek Archæological Society.

The Congress will meet on the 26th, 27th, and 28th of April. Two sittings will be held every day. The place of meeting will be the French School or the University. There will only be full sittings if the Congress does not desire to divide itself into commissions. The register of the sittings, the reports, *résumés* of the discussions, &c., will form a separate volume.

The sittings will be of two sorts, devoted to learned expositions and technical discussions respectively. The following questions for technical discussions are suggested:—

I. On the investigation and preservation of ancient monuments.

1. Is it possible to arrange general directions for the methods to be followed in excavation?

2. What means can be suggested for the efficient preservation and protection of the relics of antiquity brought to light by excavation? On the propriety of refilling with earth the ground which has been opened up.

3. In what sense and how far is the restoration of the Parthenon and other antique monuments proper?

II. On the best means to lighten archæological work, and to expedite and make use of the same.

1. Plan of a yearly international report of archæological bibliography.

2. Plan of a Greek *Ephemeris Epigraphica*. Plan of a general Greek collection of inscriptions to be published in small size and at a moderate price. Plans for a collection of Greek inscriptions of Christian and Byzantine date.

3. Inquiry into the best means of publishing and reproducing epigraphical texts.

4. Plan for an international archæological nomenclature.

5. Attempt at a common designation of vase forms, or at a representation of the same by typographical signs.

6. Plan for a unified system of abbreviations and quotations.

III. Archæological instruction. In what degree and by what means can archæology and the history of art be introduced into intermediate education (*lycées* and *Gymnasien*)? What is the method now followed and what are the results it has yielded in the countries where this new instruction has already been attempted?

The above shows that the programme of the Congress is ample indeed; it is not, however, definitely decided, for the organizers reserve the right to alter and add to it. They may announce more time for the sittings, if three days are not enough. Application by those who wish to take part in the proceedings should be forwarded to the French School at Athens.

It is to be hoped that the Congress may give an incalculable impetus to archæological study, and it promises to be a source of genuine pleasure. The distractions which, after the manner of all congresses, will be combined with it, are not yet decided. It is not, however, difficult to imagine that a congress of archæologists on Greek ground, and at the best season of the year, under the genial sky of Greece, will afford the best possible opportunity for viewing the historical and archæological relics of Greece under the most trustworthy guidance. This promising return to Greek antiquity will also be enlivened by the revival of the reminiscences of the old theatre. The Comédie Française have already undertaken to play the 'Œdipus Rex' of Sophocles in the theatre of Dionysus at Athens, which is to be restored

provisionally for the purpose. M. Mounet-Sully is to be Œdipus. Beautiful plans of peace are these, which will collect the enthusiastic admirers of old Greece in Athens if modern Greece does not continue to shed its blood to save its own honour and the fortunes of its brothers who are languishing in slavery.

Spyr. P. Lambros.

SALES.

Messrs. Christie, Manson & Woods sold on the 25th ult. the remaining works of Bartolozzi from the Bessborough Collection, the property of the Hon. Ashley Ponsonby: A St. James's Beauty, and St. Giles's Beauty, after Benwell, 36*l.* The Months, after W. Hamilton, 73*l.* The Hours of the Day, after W. Hamilton, 25*l.* A Lecture on Gadding, after J. R. Smith, 32*l.* The Elements, after Albano, 31*l.* An Album, containing 150 Portraits, &c., 52*l.*; ditto, containing 100 Plates, 31*l.*; ditto, containing 150 Plates, 54*l.*; ditto, containing 100 Plates, including Bartolozzi's 'Elements of Drawing,' 33*l.*

The same auctioneers sold on the 27th ult. the following, from various collections. Drawings: D. Cox, A Hayfield, 95*l.* C. Fielding, A Sea Piece, with gulls off St. Michael's Mount, 81*l.* Birket Foster, A Landscape, with children at a stile with sheep, 111*l.*; A River Scene, with ducks, and children driving cows over a bridge, 162*l.*; A Lock Scene, Moonlight; A View of Cologne; and Cows Watering (three in one frame), 106*l.*; Children fishing from a Rustic Bridge, 86*l.*; Surrey Cottages, the china vendor, 58*l.* Sir J. Gilbert, Scene from 'Twelfth Night,' Act II. sc. iii., 60*l.* A. C. Gow, The Chess-Players, 174*l.* J. Holland, La Festa, Venice, 131*l.* W. Hunt, A Chaffinch's Nest and White May, 105*l.*; A Hedge-Sparrow's Nest and Primroses, 117*l.* J. Israëls, A Sailor reading a Letter, 73*l.* F. Tayler, The Blind Piper, 54*l.* R. Thorne Waite, A Harvest Field, with a church, 58*l.* Pictures: H. W. B. Davis, Scotch Cattle, 278*l.*; Cows and Calf in a Landscape, 215*l.* T. Faed, O Nannie, will ye gang wi' me? 180*l.* F. Goodall, The Holy Mother, 210*l.* J. C. Hook, Seaside Ducks, 525*l.*; The Thorn, 451*l.*; Market Girls on a Fjord, 262*l.* Sir E. Landseer, Hinds Alarmed, 525*l.* R. Madrazo, Coming out of Church, 325*l.* G. Morland, A Landscape, with two boys and a girl fishing, 168*l.* P. Nasmyth, A River Scene in Hampshire, 388*l.* E. Nicol, Amongst the Perch, 115*l.* A. Schreyer, Hungarian Peasants, 304*l.* C. Stanfield, H.M.S. the Victory (with the body of Nelson on board) towed into Gibraltar, 252*l.*; On the Maas, 162*l.* B. W. Leader, A Summer Flood, 288*l.*; Whittington Church, 210*l.* E. W. Cooke, Dutch Boats in a Breeze on the Dollart, 215*l.* E. Long, Peccados e Peccadillos, 126*l.* P. van Schendel, The Market-Place, Antwerp, candle and moon light, 136*l.*

Fine-Art Gossip.

We are sorry to hear that it is now extremely improbable Sir E. Poynter will be represented in the approaching Academy Exhibition by the picture we described as "probably" to be sent by him. Many and diverse occupations have frustrated the intentions of the President.

On Tuesday next, the 6th inst., there will be a private view in Guildhall of the City's Loan Collection of Pictures of the British School painted during the current reign.—During the present month there will be on view at Mr. Clifford's Galleries, 21, Haymarket, a "Collection of Pictures of Spring-Time" by Mr. W. H. Bartlett.

From the present time till the 8th of May inclusive may be seen at 2A, Melbury Road, Kensington, a number of accomplished water-colour drawings of views in Scotland, Wales, and Switzerland, and on the coasts of Europe, as well as flower pieces. They are the works of Miss Helen Thornycroft, and include a tender and luminous 'Poolewe, Ross-shire,' 'Pink Mallow and Harebells,' 'Orchids,' 'Field Poppies,' a broad and strong example, 'Lower Glacier, Grindelwald,' and 'Gloppen Fiord, Norway.'—Mr. E. J. van Wisselingh has invited all admirers of the art of Mr. Legros to visit, at the Dutch Gallery, 14, Brook Street, Hanover Square, an exhibition of pictures and drawings by that artist, including 'Femmes en Prière.'—Messrs. Hacon & Ricketts court inspection of fifteenth century woodcut illustrations at 52, Warwick Street, Regent Street.—Messrs. Shepherd Brothers exhibit early English and other modern paintings at 27, King Street, St. James's Square.

The names of Mr. Walter Crane, Mr. Campbell Dodgson of the Museum Print Room, Mr. G. Frampton, Mr. Bernard Partridge, and Mr. Frank Short have been added to the committee of the Dürer Society. The secretary is Mr. S. M. Peartree, 12, Chalcot Gardens, Haverstock Hill. The first portfolio will contain, among other reproductions, portions of the triumphal arch of Maximilian, the so-called Imhof from the Prado, the famous 'Memento Mori' from the Malcolm Collection, and of non-Dürer work, plates after Jacopo dei Barberi and Andrea Mantegna.

In the autumn the Berlin Photographic Company will publish a large photogravure of Rossetti's masterpiece at Liverpool, the very noble and highly characteristic picture called 'Dante's Dream,' to produce which the Company has special permission from the Corporation of Liverpool.

A portrait of Charles Dickens by Henri Scheffer (signed and dated 1856) has been discovered at Florence by Mr. W. C. Spence. It originally belonged to Dr. Beggi, who once resided in London and afterwards removed to Florence, where he died. The portrait, the identity of its subject being unknown, was purchased at his death by a dealer in second-hand articles. It was recognized by Mr. Spence when passing his shop.

The Hon. John Collier is to paint portraits of the Lord Chancellor and the Speaker of the House of Commons for the Benchers of the Inner Temple.

A grant has been made by the Essex Archæological Society for excavating the remarkable Roman building recently discovered on Mersea Island, south of Colchester. Circular in shape, and about 70 feet in diameter, this structure is apparently unique in character. West Mersea Church is believed to stand on the site of a Roman villa, and there seem to have been others about the mouth of the Colne.

The decease is announced of Dr. Sparrow Simpson, the amiable and learned librarian of St. Paul's Cathedral, to the illustration of the annals of which so much of his time was devoted. In 1873 he printed a quarto volume containing the 'Registrum Statutorum et Consuetudinum' of his cathedral; and he edited for the Camden Society 'Documents illustrating the History of Old St. Paul's.' In 1881 he published 'Chapters in the History of Old St. Paul's,' and eight years later 'Gleanings from Old St. Paul's,' and in 1894 he brought out yet another volume, 'St. Paul's Cathedral and Old City Life,' completing, as he termed it, "a trilogy." He also bestowed much attention on the history of the City parishes of which he was rector. 'The History and Legend of St. Vedast' he published ten years ago, and, in conjunction with his daughter, he privately printed another learned monograph on the same subject only last year. The volume overflows with matters of antiquarian interest.

It is proposed to form an antiquarian society for Nottinghamshire, to be called the "Thoroton Society," after Robert Thoroton, who published his history of the county in 1677. The society will endeavour to print ancient records relating to the county and an annual volume of transactions. Four dukes (including the Lord Lieutenant), two earls, one bishop, four barons, three baronets, besides the Dean of St. Paul's, the Mayor and Sheriff of Nottingham, and many of the local clergy and gentry, have agreed to join, and when two hundred members have been secured, an entrance fee is threatened. Lord Hawkesbury and Mr. W. P. W. Phillimore are the provisional honorary secretaries.

The French journals record the death of M. Edmund Charles Yon, the able and sympathetic painter in water colours of many brilliant and delicate landscapes, who was born in 1843 at Montmartre, Paris, and began life as an engraver, but contributed to not fewer than thirty Salons capital views of the Seine and Oise and similar themes. For these he obtained a Medal of the Third Class in 1875, one of the Second Class in 1879, the Legion of Honour in 1886, and a Gold Medal in 1889. He was a pupil of Pouget and Lequien, and, besides his productions in water colours, painted much in oil, *e. g.*, his 'L'Eure à Acquigny,' in the Luxembourg till 1889, when it was replaced by 'Le Pont Valentré à Cahors,' which is there now. To the last Salon he sent 'Le Port de Cassis-sur-Mer' and 'Automne, vallée de la Somme.' Some of his works were exhibited in London.

The death is announced of M. Henri Guérard, a very accomplished etcher of still-life, fans, *bric-à-brac*, *orfèvrerie*, and the like, besides pictures. He was born in Paris, obtained a Third-Class Medal in 1882, and the Legion of Honour in 1893. Many of his plates have enriched the *Gazette des Beaux-Arts*. He was president of the Society of Peintres-Graveurs.

News from Crete reports that the museum of the Greek Syllogos at Candia is in serious danger owing to the present disturbances. Amongst its last acquisitions there are some archaic terra-cotta *pithoi* with figures in relief of mythological character, being the most remarkable pieces of this kind which have been found on Greek soil. They are still unedited, and their destruction would be a loss for archæological science.

At Konjica, in Herzegovina, the discovery has been made of a sanctuary of Mithras, the first which has come to light in the Balkan peninsula. In the middle of it is an altar of common stone, bearing on its larger surfaces two reliefs, which give us an interesting specimen of the Roman imperial art in this remote province. The scenes represented are the bull going to the sacrifice on one side, and the ritual banquet on the other.

We are indebted to Mr. Lefèvre for an opportunity of correcting an error common in France as well as in this country, to the effect that the birthday of Mlle. R. Bonheur is the 22nd of March. On her own authority it should be given as the 16th of March, 1822. The error is due to the neglect of the illustrious artist's parents, who omitted to notify the event in question to the Maire of the village in which she was born until six days afterwards. Our readers will be glad to hear that Mlle. Bonheur is in the enjoyment of excellent health, and works with unabated zeal.

The Museum of Bari has recently acquired a remarkable example of antique silver work in the form of a circular dish, having in the centre a group of two figures—a man standing with one foot raised on a rock and facing a seated female figure; they are in high relief. Round the edge of the plate are arranged eighteen masks. The underside of the dish is covered with scroll ornament of an elegant pattern, the ornament, together with the figures, being plated with gold. The art is that of Magna Græcia and of a period probably earlier than the objects of the Bosco Reale find.

MUSIC

THE WEEK.

Queen's Hall.—Lamoureux Concerts.—Promenade Concerts.—Herr Felix Mottl's Concerts.

Resuming our record of last week's Lamoureux Concerts, we have first to speak of that of Thursday afternoon. In this French music was solely represented by Berlioz's Overture to 'Benvenuto Cellini,' which, of course, was brilliantly played. There was nothing remarkable about the interpretation of Schumann's Symphony in D minor; and Wagner's Prelude to 'Parsifal' and the "Forest Murmurs" from 'Siegfried' went somewhat tamely. Weber's 'Invitation à la Valse' as orchestrated by Berlioz concluded the concert.

The second and most important of the novelties in the past series of concerts, a Pianoforte Concerto by M. Saint-Saëns, in F, No. 5, was produced on Friday evening. It was composed at the commencement of last year, when the composer was in Egypt, and was first played on June 2nd at the Paris Salle Pleyel to celebrate the fiftieth anniversary of the musician's first appearance as a pianist. It will, of course, be wise to speak with caution concerning an elaborate new work by such a master as Saint-Saëns, but it may be said with safety that there is much to admire in the Concerto in F, particularly in the middle movement, the description of which shall be given in French in the composer's own words:—

"La seconde partie est un façon de voyage en Orient, qui va même, dans l'épisode en *fa dièse*, jusqu'en Extrême Orient. Le passage en *sol* est un chant d'amour nubien que j'ai entendu chanter par les bateliers sur le Nil alors que je descendais le fleuve en dehabieh."

This section is charming, and the others show cleverness of no ordinary kind. We will not venture to say more at present. Perhaps it is not too much to hope that M. Saint-Saëns may at no distant date revisit London, and let us hear the concerto from his own fingers. The executant on the present occasion was M. Louis Diémer, who played with the utmost refinement and delicacy, evidently understanding all that was required of him. The symphony was Beethoven's in F; and after a familiar selection from 'Die Meistersinger,' an extraordinarily exhilarating performance of the Marche Hongroise from Berlioz's 'Faust' brought the concert to an end.

The final performance for the present took place on Saturday afternoon, French music being somewhat strongly represented. M. Vincent d'Indy's 'Wallenstein's Camp,' the first movement of a symphony, is undoubtedly exceedingly clever, but somewhat rhapsodical. The Serenade from M. G. Charpentier's suite 'Impressions d'Italie' grows upon acquaintance. It is a delicious piece of writing, and the viola *obbligato* part was played—as it was last year—to perfection by M. Bailly. Surely at no distant date the public should be permitted to hear the entire suite. The prelude to the scene "The Flight into Egypt" from Berlioz's unaccountably neglected oratorio 'The Childhood of Christ' was also introduced, but it is ineffective without the context. Weber's Overture to 'Der Freischütz,' Wagner's Prelude to 'Tristan und Isolde' with Hans von Bülow's ending, and the Bayreuth master's rather feeble 'Philadelphia Centennial March' completed the programme. It is pleasant to learn that Mr. Robert Newman has arranged for another series of Lamoureux Concerts, to take place in November next.

The novelty at last Saturday's Promenade Concert was the Prelude to an opera called 'Evanthia' by Paul Umlauft, a composer born at Meissen in 1853, and musically educated at the Leipzig Conservatorium, where he took high honours. We believe some of his songs have been heard here, but 'Evanthia' appears to be his most important work to the present time. The prelude shows Wagnerian tendencies and is somewhat loosely constructed, but the themes are not wanting in melodic attractiveness, and the scoring is tasteful. There was much that was good in the performances under Mr. Henry Wood of Dvoràk's fiery 'Carnaval' Overture, Mozart's to 'Die Zauberflöte,' and Ambroise Thomas's to 'Mignon,' and also of Liszt's 'Rhapsodie Hongroise' in F, No. 1, and the 'Walkürenritt.' To-night's concert will be the last of the season.

The popular success of Herr Felix Mottl's concert on Tuesday evening was in a measure unexpected. A programme illustrating "The Development of the Overture" could not fail to be instructive and interesting to students; but that the general public should assemble in numbers sufficient to fill the Queen's Hall for the purpose of hearing ten overtures, from Handel to Wagner, was at once surprising and gratifying. Commencing with Handel's Overture to 'Agrippina,' Herr Mottl passed to Gluck's 'Iphigenie en Aulide,' Mozart's 'Die Zauberflöte,' and Beethoven's 'Leonora,' No. 3. He then turned to the modern romantic school, and introduced in succession Weber's 'Der Freischütz,' Mendelssohn's 'Hebrides,' Berlioz's 'King Lear,' and Wagner's 'Der Fliegende Holländer,' 'Tannhäuser,' and 'Die Meistersinger.' This is a fairly good list, but it is by no means perfect. It is difficult to perceive why three overtures of Wagner should have been included, and Schubert, Schumann, and Brahms left out in the cold. But as the concert was so successful, perhaps Herr Mottl will see his way to give another of a similar kind next season, but with a revised programme. The performances on Tuesday were for the most part of a really high degree of excellence. There were a few slips, but only of a trifling character. At the next concert, on April 13th, Beethoven's Choral Symphony will be performed, with a contingent of two hundred singers from Leeds.

'LES TROYENS À CARTHAGE.'

The performance of 'Les Troyens à Carthage,' under the conductorship of Mr. F. H. Cowen, at the twelfth subscription concert of the Liverpool Philharmonic Society on Tuesday evening, March 30th, reminds musicians of a composer who, during his lifetime, was never properly appreciated, and of his music-drama 'Les Troyens,' which, with the exception of its production, under Herr Felix Mottl, at Carlsruhe, has been most unduly neglected. If it had been weighed in critical, we may perhaps say Wagnerian, balances and found utterly wanting, then there would be some excuse for ignoring it; but such has not been the case. Only a few enthusiasts went from London to Carlsruhe to attend the performances both in 1890 and 1893; thus the work is practically unknown here. It was a happy thought on the part of Mr. Cowen to give the last three acts, known as 'Les Troyens à Carthage,' for even a concert performance shows how interesting much of the music is on its own account; while many a page less attractive leads one to suspect that it only needs the stage to give it life and meaning. I cannot for a moment conceive that any reasonable objection will be raised to this form of presenting the work, for are not Wagner's music-dramas every day exposed to similar or even worse treatment — since only excerpts are given? Let us take what we can get, and be thankful for it. As to playing only the second part, or, if one must be precise, the last three acts, of 'Les Troyens,' that need cause no uneasiness, for the slight connexion between the two parts is made good by means of the famous Trojan March, connected with the bringing within the walls of Ilium of the *moles equi* which caused such dire calamity. Thus are explained the sounds of the Trojan March, *dans le mode triste*, which are heard as Æneas and his shipwrecked comrades present themselves before Queen Dido. Berlioz himself, for the production of 'Les Troyens à Carthage' at the Théâtre Lyrique in 1863, even wrote a special brief prologue, giving, in addition to the march, a picture of the dreadful scenes after the Greeks had taken possession of the doomed city. The music drama was curtailed in Paris by M. Carvalho, partly on account of the difficulty and expense of mounting the whole work, and partly, no doubt, lest it should weary an audience unaccustomed to such high-class dramatic music. At Liverpool length may have had something to do with the curtailment, but the thoroughly dramatic character of the music, as necessitated by the action, which renders it unsuitable for the concert-room, was probably the real reason for omitting the first two acts.

Act III. (first of 'Les Troyens à Carthage') opens with a stately chorus sung by the populace in praise of their queen. The music reminds one somewhat of Gluck, somewhat of Handel. It is broad and massive, and the Liverpool Carthaginians rendered full justice to it. After an interesting duet between Dido and sister Anna, in which the accompaniment plays an important part, the Trojan warriors present themselves before the queen and offer gifts. Ascanius hands over precious relics — the "jewelled crown of Hecuba" and the "veil of Helen." Announcement is made that Iarbas (*despectus Iarbas*) is approaching at the head of a large army. Æneas dons his helmet and is ready to fight for the queen. The music is exciting, especially the hero's war song, which is afterwards taken up by the chorus.

At the return of the victorious chief a *fête* is held in his honour. Here we have two delicious *airs de ballets*, containing delicate themes, wonderfully varied rhythms, and sparkling orchestration. These are followed by a strange, quaint "Pas d'Esclaves Nubiennes," with Eastern tonality and Eastern colouring; the composer has wisely made it very short. Before the *fête* is over Dido has fallen in love with Æneas, and he with her. After a clever quintet showing power of characterization follows the septet, which, even when the work practically failed as produced at the Théâtre Lyrique, caused a favourable impression. It is simply lovely: the tender, mournful melody of the voices is supported by most delicate orchestration. The composer is here in fine dramatic vein: he does not dwell on the situation (the voices are singing of gentle night and of the faint distant sound of ocean), but passes on without break—thus preventing any vulgar disturbing applause—to another gem, the love duet between Dido

and Æneas. This could be transplanted to the concert-room and yet make good effect; the admirable manner in which it is led up to, and the dramatic way in which the soft sounds are interrupted by the appearance and solemn voice of Mercury, would, however, be lost.

The celebrated "Chasse Royale," an orchestral movement depicting first the sounds of nature in her gentlest mood, and then a terrific storm, during which Dido and Æneas are seen seeking shelter in a grotto,

> Speluncam Dido dux et Trojanus eandem
> Deveniunt,

is an astonishing piece of programme music. When heard recently in the concert-room at the Queen's Hall at a Colonne concert, and as a single excerpt, it seemed to produce very little effect. Here, however, at Liverpool, where it was admirably interpreted by the orchestra in its proper place, it seemed far more attractive. Nevertheless, it loses; with stage effects the music is quite wonderful. The quaint sailor's song "O peaceful valley" deserves mention. The closing scene between Dido and Æneas ere he leaves her is of great dramatic interest, and so, too, is the closing scene of her death, so impressive on the stage.

The solo vocalists were Madame Marie Duma (Dido), Mrs. K. Fisk (Anna), Miss G. Izard (Ascanius), and Mr. Lloyd (Æneas), while Mr. Douglas Powell and Mr. H. Jones doubled some of the less important parts. The gentlemen entered far more into the spirit of their parts than the ladies, Mr. Lloyd singing magnificently. The chorus was excellent; orchestra and conductor deserve all possible praise. The work was thoroughly well received.

Musicus.

Musical Gossip.

Dr. Hubert Parry's splendid Gloucester oratorio 'Job' was performed for the first time at the Albert Hall by the Royal Choral Society on Thursday evening last week. The composer conducted in person, and an excellent performance was secured. Mr. Henschel, as may be supposed, did the fullest justice to the part of the patriarch, his efforts being equal to his impersonation of the titular part in the same composer's oratorio 'King Saul.' Two of the artists, namely Miss Anna Williams and Miss Ada Crossley, were unfortunately unable to appear, but their places were adequately filled by Miss Esther Palliser and Madame Emily Himing. Mr. Iver McKay was Satan, Mr. Daniel Price the Narrator, and Miss Hilda Foster the Shepherd Boy. Spohr's 'Last Judgment' was performed previous to 'Job.' The rendering, under Prof. Bridge, was exceedingly good.

A Schubert programme was arranged for the concert of the Royal Artillery Band at the Queen's Hall on Friday afternoon last week under Cavaliere L. Zaverthal. The scheme consisted entirely of works by Schubert, including the Unfinished Symphony and a selection from the 'Rosamunde' music. The band was quite up to its usual level of excellence.

Among the concerts of last week was one given by Miss Doris Dalton in St. James's Hall on Friday afternoon. Miss Dalton is an accomplished violinist with a good tone and a refined style.

A strong programme was provided at last Saturday's Popular Concert. It included Beethoven's String Quintet in C, Op. 29, and Bach's Double Concerto in D minor for violins, played, as on many previous occasions, by Lady Halle and Herr Joachim. Beethoven's Sonata in A for piano and violin, Op. 30, No. 1, concluded the scheme, Miss Fanny Davies being the pianist. She chose as her solo three of Couperin's clavecin pieces. Mr. Hugo Heinz was the vocalist.

Monday's scheme was not quite so attractive. The concerted items were Mendelssohn's Quartet in D, Op. 44, No. 1, and Mozart's masterly Divertimento in E flat for string trio, dating from the year 1788, when he wrote his three last and greatest symphonies. Miss Muriel Elliot gave a neat and refined rendering of Beethoven's not very interesting Sonata in F sharp, Op. 78, and Mrs. Hutchinson was heard to advantage in Nos. 4 and 5 of Cornelius's interesting 'Brautlieder.'

Mr. René Ortmans would seem to have a mission to produce the works of the French composer César Franck. At his concert a year ago he introduced a Pianoforte Quintet in F minor, and last Saturday his programme in the Queen's Small Hall was headed by a String Quartet in D from the same source. The general tone of this work is gloomy and restless, though it shows the hand of a first-class musician. There was nothing in the interpretation to call for remark. Schumann's Pianoforte Quintet in E flat, Op. 44, was included in the programme.

The second vocal recital of Madame Blanche Marchesi took place in St. James's Hall on Tuesday afternoon. This almost incomparable artist sang in three languages, among the composers represented being Gluck, Charpentier, Chaminade, Brahms, Schumann, Fauré, Widor, and Wagner. It is not the quality of her voice that makes the singing of Madame Marchesi so delightful, for, sooth to say, the *timbre* is not absolutely pure. But her method is irreproachable, and her singing affords an invaluable lesson to students. Further, she possesses the rare art of varying the "colour," as it is termed, of her tones, in accordance with the significance of the words. Her recitals are at once educational and enjoyable.

That sound and conscientious pianist Madame Frickenhaus played, perhaps, better than on any previous occasion at her recital at St. James's Hall on Wednesday afternoon. She gave an excellent performance of Brahms's early but fine Sonata in F minor, Op. 5, and a number of smaller pieces by various other composers. Madame Aimée Ferdinand and Miss Lilla Harrison contributed songs.

The first concert this season of the Westminster Orchestral Society on Wednesday evening was a distinct success, although the programme did not contain any novelties. Goetz's Symphony in F is now too well known to need any further words of eulogium, and what is meant by the statement in the book of words that, except for a performance by the Philharmonic Society in 1891, the work "has been apparently unheard of in the English metropolis," it is difficult to say. An admirable rendering of Max Bruch's beautiful Violin Concerto in G minor, No. 1, was given by M. Duloup. Mr. Walter Macfarren conducted his Overture to 'Othello,' and the concert ended with Schubert's Overture to 'Alfonso and Estrella.' Miss Jessie King was the vocalist. Mr. Stewart Macpherson's orchestra is now in capital condition, and capable of undertaking any music, however difficult.

The Carl Rosa Company has made arrangements with Messrs. Ricordi for the production in English of Puccini's highly successful opera 'La Bohème,' and it will probably be heard for the first time in Manchester very shortly.

It will be noted that there will be an orchestral concert at the Queen's Hall next Friday evening, at which M. Paderewski will play Schumann's Concerto and Liszt's in E flat. Orchestral items will be rendered by the Queen's Hall band under Mr. Henry J. Wood.

To judge by report—but, of course, too much reliance should not be placed upon it—Mr. Isidore de Lara's new opera 'Moina,' to which we recently referred, has proved highly successful at Monte Carlo. Whether it will prove acceptable to the English public remains to be seen.

PERFORMANCES NEXT WEEK.

Sun.	Queen's Hall Orchestral Concert, 3.30.
—	National Sunday League, 7, Queen's Hall.
—	Queen's Hall String Quartet Concert, 7.30.
Mon.	M. J. A. Hugo's Recital, 3, St. James's Hall.
—	Miss Rosa Green's Concert, 3, Queen's Hall.
—	Stock Exchange Orchestral Society's Concert, 8, Queen's Hall.
—	Popular Concert, 8, St. James's Hall.
Tues.	Concert at Trinity College, 3
—	Mr. Edwin Holland's Matinée Musicale, 3, Queen's Small Hall.
—	Bach Choir Festival, 'St. Matthew' Passion Music, 7.30, Queen's Hall
Wed.	Mr. Philip Cathie's Violin Recital, 3, Queen's Hall.
—	Philharmonic Concert, 8, Queen's Hall.
Thurs.	Bach Choir Festival, Miscellaneous Programme, 8, Queen's Hall.
Fri.	Mr. W. C. Pepper's Concert, 8, Steinway Hall.
—	Paderewski Orchestral Concert, 8.30, Queen's Hall.
Sat.	Bach Choir Festival, the Mass in B minor, 2.30, Queen's Hall.
—	Mozart Society's Historical Recital, 3, No. 26, George Street, Hanover Square.
—	Crystal Palace Concert, 3.
—	Popular Concert, 3, St. James's Hall.

DRAMA

THE WEEK.

Criterion.—'The Physician,' a Comedy in Four Acts. By Henry Arthur Jones.

St. James's.—'The Princess and the Butterfly; or, the Fantastics,' a Comedy in Five Acts. By A. W. Pinero.

That serious plays by the two dramatists to whom we are told to look for the regeneration of our stage should, in these days of farce and musical drama, have been produced within a week at West-End theatres must be regarded as of happy significance. In spite of the anxiety of a large section of playgoers to be amused rather than stirred, a taste for dramatic situation and contrast is inherent in human nature, and the apparent indifference exhibited of late to the highest class of work is attributable rather to inadequacy of supply than to infidelity or flagging interest on the part of the public. It remains true as heretofore that

> Quand on n'a pas ce qu'on aime
> Il faut aimer ce qu'on a.

Neither Mr. Jones, however, nor Mr. Pinero is seen in his latest play quite at his best. 'The Physician' probes our nature less dexterously than did 'Michael and his Lost Angel,' and 'The Princess and the Butterfly' has not the literary aroma of 'The Benefit of the Doubt.' Nothing is, however, further from our wishes than to crab the efforts of our younger dramatists by comparing their present with their past, and of other work of the class there is little or none to set up against them. The worst thing with which 'The Physician' is to be charged is that it is sombre and even a little painful. Mr. Jones has so far yielded to the general craving for the music of the carillon as to provide a happy termination. Had he done otherwise, who would rebuke him for bringing before us the serious aspects of life, and forcing our attention to grim and, it may be, unanswerable problems? The moral disease Mr. Jones depicts is dipsomania. He shows us a youth not intrinsically too worthy or estimable, with every conceivable motive to conquer his infirmity, sinking, in spite of himself, into a shameful and dishonoured grave. With this man he contrasts a physician whom accident converts into his counsellor and his rival. Both men, the drunkard and the physician, love the same woman, a girl who is betrothed to the former, and is in complete ignorance of his weaknesses or delinquencies. Two questions, moral and social—to one of them a recent *cause célèbre* assigned a painful publicity—are thus raised. The latter is, of course, What are the obligations of secrecy involved in the relation between physician and patient? the former, which, though more dramatic in aspect, is practically identical, What is the moral respon-

sibility between the same men? If left to himself the diseased young reprobate Walter Amphiel will die. Is it the duty of Dr. Lewin Carey, his attendant, to hide his condition and to sustain him in so much vitality as will enable him to marry Edana Hinde, wreck her life, and leave probably by her a corrupt and tainted progeny? So far as regards the more serious aspects of this problem the answer may be left to others. The dramatist has painted the physician as himself burning for the possession of the woman who stands between the pair, and has made him loyal to the patient. This is well: the struggle that is presented is edifying and dramatic. Chance, who has no moral responsibility, disposes of matters. The girl learns of her lover's baseness, the lover himself dies, and the doctor wins his bride without any forfeiture of etiquette or of honour. On this painful theme, for painful it is, Mr. Jones has written a powerful play, which is likely to retain possession of the boards, and may stand beside all but his very best work. It is admirably played by Mr. Wyndham, Miss Marion Terry, and Miss Mary Moore, and constitutes, from the dramatic and the histrionic standpoint, a fine exhibition.

In the opening scenes a social satire, in the closing a work of pure fantasy, Mr. Pinero's new play at the St. James's is stimulating rather than convincing. It is not too shapely, moreover, the early action or absence of action being out of proportion with what follows. Not quite sure are we that the whole would not gain in significance as well as symmetry if the first two acts were compressed into one, and the exhibition of the follies of our gilded youth were excised. It is difficult to accept these as faithful pictures of any society, or to resist the conviction that they impart to the work an aspect of caricature which other portions do not present. Mr. Pinero's introduction is as long proportionately as that to a novel of Balzac's, and the space ordinarily sufficient for the entire action of a play is occupied by him before his audience has a glimmering of his purpose or meaning. In mentioning these things we are indulging in no complaint. Always bright, caustic, original, and interesting, Mr. Pinero never allows us to be dispirited or dull. Long he may be, long we are sensible that he is, but he is never tedious. "What did you think of my sermon?" asked, according to a venerable "chestnut," a light-hearted curate of his new vicar. "It was short," was the reply. "Yes, I am determined not to be tedious," continued the youth, only to be met with the growl, "But you were tedious." The revival of this long-slumbering joke, if such it be, serves to uphold the theory that *length* and *tedium* are not interchangeable terms. There was not a moment when a sense of weariness was felt. It speaks, indeed, volumes for Mr. Pinero's talent that we were sorry when his play, long as it was, was ended. Still it is not his best work. Its advocacy is ingenious rather than convincing, and it maintains a thesis rather than educes a lesson. So far as it deals with the question of years in love affairs, it puts forward views that we accept for the sake of the argument, but for that sake only, and it all but gives to exceptions the force of rules. It may be, and often is, the case that a ripe, courteous, reflecting man of middle age will win the love of a woman whom the vaunting, cavalier, self-complacent proceedings of adolescence fail to please. There is a tendency, we are told, though on dubious authority, on the part of the woman of forty years to pine for the energy and passion of youth. Mr. Pinero shows us the marriage of the matron of forty with the youth of twenty-seven. He does not thereby disprove the wisdom of Orsino's counsel—

> Let still the woman take
> An elder than herself.

The marriage of Mr. Pinero's hero, a staid, somewhat cold-blooded man of forty-five, with an impulsive gipsy of nineteen is a more familiar experiment, not necessarily unwise, but seldom unattended with risk. Before the opinion apparently held by the dramatist is established we want a sequel, and the best thing we can say is that we should be content to have it. Should Mr. Pinero say that he is upholding no view, the defence would not be quite satisfactory, since the entire action seems to point the moral that "youth is vain" and frivolous and selfish, and that, in a sense other than that intended by Molière,

> Du côté de la barbe est la toute puissance.

Still, we have no quarrel whatever with Mr. Pinero, and are quite content to take what he gives. In saying that the work is not his best we are judging him by the highest standard, himself. We can credit him, however, with no greater accomplishment in this instance than having given us an agreeable, intellectual, disputacious, and rather nondescript entertainment, which is so good we would fain have it better. His fourth act is quite delightful, and stirs the pulses of the public. There is a very obvious lesson in that which we commend to Mr. Pinero. The acting is creditable to English art. Four performances stand out conspicuous in excellence, though in one case at least the author is, perhaps, more responsible than the exponent. These are the Sir George Lamorant of Mr. Alexander, the Mr. St. Roche of Mr. Esmond, the Lady Ringstead of Miss Rose Leclercq, and the Fay Zuliani of Miss Fay Davis. Other parts are prettily played, and the *mise en scène* constitutes an attraction in itself. Miss Neilson as the Princess of Pannonia is not quite at her best. It is, perhaps, scarcely fair to call on her to play a woman of forty.

Dramatic Gossip.

In 'The Seats of the Mighty,' with which on the 28th of April it is hoped Her Majesty's Theatre will open, Mr. Tree will repeat his performance of Doltaire given in America. Mrs. Tree will play the part of Madame Cournal, first taken by Miss Janette Steer, who will now appear as Madame de Pompadour. Mr. Lewis Waller will be once more Capt. Moray, and Mr. Lionel Brough, Gobard.

Soon after the opening of Her Majesty's Theatre Mr. Tree will produce at an afternoon representation ''Chand d'Habits,' a one-act musical play without words by M. Catulle Mendès, with M. C. Séverin in his original part of Pierrot, Madame Zanfretta as the heroine, a leading dancer at the Opera, Mr. C. Lauri as the Marchand d'Habits (Old Clo'), and M. Zanfretta as the Vicomte.

The performance of 'Madame Sans Gêne' at the Lyceum is now fixed for next Saturday. It is to be hoped that no further postponement will be rendered necessary.

Miss Julia Arthur, who in consequence of a sprain has been absent from the bill at the Lyceum, has resumed her part of Lady Anne, taken during her absence by Miss Lena Ashwell.

An appearance of abrupt stoppage was presented by the withdrawal of 'Nelson's Enchantress' from the Avenue. In fact, however, Mr Forbes Robertson's engagement at Dublin (where he has since appeared) had long been fixed, and if the representations of the play had continued another Nelson would have had to be found.

The Avenue Theatre will, it is said, reopen shortly with a farcical comedy by Mr. G. Mayer.

Mlle. Jeanne May promises a four weeks' season at the Royalty, to begin next month. Her repertory will include 'Pauvre Enfant,' a comedy of her own composition.

An attempt is being made to secure a London theatre for the presentation of the Manchester revival of 'Antony and Cleopatra.'

On April 17th the Strand Theatre will witness the reproduction, by Mr. Arthur Bourchier, of 'The Queen's Proctor,' first seen at the Royalty. Miss Violet Vanbrugh will resume her original part of Stella.

The programme put forward by Mr. Benson for what is called the Shakspeare week at the Memorial Theatre, Stratford-on-Avon, consists of 'The Tempest,' 'The Merry Wives of Windsor,' 'As You Like It,' 'Henry V.,' and 'Romeo and Juliet.'

'The Daughters of Babylon' will be withdrawn on Saturday next from the Lyric, and the house will remain closed until the 17th, to reopen with 'The Manxman.'

'Lost, Stolen, or Strayed,' a piece by Mr. Cheever Goodwin, which has been favourably received in America, is in rehearsal at the Duke of York's.

The centenary of the birth of Alfred de Vigny was celebrated at the Comédie Française by the recital of various verses of his, and a performance of a one-act trifle by him, 'Quitte pour la Peur.'

Mr. Fairman Ordish writes:—

"The announcement of Sir Walter Besant's forthcoming plea for a Shakspeare celebration chimes in very happily with a scheme which has been initiated with a similar object. It is proposed that the committee which is reorganizing the London Topographical Society should, after the election of the Council of the new society, be formed into a special committee for making arrangements for a celebration of Shakspeare's connexion with London. Hitherto the intimate relation between Shakspeare and London, where he lived and accomplished the work of his life, has been singularly overlooked. The committee will consider steps to be taken (*a*) to secure the erection of a suitable Shakspeare memorial in London, (*b*) to organize a yearly commemoration of the poet's birthday in London. Should these objects commend themselves to Sir Walter Besant, we may, perhaps, hope that he will confer the power of his name and pen upon this movement. London is, in a sense, the centre of the English-speaking race, and it may be suggested that a successful celebration here might call into existence similar movements in Britain beyond the seas. This offers itself as a practical means towards a simultaneous celebration in all parts of the world."

Mr. Ordish's book, we may add, on 'Shakspeare's London' is now in the printer's hands. The book is an account, not only of London in Shakspeare's time, but of the Elizabethan stage.

A Correspondent writes:—

"I notice in your 'Dramatic Gossip' you mention that Phelps played in 'Julius Cæsar' in 1846. May I mention that Phelps also played the character of Brutus in 'Julius Cæsar' during his season at Sadler's Wells, 1856-57, and that I am one of the few that saw him enact that character?"

To Correspondents.—G. E.—C. E. S.—W. T. W.—received.

F. L.—No review has appeared.

No notice can be taken of anonymous communications.

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London: EDWARD ARNOLD, 37, Bedford-street.
New York: 70, Fifth Avenue.

SATURDAY, APRIL 10, 1897.

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LITERATURE

The Well-Beloved. By Thomas Hardy. (Osgood, McIlvaine & Co.)

"Problems" seem to be going out, "temperaments" to be coming in. Of course, in one sense the two are almost inseparably associated, for it is most often upon the temperament that the existence of the problem depends. That is to say, given a particular concurrence of circumstances, the course of action to be adopted will appear to one person in the form of a problem, while another, like Col. Hay's hero, will "see his duty.....and go for it there and then." "Je trouve ça tout simple; c'est son devoir," said a French officer to us once, in discussing some point of conduct. As a rule, it will be found that most of the "problems" of recent fiction could have been readily solved by the application of this calculus; and nothing but reluctance to apply it has caused difficulties to arise. Mr. Hardy's line has usually been to recognize this fact, not without some suggestion of a want of finish in the constitution of things, under which temperaments have been so compounded that duty and inclination but too rarely point the same way. In his present "Sketch of a Temperament," however, he takes a somewhat different line. There is no implied conclusion, no "moral," as we call it, whatever. It is really a sketch or study. But temperament may be studied in two ways for the purposes of fiction. You may take a case of some abnormal, or, at any rate, ususual, mental or moral configuration, and trace the course of conduct to which in stated circumstances it will give rise. This is the easier form, and that which is most affected by less experienced writers of fiction. It is not easy to predict how abnormal temperaments will behave, so you are not so likely to be caught tripping in the development of your events as you are if you people your story with persons actuated by motives—or, in other words, governed by temperaments—of a kind well known to the average observant person. But when a familiar type of character (as we also call it, though temperament of course, strictly speaking, precedes character) is taken and allowed to display itself in conduct which the reader feels to be consistent, then perhaps the highest triumph of the novelist's art is attained.

In his present story Mr. Hardy has adopted a sort of intermediate method. He has imagined a temperament which we believe to be that of the great majority of male human beings—nay, of male beings of every species. "We have not yet rounded Cape Turk," says Mr. Meredith somewhere; not instinct—or temperament if you like to call it so—but hard reason, aided in certain cases by the policeman, alone can persuade the normal man to monogamy. It is all very well to talk about the pursuit of the "Well-Beloved," to sublimate the elementary instinct into a fantasy of a "Beloved One" who does not usually "care to remain in one corporeal nook or shell for any great length of time, however he [the pursuer] may wish her to do so"; our forefathers were quite familiar with the idea, but they called it being off with the old love before you were on with the new. But conscious as most people must be of possibilities of this kind in themselves, "it is," as Mr. Hardy's hero says, "a sort of thing one doesn't like to talk of," and, indeed, it has usually exhausted itself before a man reaches the age when he finds out that after all people are for the most part built very similarly, and therefore does not mind talking of anything. The great majority of "professionizing moral men" bring this sort of thing to an end by marriage, usually selecting their partner for life from motives of course not necessarily excluding that of her form being the temporary residence of "the Beloved," though by no means so frequently including this claim as a social convention would have the world believe. The mediæval people knew all about it, and laid terrible snares for the modern matter-of-fact interpreters of their writings, as a short perusal of recent Dante literature will show.

Where Mr. Hardy's hero differs from the mass of mankind is not, therefore, as he himself supposes, in the fact that his "Beloved" has had many incarnations. His practical painter friend hits the real peculiarity when he says, "Essentially, all men are fickle, like you; but not with such perceptiveness." It is no use for Pierston to protest against the word, and plead that he has always been "faithful to the elusive creature whom I have never been able to get a firm hold of." We are all like that. It is only another version of *amare amabam, et quærebam quod amarem.* The peculiarity of Pierston's temperament lies really in its refinement. "You are," says his friend, "in practice as ideal as in theory." Of the physical side of passion he knows as little as any man so susceptible can do. As a result, he retains his youth, and the pathos of his wooing at sixty is hardly disturbed by any such suggestion of the ludicrous as a similar spectacle would ordinarily arouse. The effect is perhaps helped by the out-of-the-world air which Mr. Hardy's skill is able to throw over the isle of Portland, in which the really critical episodes of the story take place. Whether it be really the isolated corner of the earth which the story represents we do not know, but as portrayed here it is a background which helps one not to be surprised at any of the action.

The following passage perhaps shows the "temperament" as well as any one extract could do. The second Avice, it must be premised, holds a somewhat lower social station than her mother had done, her father having been unsuccessful in the world. Pierston—with the most honourable intentions, be it understood—has succeeded in getting her up to London as a kind of "lady-help" in his sculptor's establishment. Of course he comes to the point before long, and, to his surprise, meets with a repulse. Ultimately it appears that the lady has a husband, quite recently acquired, but has already quarrelled with him:—

"'Then I saw a soldier; I never knew his name, but I fell in love with him because I am so quick at that! Still, as it was wrong, I tried not to think of him.....I was then very miserable, and you asked me to come to London. I didn't care what I did with myself, and I came.'

"'Heaven above us!' said Pierston, his pale and distressed face showing with what a shock this announcement had come. 'Why have you done such extraordinary things? Or rather, why didn't you tell me of this before?.....I have nearly brought scandal upon us both by your letting me love you. Really, you are a very wicked woman!'

"'No, I am not!' she pouted.

"Still, Avice looked pale and rather frightened, and did not lift her eyes from the floor. 'I said it was nonsense in you to want to have me!' she went on, 'and even if I hadn't been married.....I couldn't have married you after you told me that you was the man who ran away from my mother.'

"'I have paid the penalty!' he said sadly. 'Men of my sort always get the worst of it somehow.'"

Then he sets to work to repair the breach between husband and wife, and adheres manfully to that duty, even though before the journey back to the island is over this counterpart of himself has admitted that she would have taken him had he not come too late.

On the whole, the book is a more pleasing sample of Mr. Hardy's later manner than some we could name. We would not give Geoffrey Day, or Gabriel Oak, or John Loveday for a wilderness of Pierstons, nor Fancy or Bathsheba for twenty generations of Avice Caros; but this is an agreeable book to peruse. It must be in assertion of the great principle that so much is said about the "island custom," for though doubtless interesting from an anthropological point of view, it has really no influence on the action of the story, and need not have been even alluded to. It would appear, indeed, that 'The Well-Beloved' was written before some of Mr. Hardy's more recent developments. One can only hope that the fact of his now bringing it out in book form indicates a desire to renew those pleasant relations with his readers that should never have been interrupted.

The Buddhist Praying-Wheel: a Collection of Material bearing upon the Symbolism of the Wheel and Circular Movements in Custom and Religious Ritual. By William Simpson. (Macmillan & Co.)

Nothing shows more clearly than a book like this how far the application of the historic method to certain branches of research has revolutionized our ideas as to

the kind of subject worthy of historical treatment and investigation. Carlyle's contemptuous definition of the Buddhist praying-wheel as a "rotatory calabash" is characteristic of the attitude towards such things of a mind unfamiliar with science and ignorant of comparative methods of study. The idea that every custom, however trivial, absurd, or unintelligible it may seem, is of significance in the history of humanity is a product of those wider conceptions of the universe which the intellectual development of recent years has done so much to foster.

The aim of Mr. Simpson's work is to show, by means of data gathered in different countries, that the Buddhist praying-wheel in Tibet, the wheel symbolism in the Buddhist and Brahminical religions, and the circular movements common to the ritual of so many different countries in Europe and Asia, have a solar origin. That he makes out a plausible case there can be but little doubt. The difficulty lies in our inability to reconstruct from the materials at our command the primitive forms in which these ideas existed, or to trace the steps by which they have reached their present development.

The author's contribution towards the solution of these and other problems suggested by the subject is, as he frankly admits, tentative, and makes no pretension to finality. The truth of his main theory seems, however, fully established by the facts he has collected about the symbolism of the wheel, and the universality with which a sunwise direction has been associated with circular movements in religious ritual or ceremonial from time immemorial.

After India and Tibet it is the western extremity of Europe that yields most instances of these remnants of primitive sun-worship. Here, too, it is the Celtic branch of the Aryan race that has preserved customs most nearly allied to those of the East. This fact tends to support the migration theory of the dissemination of belief and custom, at one time held so largely by scholars. While not committing himself to such a view, Mr. Simpson seems inclined to adopt it in the present case, where it is strikingly confirmed by the identity of the Indian rite of *pradakshina* and the Keltic *deisul*, an identity which extends even to the etymology of the words. Mr. Simpson's chapter on circular movements and wheel ceremonies among the Gauls, Teutons, and Celts is full of interesting matter. Some idea of the continuity of human history, and of the conservatism of human nature, is brought home to our minds when we reflect that our passing of the wine sunwise at table is, in all probability, a survival of an act invested by our prehistoric ancestors with a religious significance. It is to be regretted, as much in the interests of research as from the point of view of the picturesque, that so many of these old-world customs are dying out, since the study of their development and distribution is indispensable to a correct solution of many of the problems connected with the past history of mankind.

Mr. Simpson's researches extend over a wide range, the literature and traditions of various countries having been laid under contribution for the illustration of his theme. He makes no claim, however, to have exhausted the sources of information open to the explorers in this somewhat untried field. His object has been rather to show by examples what results may be expected from a wider and deeper study of the subject, to point out the direction this should take, and to suggest some of the points on which it may throw light. The numerous illustrations, supplied in many instances from sketches made by the author himself, add greatly to the interest of the book.

Elements of General Philosophy. By George Croom Robertson. Edited, from Notes of Lectures delivered at University College, London, 1870–1892, by C. A. Foley Rhys Davids, M.A. (Murray.)

Elements of Psychology. By George Croom Robertson. (Same editor and publisher.)

It has happened more than once that the oral teaching of a philosopher, taken down by pupils and put into form by editors, has become more widely known than the literary work he had himself published. This may easily happen in the case of Prof. Croom Robertson's lectures. His writings, except the volume on Hobbes, consisted of scattered papers, the chief of which are collected in his 'Philosophical Remains.' Though the thought there is essentially systematic in character, readers have to find the system for themselves, whereas in these volumes the systematic arrangement was already made under the exigencies of exposition to students. The 'Psychology' has more strictly the character of a text-book, but lends itself less to review, except of a technical kind. The 'Philosophy,' besides being an exceedingly good text-book on a small scale, possesses also special interest as a statement of what is, to some extent, a new point of view in English philosophy. The novelty of this point of view does not seem to have been as yet fully recognized by those who have had occasion to speak of Croom Robertson's work. An excellent statement of it is supplied by Mrs. Rhys Davids in the introductory note. "Limits of space," she says,

"made it imperative that I should select, and the choice was determined less by the nature of my materials than by what seems to me to have been a salient standpoint in my master's critical philosophy. Holding by an enlightened Experientialism, he was repelled by the Individualism prevailing in Experiential doctrine from Locke till the present century. Advance in biology has rendered in philosophy, as he says, for ever impossible the older Experientialist position, that knowledge, with its objectivity, its universality, its necessity, can be acquired by every individual for himself, in the course of his own experience, from the beginning. Close and sympathetic study of the great Rationalist thinkers, from Plato to Kant, enabled him to discern what they, burdened by faulty method and the then scanty store of the fruits of scientific research, were groping after in their insistence on the innate function of the mind, namely, the predetermination, the collective endowment of the individual by the race, as a *prius* to whatever his own experience can teach him. Adjusting his own philosophy, on the one hand, to take account of every advance in scientific theory, he was careful, on the other, to bring out the continuous evolution of philosophic thought, history of human error though it might be. And he held that the Experientialism even of the present day needed to be widened and deepened, not only by frankly adopting the evolutionary standpoint, but also by being brought face to face at all points with the best teaching of Rationalist thought, including especially the critical standpoints of Kant. Hence it is that I have selected the Cartesian school and the 'Kritik' rather than lectures on Bacon, Locke, Hume, and others."

The selection here mentioned has reference to a number of "special lectures" by which the course on general philosophy is followed; but recognition of the work of those who were above all speculative metaphysicians comes out very clearly even in the first part of the volume. The permanent character of the problems of philosophy proper in its oldest meaning is frequently insisted on. Thus although, according to Robertson's view, the approach to philosophy should be made through psychology as a positive science, yet psychology by itself will never solve philosophical problems. Psychology deals with mind only as phenomenal, and while ontological questions may be difficult or impossible to solve, "no human mind that works fairly can exclude ontological any more than phenomenal questions." All philosophy is, however, in a sense "philosophy of mind." Things *are* for us only as they are *known*. This is the distinctively modern point of view. The distinctively English point of view is that the theory of knowledge, which thus precedes the theory of being, must itself be preceded by psychology; that is to say, we must learn all we can about the origin of our knowledge before trying to decide questions about its validity. Any decision of these last questions at the same time decides the ontological question.

The method of treatment adopted in the first series of lectures is, after dealing quite generally with the history of philosophy, to treat in more detail the history of three great questions with which philosophic thinkers have been mainly occupied. The history of philosophy is not really a history of "motion without progress," though even if it were no more than the story of the errors through which men have passed in trying to get at the truth, it "would yet be valuable for what it reveals of the growth of the human mind in its deepest thought respecting itself confronted by the universe." It is more than this, however. In philosophy, as in science, results of permanent value have been attained. And the history of philosophy has an importance in relation to philosophy which the history of science has not in relation to science. The special sciences

"are adequately taught as bodies of established doctrine without necessarily involving any reference to past theories; at any rate, their teaching does not at all depend upon knowledge of their history. False scientific teachings have to be forgotten; inadequate scientific teachings, while leading to better, need not be remembered. Interest in them is mainly antiquarian. Or if it is not felt for the teachings as such, but for them as illustrative of scientific method, this is to have taken them out of the special sciences, and to have brought them into the domain of philosophy, which has a property in the older forms, the cast-off garments of the sciences, which these no longer possess for themselves. On the other hand, philosophers of all schools are for ever throwing backward glances at past thinkers and the results they elicited. The history of philosophy is a recognized part of philosophic discipline. The reason for this difference from what we find in science lies in

the nature of philosophy, in its being always concerned with ultimate, not with immediate explanation, not with ways of re-expressing the facts of nature, or giving an explanation of them relative to other and more general facts or conceptions—resolving sound, *e. g.*, into a mode of motion—but with the explanation that is demanded with reference to the *mental* nature of man, to man, *i. e.*, as a *thinking* being."

An interesting point brought out in the general history is the shortness of the time during which the human race has been effectively thinking. Of the twenty-five centuries over which Western philosophy extends, only seven or eight, it is remarked, are really important, viz., two or three centuries of Greek philosophy, about two of Scholasticism, and modern philosophy from 1600 onwards. The importance of Scholasticism for the right understanding of modern thought was a point on which Robertson always insisted; and the case for assigning one of the chief places to the Scholastic period is here very well put against objections:—

"It is easy to abuse Scholasticism. No new or striking conception, like those we find in ancient or in modern philosophy, penetrating to the heart of things, sprang from any one of the Schoolmen."

When at the last they incurred discredit through comparison with Greek philosophy, revealed more fully to the West,

"they were found to have established no alternative claim to modern respect by taking up any branch of thought which the Greeks had neglected, or in which they had failed. And their very acuteness, through being turned on to a fatally narrow circle of subjects, had led to subtleties that were doomed to be the occasion of some of the bitterest reproaches since heaped upon them. On the other side it should be noted that the Schoolmen were not responsible for their circumstances, determined by a great and uncontrollable course of events. It was something that, after so great a dissolution, there should have been so considerable an attempt at reconstruction. It was not a little wonderful that they should have applied all the enlightenment handed down to them to rationalize faith, and that they struggled as they did against the conservatism of ecclesiastical authority until official recognition of one newly rationalized doctrine after another was extorted. Theirs became entitled Church philosophy, yet the Church did nothing but accept, did nothing to encourage their philosophizing, witness the case of Scotus Erigena. Often and often was Aristotle solemnly banned before he came to be considered (in the thirteenth century) as 'the forerunner of Christ in the things of Nature as John Baptist was in the things of Grace.' No, we must not speak only of the servility of the Schoolmen; they showed not only wisdom but also courage in their appeal to heathen Aristotle. And it is more becoming at this time of day, and more important besides, that their wisdom and their courage should not remain unacknowledged."

The three questions with which philosophers have chiefly been occupied are these:

"1. The question of Universals—*i. e.*, of the relation of the Universal to the Particular—known also as the doctrine of the One and the Many. This is predominant in the Scholastic period, and was also prominent in the Ancient period. 2. The Relation of Reason to Experience, in explaining the Nature or Import of Knowledge. This dominates all modern philosophy. 3. The Reality of a Material World, or Perception of an External World, and the Nature of Mind in relation to it. This has been raised especially by British philosophers."

The first of the three questions is regarded as practically decided, though not decided with full theoretical cogency for every type of mind. Realism in the Platonic sense—which is the same thing as Platonic Idealism—has been overthrown by the growth of positive science, which can get on with Conceptualism or Nominalism, but not with Realism:—

"Or we may say that modern science has sprung up *because* the philosophical problem of Realism was fought out. The Realist despises the things of sense as vain shows with no reality. The man of science says they do exist and are worth investigating.....Any one may now be a Platonic Realist, but he must then give up the modern science of nature. In fact, there always have been Realists, and always will be.....Carlyle was a Realist; so also is Ruskin—great men, though not philosophers. And the standpoint, consistently developed, leads to an ascetic doctrine of morals. Carlyle and Ruskin recognize the hostility between modern science and Platonism, and this is why they decry the former. Carlyle hated science, but he excepted mathematics, as did Plato, who said that if a man could not geometrize, he could not philosophize. From their point of view science cannot but be absurd.....No person who is at heart a Realist can have that kind of interest in particular things upon which thoroughgoing science rests. In external nature we must start from the concrete particular; hence we have in the modern period an anti-Realistic philosophy, instead of an antagonism between our philosophy and our science."

On the second of the two questions Robertson adopts a modified Experientialism. "I hold," he says,

"that we should not in the least hesitate to allow, in addition to experience as a source of knowledge, the assumption of some general principles, before or apart from experience, though never to be held independent of verification."

This is very clearly worked out in relation to the uniformity of nature, which, it is shown, must be accepted as an assumption science cannot get on without. Mathematical axioms are dealt with in a somewhat different manner, and here, perhaps, Robertson was most original. In the lectures, however, his way of meeting Kant's theory of mathematical truth is only indicated. It is more fully explained in the article "Axiom" contributed to the 'Encyclopædia Britannica' in 1875, and included in 'Philosophical Remains.'

To the discussion of the third question Robertson's special contribution was in the way of psychological preparation. Berkeley's philosophical theory of matter and his psychological theory of vision he holds to be both alike true, but incomplete. The theory of vision needs supplementing by a more exact analysis of "tangible object" than Berkeley was able to furnish. This has been made possible by the modern discovery of "muscular sense," which has an equally important bearing on Kant's theory of space and of mathematical truth. Robertson's contribution towards the application of this theory is in his cogent demonstration that by the psychologist body must be taken as historically the *prius* of space, and not *vice versâ*. "Space is body attenuated rather than body is space filled in." This is more fully worked out in the 'Elements of Psychology.' In philosophy, according to Robertson, Berkeley came short by not taking account of the metaphysical problem, which after all forces itself upon us in regard to matter. We admit a subjective correlate of external perceptions in the case of other human minds which we suppose to accompany bodies like our own. So we do also in the case of animal minds and bodies. Why then should we draw the line at "inanimate" matter, and say that this has no real or subjective correlate for itself, but exists only as a certain order of perceptions in self-conscious "spirits"? The solution Robertson himself found in Leibnitzian monadism. This, it is made plain by the lectures—as it was not in any of his previously published writings—was his philosophic faith:—

"Mind exists everywhere, and must be carried down to explain any true reality."

"Monadology is the ultimate philosophical analysis of the universe, with its fundamental postulate of real beings, immaterial, unextended, having power to act, of which conscious activity is a higher phase."

The "special lectures" that form the second part of the volume deal with Plato, Aristotle ('De Anima'), Descartes, Spinoza, Leibnitz, and Kant. They are full of interest for students of philosophy, but only a few points can be mentioned. One important remark is that in Aristotle's psychology "animism" has completely disappeared. It was long before this advance became fixed. Later philosophic schools—such as the Epicureans—and some of the early Christian fathers still retained the notion of the soul as a kind of finer matter diffused through the body; but from this Aristotle is perfectly free. For him, as for modern science, mind is subjective. Not till Descartes was the "animistic" notion destroyed for philosophy. Other interesting passages are the contrast drawn between Descartes's and Mill's views about "discovery" and "proof"; the account of Descartes's remarkable psychological theory of "wonder" as the emotion in which knowledge has its origin; the discussion of mathematical method in Descartes and Spinoza, and in philosophy generally; and the tracing of the modern doctrine of "parallelism" between mind and body to Spinoza. The view taken about the present importance of Kant in relation to English thought is characteristic. Kant, in Robertson's view, must be pronounced, "man for man," a far greater thinker than any of his English predecessors; but it does not, therefore, follow that he was on the right track and they were on the wrong. This was probably the view that Croom Robertson took of the great Rationalist or Intellectualist thinkers generally. Of Descartes's system in particular he remarks that "in reach and all-comprehensiveness it stands, perhaps, unique in the history of human thought."

The 'Elements of Psychology,' although the original points of theory in it had already found expression in Croom Robertson's collected writings, offers again the advantage of systematic presentation. In smoothness and polish the already published essays have no doubt the advantage, as Mrs. Davids points out. If, however, the style of the lectures often seems abrupt and unfinished, the same might be said of Aristotle's 'De Anima,' which perhaps came into existence

under similar conditions, and the proper point of view for criticizing a psychological text-book is, after all, the scientific rather than the literary. This point of view is cleverly put by Mrs. Davids in her introductory note.

In the 'Psychology,' as in the 'General Philosophy,' there is a marked effort to do justice to those who are not of the author's way of thinking. To some recent writers, indeed, perhaps a little more than justice is done. One evidence of the specially scientific character of psychology, it may be noted, is the slight extent to which history comes into this as compared with the companion volume. The few historical paragraphs contain interesting information in small compass, but are almost as unessential to the general exposition as similar notes would be in a physical text-book. The most distinctive point in the way of doctrine is the stress laid on "muscular sense." This is regarded not as a sense that can be realized separately, as to some extent the "passive" senses can, but as a sort of "coefficient," which by union with data of sight or touch forms the compound described as "active sense."

The view expressed here is not to be met with precisely in that form in any previous writer; and generally the teaching of the book evinces great independence. It is certainly not "sensationalism" as usually understood. "Sensation" itself is regarded as an abstraction. Pure sensation does not actually exist as "perceptions" do, but is a hypothetical element assumed by psychologists for the scientific explanation of perception. There is in mind, however, what may be called a "stage of sense." In the earlier part of its course mental experience passes through this stage. Here already there may be observed each of the three phases modern psychologists discriminate in mature mind, viz., feeling (primarily pleasure and pain), knowing or intellection, and willing or conation. The general problem of psychology is to explain the phenomena of adult consciousness as arising out of the sense-experience of early life. Under "Intellection" we have first to explain the percept as connected with sense; then the image and representative imagination; lastly, the concept. A percept is "an intellectual construction on occasion of sense together with present consciousness of activity exerted"; or, as it is otherwise put, "a combination of so much active touch and active sight, &c., held together by certain laws of intellection." Psychology has to indicate the laws according to which the construction comes to pass. This cannot be done adequately without proceeding to consider the flow of representative, as distinguished from presentative, consciousness. For in perception there is really more "representation" than "presentation." The flow of imagery takes place according to certain laws known as the laws of association by contiguity and by resemblance. These two laws Robertson accepts as irreducible to one another; but he now prefers the name "suggestion" to that of "association" for the second. On the border between perception and pure representation lie illusions. Here we get the neat definitions, "Perception is verifiable imagination on occasion of sense-stimulation, illusion is unverifiable." The concept—to pass on to the last stage of intellection—"so far as it is a definite fact of consciousness, comes to us as a deposit of resemblances." In perception discrimination predominates, in conception assimilation. Thinking is "intellection by way of concepts." A discussion of the function of language in relation to thought here comes in, the conclusion of which is, "Without speech no effective thought." "Generic images" of a kind may be formed without language, but for the higher degrees of abstraction and generalization language is indispensable. From intellection we pass to feeling and then to conation, which in its highest stage becomes will, as intellection becomes thought. These two remaining phases of mind are somewhat briefly discussed; but their psychology is in itself less determinate than that of intellect, and when they are treated on the same scale the result probably is, as Robertson suggests, an attempt to accomplish the impossible. The most distinctive point under the last head is the stress laid on the idea of personality as a means of explaining the higher modes of volition without unscientific assumptions.

From this very brief sketch some idea may be gained of the general lines of the book. Though here taken second, it is intended as an introduction to the 'Philosophy.' We may now easily see in what way it prepares for the distinctively philosophical problems. The psychology of conception is evidently preliminary to the philosophical question of "universals," as the psychology of perception is to the question about the reality of the external world. And the whole of psychology has more or less bearing on the second of the three great historical problems distinguished, namely, the relation of reason to experience in knowledge. The justification of taking psychology first in the order of teaching thus seems complete. In reviewing we have adopted the opposite order, because it is the philosophical questions that give their general interest to the psychological ones. If it were not for the peculiar relations of these to philosophy, they would be merely questions for scientific experts.

Epic and Romance: Essays in Mediæval Literature. By W. P. Ker, Professor of English Literature in University College, London. (Macmillan & Co.)

Prof. Ker's 'Epic and Romance' is a notable and highly interesting contribution to the history of Middle Age literature, and with the exception of one weak spot, also noticeable, of which we shall speak later on, it leaves little room for criticism. Howbeit, the subject is an exceedingly wide one, and would hardly admit of treatment in a single volume of some four hundred odd pages unless the author had already fixed upon a certain point of view. This Prof. Ker has done, and with considerable decision. In his excellent introductory chapter he draws the distinction often insisted on in these columns between what may be called the genuine or heroic epic and the epic of sophisticated days, the epic of Virgil, Tasso, or Milton; and then he points out how Aristotle, when speaking of the Greek drama, seems to lay most stress upon the story, while in treating of Homer it is before all things the human action that strikes him—what we should call the dramatic element. Aristotle sums up the story of the Odyssey, and his summary, but for the reference to Poseidon, might, as Mr. Ker says, be that of a modern realistic novel:—

"A man is abroad for many years persecuted by Poseidon and alone; meantime, the suitors of his wife are wasting his estate and plotting against his son. After many perils by sea he returns to his own country and discovers himself to his friends. He falls upon his enemies and destroys them, and so comes to his own again."

And following this example the author of 'Epic and Romance' constructs a summary of the Iliad which should present it in a light "quite different from the common fashion of literary epics." It might go in this way:—

"A certain man taking part in a siege is slighted by the general, and in his resentment withdraws from the war, though his own side is in great need of his help. His dearest friend having been killed by the enemy, he comes back into the action, and takes vengeance for his friend, and allows himself to be reconciled."

Now, though these summaries are introduced half humorously, they do represent the point of view—a very interesting and largely original one—from which Mr. Ker has throughout treated the heroic epic of Europe. He quotes, again, with a good deal of approval a criticism of Bossu on the Odyssey, that while the main part of the story is the history of the personal and human adventures of the hero, the history told by Odysseus in the hall of Alcinous must be looked upon rather as romance than as epic: Circe, the Sirens, and Polyphemus are romantic imaginings, belonging rightly enough to the story in the mouth of the wanderer, but not to the main stream of the epic narrative.

Judged by this canon, the old German heroic poems are seen, so far as regards their subject-matter, quite to fall into line with the Homeric. In these, as in those, the personal element—the actual fight, murder, vengeance, and so forth recorded—is the essential; the story or the history of which this personal action is a part is secondary. 'Hildebrand,' 'Beowulf,' the 'Fight of Finnesburg,' 'Bryhtnoth,' the Eddic poems of the Nibelungen cycle, have all this element in common, the personal, the dramatic element. It makes no difference between 'Beowulf' and the 'Atlakvidha' that the former cannot and the latter can be remotely associated with an historic personage; nor between 'Hildebrand' and 'Bryhtnoth' that we know not in the least where Hildebrand fought with Hadubrand, and know quite well where Bryhtnoth met his death. Nor, again, to pass to quite a different cycle of literature, does it take anything away from the literary merit of the Sagas that the field of their action was a remote corner of Europe, and that the rest of the world knew nothing of their heroes' doings and sufferings. We have said that this is a point of view. It does not exhaust all that can be said on the subject. When we seek to apply it to the *Chansons de Geste* it is less satisfactory.

Here the personal element has diminished; what we may, for want of a better word, call the ethnic element has come to the fore. True, the *Chansons* as we have them are late. But it does not seem satisfactory to account for the difference, as Mr. Ker seems rather disposed to do, by merely considering the *Chansons* as epic in decay.

Any one who treats of the branches of literature with which Prof. Ker has to deal —first, the old German and Anglo-Saxon poems, 'Hildebrand,' 'Beowulf,' and the like; next, the old Norse literature of both classes, the Eddic poems and the Sagas; thirdly, the *Chansons de Geste* — has the disadvantage, notably in the case of the first three orders, that he can assume little or no previous knowledge on the part of his reader. Some chapters, therefore, of Mr. Ker's book have too much the appearance of catalogues—catalogues of a high quality, comparable to the almost incomparable 'Catalogue of Romance MSS.' of Mr. Henry Ward, but still too detailed, too much attempting the encyclopædic, for chapters of literary history. However, there is very little in this portion of the book (and it is the longest portion) which is open to criticism.

There remains only the one weakness which marks Mr. Ker's book throughout, of which a hint has been given. We confess that we had read nearly the whole of the volume conscious of, but never clearly discerning this defect, until we came to a passage in the beginning of the final chapter, in which the author classes under the head of romance "the fairy interludes of the Odyssey" (we have seen to what portion of the epic this expression is designed to apply) and "the similes of the winds, clouds, and mountain waters in the Iliad." But as it is just in these similes and metaphors, and, in fact, in the whole mythological setting, that the elements of poetry as distinct from prose come out, one is led to question whether the essentially poetic element in literature has not been more or less absent from the mind of the author throughout all his treatment of this subject. Then looking back, and taking account not only of the author's starting-point, but of his procedure from that starting-point, this is found to be the case. It would not be true to say that Prof. Ker is insensible to poetry; but he seems to be insensible to those elements in poetry which are, so to say, of its very essence. The Icelandic Sagas, for instance, are richer in the human element than any other branch of literature which goes to make up Mr. Ker's history of epic in the Middle Ages. But, after all, the Sagas are prose, extremely fine prose, but prose for all that—prose in their narrative, in their point of view, with few exceptions in all things. The old Norse poetry is poetry of a very high order, and the most poetic parts of it are the least dramatic, such as the 'Völuspâ.' Of course, Prof. Ker speaks of the 'Völuspâ,' but it hardly finds a place in his scheme. Still less do such old Norse poems as 'Skirnisför' or 'Eric's Dirge.' Then, again, the *Chansons de Geste* have an immense charm of style: a peculiar effect is produced by the long succession of assonances which is especially perceptible in the pathetic passages — say, in Roland's last speech to Oliver. Mr. Ker has little or nothing to say about the versification of these poems. He does not seem to contemplate them from that point of view. Nor, except as a test of date, does he consider much the versification of the Eddic poems. He does not say whether he prefers them from this point of view to the old English or the reverse. In sum, he is almost wholly occupied by the subject-matter. And the limitation of view becomes more marked when we come to the final chapter on romance. Of course there must be limitations. *Non omnia possumus omnes.* Still, this is one. It is necessary to notice it as dependent in some measure upon the point of outsetting, which we have been not less particular to make clear to the reader.

Short Histories of the Literatures of the World. —A History of Ancient Greek Literature. By Gilbert Murray. (Heinemann)

One of the De Goncourts declared that Providence had allowed the Greeks to exist in order that schoolmasters might make a living, and this class have certainly wearied the world by their persistent and dull republication of old classical material of all sorts. This history of ancient Greek literature, the first of a number of similar histories, is a very different matter, and Mr. Gosse (who, as general editor of the series, writes a graceful little introduction) may be congratulated on having secured so able an expositor of Greek life and thought as Prof. Murray. The book is brilliant and—what is more important—stimulating; while its freshness of treatment and recognition of the latest German research amply justify its existence. Prof. Murray has made these old Greek bones live.

No doubt there is much here which is debatable and appears to be accepted without question; but the author gains a good deal of space by "concealing," as he says in his preface, "all the laboratory work"; and Prof. Wilamowitz-Moellendorff, whose original, if somewhat hazardous work and results will seem strange to readers of the old-fashioned histories, certainly deserves a fuller recognition in England than scholars have hitherto accorded him.

The account of Homer is satisfactory, but perhaps too philological in view of the special declaration of the editor that the history of literature is to be recalled from the company of that somewhat heavily weighted science, whose laws seem in a constant state of flux. But once in the golden time of Athens, from Æschylus to Plato, Prof. Murray is at his best, and certainly succeeds in bringing us nearer to real Greece than others have done, though his limit of one volume renders his task difficult. In the important matter of proportion there is, too, with one reservation to be mentioned later, little to object; but here it is well to point out that Prof. Murray is at times too brief, too epigrammatic, too modern in the presentment of his matter. All must recognize the greater freedom of style and language which in the last quarter of this century has increased the possibilities of English; but that does not justify the free use of "slang," often with no saving inverted commas, where other words would do as well. Such modern restatements are often apt to put things in a false focus, and have done so notably in Mr. Benecke's 'Women in Greek Poetry.' On Euripides, who has of late quite revived from the depreciations of Schlegel to be clad in all the glamour of the realist, Prof. Murray writes:—

"There are in the world things not of reason, but both below and above it; causes of emotion, which we cannot express, which we tend to worship, which we feel, perhaps, to be the precious elements in life. These things are Gods or forms of God: not fabulous immortal men, but 'Things which Are,' things utterly non-human and non-moral, which bring man bliss or tear his life to shreds without a break in their own serenity. It is a religion that most people have to set themselves in some relation to; the religion that Tolstoi preaches against, that people like Paley and Bentham tried to abolish, that Plato denounced and followed."

Very clever and epigrammatic, but hardly the thing for a history such as this. And, again, Ibsen is brought into the estimate of Æschylus and Euripides; but Ibsen, even if his claims to be a classic were generally recognized, is so much of our own time that it is not possible as yet soberly to estimate his place or meaning in literature, and sobriety is the one essential for a history of this sort. With Sophocles Prof. Murray does not seem much in sympathy, yet mention should have been made of his "dramatic irony," on which Thirlwall's famous essay, written years ago, is still worth reading.

The account of Plato is, as it should be, a prominent feature of the book, and extremely well done: his delicacy and depth, his charming inconclusiveness, have never been better dwelt upon. But was he a man-hater? and will Mr. Gosse, when he comes to write on English literature, endorse the verdict that Shakspeare was even "perhaps" a hater of his fellow men? We hardly think his plays, except in a brief and troubled period, will support this view, and Prof. Murray should not spoil his talent "Hellenisch zu empfinden" by forcing English names into his comparisons. His work is quite vivacious enough without them. We wish, too, that the importance of the Sophists, as the first professors of "higher education" who regularly took fees for their courses, had been clearly pointed out. And if any of the Platonic letters are to be regarded as genuine, may we not also believe with Diogenes that this same philosopher Plato wrote poetry in his youth, and attribute to him that handful of brief epigrams—*peu de choses, mais roses*—which, though unmentioned in this book, are some of the most exquisite things in Greek? The Greek 'Anthology' generally, with its sadness, its transient gaiety, its note—even then—of *Weltschmerz*, is so characteristic of the Greek spirit that it deserved to be treated at much greater length. Meleager's was a voice unique and distinguished in any company, and most scholars will, we think (against Prof. Murray), prefer Callimachus to Apollonius of Rhodes: if the latter wrote some of Virgil, it is by far his best work, and Callimachus cannot fairly be blamed for not writing like Homer or Sophocles.

We have left ourselves no space to quote the many passages we had noted as admirable in insight and expression. A modern touch is the description of the sausage-seller of the 'Knights' as an "abnormally characteristic costermonger." His wealth of impromptu audacity and ready innuendo,

his unabashed methods of business, make the parallel really striking. The pieces of translation inserted are well chosen and executed, though οὐ φροντὶς Ἱπποκλείδῃ (Herod. 4, 129) should surely be rendered "Hippoclides does not care." The printing is clear and satisfactory. In another edition Prof. Murray should do away with the tiresome method of indicating the books of the Iliad and Odyssey by Greek letters, and give Gorgo's friend in Theocritus's fifteenth idyl her right name, which is Praxinoe, not "Praxithea."

Moines et Papes: Essais de Psychologie Historique. Par Émile Gebhart. (Hachette & Cie.)

M. Gebhart, whose charming volume 'L'Italie Mystique' we reviewed some years ago, is chiefly known to the general reader as the author of an historical novel, 'Autour d'une Tiare.' This title applies, in fact, not only to his solitary essay in romance, but to almost every one of M. Gebhart's studies in historical psychology. The dome of St. Peter's dominates his canvas. With half his erudition, an English or a German writer would have undertaken a history of the Papacy. M. Gebhart prefers to turn the lantern of his criticism on some one or another of the curious and almost unexplored byways of old Rome. And the more curious, the more unexplored, so much the more effective his revelation. Thus, in the present volume, while the cultivated reader will find in the essays on the Borgias and on St. Catherine of Siena little that is not known to the student of even such mundane and accessible authorities as J. A. Symonds, Ludwig Pastor, or even Mrs. Butler, the first essay, on Raoul Glaber, is as valuable and almost as new to the historian as to the psychologist.

We have compared M. Gebhart with Mr. Symonds, and the comparison is a contrast. The period, and, to a great extent, the fundamental authorities are the same—but what a difference in the spirit! Condemned to the *ennui* of a small provincial neighbourhood, Mr. Symonds let his impatient imagination run riot in all that was excessive, extraordinary, monstrous, or simply pageant-like and magnificent, in the past. He saw it all, as it were, projected in the sharpest possible relief against the snows of Davos or the placid downs of Clifton; and his books on the Renascence have the lyric quality of a personal outpouring. Hence their weakness, hence their charm. M. Gebhart, on the other hand, is much more the dispassionate psychologist than the picturesque historian. Nothing delights him more than to find, mislaid among the terrible or splendid relics of a tragic epoch, some little humdrum, ordinary trait of human nature. His picture of the Borgias is thus below his usual level, his calm, ironic, philosophic mind being, after all, at a loss to explain that brood of monsters. But what an excellent portrait he gives us of that conscienceless Saint-Simon of Renascent Rome—the Papal chaplain Burchard! Mr. Symonds merely used his 'Diarium' as a palette, whence he fetched his deepest tints of lake and carmine. M. Gebhart gives us a picture of the man himself—bewilderingly, atrociously, ironically like a dozen of our fellow citizens. He bids us mark the absence of indignation with which the Clerk of Pontifical Ceremonies sets down the most outrageous enormities of a Cæsar of Valentinois or an Alexander VI., such details appearing to him infinitely unimportant by the side of the smallest variation of ritual or protocol: matters of lasting moment these, resuming and begetting a long tradition, and essentially free from the transitory and fluctuating quality of mere human action. All idealists are, perhaps, at heart a little immoral, what one does appearing to them so far inferior to what one thinks. But that rarely-failing stimulus, personal interest, could arouse even the conscience of a Burchard from its slumbers. 'Twas on the invasion of Rome by Charles VIII. of France. The Clerk of the Ceremonies found one night, on his return home, his own mules and horses ranged out in the street in the pouring rain, while the ultramontane interlopers occupied his stables. "Fenum meum consumebant," writes the good man in his wrath, with a touching sentiment of "meum" and "tuum." An appeal to high quarters soon set the matter straight. The French coursers were ignominiously ejected; but their brief passage through John Burchard's stableyard evoked in his soul a sincerer indignation than all the atrocities of all the Borgias. So true is it that our own pot is bigger than our neighbour's cauldron.

Burchard has inspired his historian with a very living page; but, as we have hinted, we prefer the essay on Raoul Glaber. In this M. Gebhart has skilfully opposed two main currents of mediæval Christianity: on the one hand, Raoul Glaber, the disorderly, vagabond monk, almost completely unlettered although himself half chronicler, half hagiologist, loose of life, but firm of faith, especially in demons and the devil; and, on the other hand, Sylvester II., man of culture, humanist, reformer of learning, Pope: a lucid and penetrating spirit, one of those rare channels through which the springs of antique wisdom and philosophy, still unobstructed, continued to fertilize the Christian world. Pope Sylvester—the Latinist, the student of Lucretius, scrutinizing the heavens nightly in his astronomic mirror—was, for all his tiara, an object of some suspicion to the orthodox. The loose-lived Brother Ralph appeared on a safer track. For too much learning was a dangerous thing, a scant grace in a prelate; and there was less to fear in a Pope like John XVI., who took Virgil and Plato for enchanters or diviners, capable of soaring at will through the clouds or plunging through the waters. Brother Ralph is well aware of the privilege of ignorance. None is surer than he of his safety in the fold; Lucretius, for certain, never led him far astray. And yet it is Brother Ralph who, all unconscious, is the heretic, and a heretic of the first water, a Manichee! And M. Gebhart has some pregnant phrases on the singular, the epidemic obsession which, bred of an atrophy of the reason and fostered by some mysterious current of Asiatic mysticism, was to bind many generations in a sort of charmed terror — an involuntary homage to the Prince of Darkness—him who, coexistent with the Divine Principle, is also coeternal and coequal, and, according to a wide-spread mediæval heresy, no less god than God himself. The fear of the devil, rising to a maniacal panic, was to infect and to paralyze the religious spirit of Europe. Monks of holiest life, appalled at the evil of their times and incapable of any effort of abstract reasoning, were to assist in shuddering at the fancied decline of the soul, at the triumph of the Enemy and the defeat of Heaven. These doctrines, which were to spread, with the Albigeois, throughout the brilliant scenery and cultured courts of Southern France like a blight of pessimism, were already rife at Orleans so early as 1022. In the pages of Raoul Glaber M. Gebhart studies, with that tolerant and disimpassioned tranquillity of soul which he brings into the obscurest and most fevered recesses of the past, this first infection of the East, this mysterious invasion of the doctrine of the Manichees, brought from Lombardy, like the plague-germ it was, in the folds of a wayfaring woman's mantle.

FRENCH NOVELS.

Ramuntcho. Par Pierre Loti. (Paris, Calmann Lévy.)

In his new novel "Loti" is at his best, as he was at his very worst in 'Les Trois Dames de la Kasbah.' A smuggler-boy of the frontier near St. Jean de Luz goes to be a soldier, and returns a sergeant from Madagascar to find his love a nun. That is the whole story, but the poetry with which it is felt and told is as exquisite as are its Basque surroundings.

Les Deux Rives. Par Fernand Vandérem. (Paris, Ollendorff.)

The novel before us, which has had its success in the pages of a popular French review, gives us of the society on the right bank of the Seine only glimpses of the world of second-class finance, but contains a close and admirable study of the professorial world of the *quartier Latin*. Characters of a professor at the Collège de France, of his "clerical" wife, of his atheist brother, and of his hard-working daughter are excellent. As we are giving praise where praise is due, we ought to add that 'Les Deux Rives' is not suitable for young ladies.

ROMANTIC TALES.

The Ivory Queen. By John Pendleton. (Osgood, McIlvaine & Co.)—Central Africa, recent publications notwithstanding, is still a tolerably safe place in which to localize an improbable romance. And even supposing that Mr. Pendleton's readers should hold pronounced views as to whether or no a "white race attended by curious dwarfs" exists in the heart of this country, it is unlikely that they will be sufficiently carping to consider the matter seriously in the present instance. Rather, if the extravagance of the tale does not wholly disarm criticism, a question will arise in their minds as to whether the men in Bayard's caravan would not have been a great deal more disgusted than pleased by the discovery of Markham's secret. Still harder will it be to reconcile them to the idea of an English girl linking her fate with that of an African monarch, however civilized, or of the caravan as a whole caring to settle itself permanently in such a far country. Those, however, whose

taste is for adventure and romance somewhat in the style of the 'Arabian Nights,' will derive amusement from the perusal of a volume that has no pretensions to literary merit or to pedantic accuracy.

The Garden of Romance: Romantic Tales of All Time. Chosen and edited by Ernest Rhys. (Kegan Paul & Co.)—This is a charming book, and many will be glad to possess it; but we are not quite sure that Mr. Rhys has "chosen" his title as well as he has chosen his stories, for the stories are not all romance, at least as romance is defined in modern taste. Edgar Allan Poe's weird story of 'The Fall of the House of Usher,' Hawthorne's 'My Kinsman Major Molineux,' and Sterne's 'Story of Le Fevre' are examples of the range which Mr. Rhys has allowed himself in the matter of selection. As specimens of fiction they are delightful in the new setting given to them; but then romance is, after all, a special department of fiction and not the equivalent of fiction itself. If we are careful to state this objection to Mr. Rhys's book, we do so in the interest of literary history. All such books are, or should be, landmarks in that history. They can interest the general reader, serve to improve the taste of the young and to refresh the memory of the older generation, and yet, by the accuracy of their classification in a special department of literature, be an immense boon to students of English literary history. But Mr. Rhys's book falls short of this position by reason of the fact that he has chosen charming specimens of English story without reference to the department to which they severally belong. Some students have long been of opinion that a comparative study of the development of the story from its literary side would be of immense interest to contrast with the many studies which have been given to it from its traditional side, and we look to men like Mr. Rhys for help in this direction. Sir Thomas Malory, Sir Walter Scott, Hans Christian Andersen, and Washington Irving are the authors who, in addition to the three already mentioned above, have been laid under contribution, and there are also stories from 'The Arabian Nights,' 'The Decameron,' and 'Don Quixote.' No one can read these masterpieces again without feeling glad to have them in their present form of good print, wide margins, and pretty binding. It is essentially a book to place in the hands of those who are likely to be influenced by the best examples of English story literature.

MILITARY AND NAVAL LITERATURE.

Of late years many books have appeared about the Indian Mutiny. In 1894 Mr. Forrest's 'Selections from the Records of the Government of India' (*Athen.* No. 3456), Mr. Forbes Mitchell's 'Reminiscences of the Great Mutiny' (*Athen.* No. 3460), and Col. Maude and Mr. Sherer's 'Memories of the Mutiny' (*Athen.* No. 3464) were reviewed, and it was remarked that the time had not yet come when a satisfactory history of the events of that crisis could be written. The materials were accumulating, but evidence was incomplete and partly unverified, whilst the susceptibilities of surviving actors in the scenes or of their relatives made an impartial narrative difficult if not impossible. Since that was written, further contributions have been added, amongst which 'Lucknow and Oude in the Mutiny,' by General McLeod Innes (*Athen.* No. 3521), formed a valuable addition to our sources of information, and now the same author, in *The Sepoy Revolt* (Innes & Co.), has produced a small volume dealing with the Mutiny as a whole. Though we adhere to the opinion above expressed that the attempt to produce a satisfactory general history of the scenes in India during 1857-58, with portraits of the chief actors, is premature, and impossible, indeed, without an amount of study and research of which there is no evidence in the book before us, yet much will be found in it to repay perusal and consideration. Optimists and those who consider our present civil administration as the embodiment of stereotyped perfection may study with advantage what is said about the chronic discontent which exists, and always will exist, in India; others less utopian may profit by a consideration of the remarks on the care needed to prevent that feeling from becoming acute; whilst those to whom in time of danger the rest turn for protection may learn that the sword should never be allowed to rust, nor our military superiority to be challenged with a chance of success. These views altogether justify the appearance of this work, for which otherwise sufficient warrant might not be found. Readers may advantageously compare its contents with the parts of Lord Roberts's 'Reminiscences' which deal with the question of whether another mutiny is probable or possible, and they will find a good deal of corroborative testimony. General Innes's book is well furnished with maps, and there is a sufficient index; paper and type are fairly good, but the binding will scarcely stand hard usage.

In a volume entitled *War, Famine, and our Food Supply*, published by Messrs. Sampson Low & Co., Mr. R. B. Marston puts forward his well-known views in favour of a storage of wheat. We are inclined to think that, as a precaution additional to other measures, some of which are even more important, a certain storage of food may be desirable; but as between expenditure on strengthening the navy, or upon providing the navy with cable communication in our own hands to the coaling stations which it would use in war, and the expenditure proposed, we favour the former rather than the latter. Mr. Marston's view, however, is not so much that our food supply would be captured in time of war (though that comes into his account) as that the United States and Russia—not, in his opinion, likely to be friendly Powers—control our wheat supply. It is, however, probable that the strong interest of the United States in neutrality in time of war would prevail, and that they would continue to feed us; and the increase of their navy, as well as their great reserve strength, would make them such dangerous opponents for our enemies that they would probably be able to maintain a very high view of the right of neutrals. That food, and especially wheat, would rise in price in time of war there can be no doubt. Mr. Marston thinks that bread riots would be the immediate result, but it is probable that means would be found of checking the effect of a rise of price upon the poorer classes; and it must be remembered that a dangerous war would mean high bounties upon enlistment and a large expenditure at home, the bulk of which would go into the hands of the working class, so that wages, as well as the price of food, would rise rapidly. If our enemies were so strong at sea as to be able to create anything like a blockade they would be in a position to invade, and would certainly do so, and invasion is a more real danger than starvation. Mr. Marston tries to support his views by a most vigorous picture of the rioters attacking the Carlton Club, and another of "The fight at the corner of Wellington Street, Strand"; the latter of which makes us glad that we have built our new offices in Bream's Buildings.

Mr. Edward Stanford has issued a pamphlet of considerable importance by Field-Marshal Sir Lintorn Simmons, under the title of *Military Organization: an Attempt to remedy the Defects of the Present Linked-Battalion System.* Without discussing the changes proposed, which would carry us too far into detail for a non-service paper, we may say that Sir Lintorn Simmons has in the first part of his pamphlet given a powerful exposition of the defects of the present system.

Messrs. Clowes & Sons publish *The Federal Defence of Australasia*, by Mr. George Cathcart Craig, a work which is better in design than in execution. The author, for example, asserts that in the event of war with Russia "it would be necessary for Canada to support the North Pacific fleet of Admiral Stephenson, with a military force to capture and destroy the hostile port of Vladivostock." Now such a statement somewhat puts Mr. Craig out of court. It is possible that, as matters stand, Japan or the United Kingdom, or both together, could capture the Russian arsenal and naval base on the Pacific; but to suggest that Canada could take it or to suggest that Canada could take it with the support of the British squadron alone is absurd to those who know the number of troops which Russia has available for service at the point. Canada, indeed, owing to her lack of strength and the constant decline in numbers of her organized militia, is a weak point in imperial defence, and could with difficulty defend the Government establishments at Esquimalt in her own territory, even against light attack. Then the author upbraids General Goodenough for having in the Army Book failed "to grasp the naval idea," and he quotes a long paragraph from General Goodenough to the effect that the Australian colonies could not be seriously attacked in time of war, although they might have to face little descents by cruisers. Now this statement by General Goodenough, so far from being opposed to "the naval idea," was based on the opinion of the Admiralty; and when the author says that "steam and electricity" are changing this idea, by which he means not "the naval idea," but General Goodenough's idea, we have to say that the Admiralty are advised that the doctrine stated by General Goodenough, instead of being less true, is as true to-day as it was when it was published. The duty of Australia in time of a great war would be to capture New Caledonia, and we trust that the Australian forces may be kept in a state of efficiency which would enable them to perform that duty. The author is on safer ground when he shows that under certain circumstances Australia might be both willing and able to afford support to the Empire in the defence of India. This is a really practical and valuable idea, and it is to be hoped that the author may use his influence in Australia to foster it. The style of the book is not altogether to be commended, as, for example, in such a passage as "the foreigner having become ingrateful, and entering into a base concert of action against British interests....." "De Moulinari" is a curious form of the name Molinari.

OUR LIBRARY TABLE.

In *Tarrigal; or, Bush Life in Australia* (Gay & Bird), Mr. E. T. Hooley—not the well-known millionaire, but an unpretending practical squatter in Victoria—has described several scenes, which, he tells us, are principally founded on facts. These he has woven into a tale, rather unconnected, without much plot, which he relates in an easy, natural, unconventional style. Those who know the immediate locality in which most of the events occur will easily recognize names and places which clearly prove the personal knowledge of the author. The remainder of the work, we suspect, is not so authentic, more especially the "treasure trove."

MM. Plon, Nourrit & Cie. are responsible for the publication of *L'Émigration Française*, by M. Eugène Poiré, the author of a good book on Tunis which appeared some five years ago. French emigration is a little like snakes in Ireland, and the author has some difficulty in establishing the importance of the question which he surveys. Tunis has been an extraordinary success, but there is not much emigration to it; and there is hardly any, if any, other French possession or protectorate to which it would be anything but cruelty to invite Frenchmen to go with the idea of settlement. The author is under the usual French difficulty as

to the spelling of British names, and talks, for example, about "Lord Roseberry."

Municipal Reform in the United States, by Mr. Thomas Devlin, published by Messrs. Putnam's Sons, is sufficiently explained by its title, and does not require further comment, except that, from the English point of view, there are some curious words in it; for example, "Whitechapel" used as a descriptive adjective in the phrase "white-chapel section of a city."

The Government Printer at Sydney publishes the sixth issue of Mr. Coghlan's excellent *Statistical Account of the Seven Colonies of Australasia*.

The New Zealand Official Year-Book for 1896 does not appear to differ much in form from previous issues. It is published by Mr. John Mackay, Government Printer, at Wellington; and in London by Messrs. Eyre & Spottiswoode.

Rhoda Fleming fills vols. ix. and x. of the collected edition of Mr. Meredith's novels which Messrs. Constable & Co. are publishing. Their fine typography lends new charms to an old favourite, which in October, 1865, we declared to possess abundance of unaffected humour, much vigorous writing, and "genuine poetic insight into human nature," while the weaknesses of the story, which then appeared of moment, are now obliterated by our enjoyment of the pictures of Southern yeomen.

Messrs. Downey & Co. are to be congratulated on the appearance of the first volume of their handsome reprint of "The Novels of Charles Lever," edited by his daughter. They have wisely called in the aid of Messrs. T. & A. Constable, of Edinburgh, and the well-known skill of those printers has produced a clear and not over-crowded page, refreshing to the eye of the hardened novel-reader. The etchings of Phiz are excellently suited to the rollicking fun of *The Confessions of Harry Lorrequer*, and we are glad to see them again. The good-humoured, confident, and somewhat *hubristic* temper which the Peninsula and Waterloo fostered among the travelling British, Saxon and Celt alike, was never better described than by Lever. He was, however, a more careless proof corrector even than Cervantes, and his daughter has done well to remedy his failings in this respect.

Miss Friswell has reprinted some essays by her father, the late Mr. Hain Friswell, under the title of *The Burden of Life* (Fisher Unwin). —Messrs. Geddes & Co. (or, as they absurdly style themselves, Colleagues), of Edinburgh, have issued three volumes of reprints of stories by Miss Fiona Macleod, *Spiritual Tales*, *Barbaric Tales*, and *Tragic Romances*.—Messrs. Bliss, Sands & Co. have included a wonderfully cheap edition (well suited for the poor man's library) of the *Poetical Works of Henry Wadsworth Longfellow* in their "Apollo Poets."

We have received catalogues from Mr. Baker (theology), Mr. Edwards (three catalogues, playbills and posters, fine arts, and theology), Messrs. George & Son, Messrs. Maggs Brothers (first editions, interesting), Messrs. Maurice & Co., Mr. May (good), Mr. Menken, Messrs. Myers & Co. (interesting), Mr. Nutt (folk-lore, Celtic and Basque books), Mr. Quaritch (fine bindings), Mr. Spencer, Messrs. Suckling & Co., and Mr. Watkin (occult sciences). From Birmingham we have the catalogues of Mr. Downing and Mr. Thistlewood; from Bournemouth of Messrs. Bright & Son; from Bristol of Messrs. Fawn & Son; from Edinburgh those of Mr. Baxendine, Mr. Brown, Mr. Grant (good), Mr. Johnston, and Mr. Thin (interesting); from Leeds those of Mr. Goldie (good) and Mr. Milligan; and from Liverpool that of Messrs. Young & Sons (books and portraits, good). Mr. Ward, of Richmond, Surrey (engravings and prints, good), and Mr. Jones, of Streatham, have also sent us their catalogues. Catalogues from abroad have reached us from Mr. Nijhoff and Messrs. Van Stockum & Son (portraits and engravings), of the Hague; Messrs. Baer & Co., of Frankfort (memoirs); Mr. Lissa, of Berlin (rare books); and Mr. Hoepli, of Milan (works on Rome).

We have on our table *A Short Life of His Holiness Pope Leo XIII.*, translated from the Italian by C. Dawson (Dublin, Eason),—*Crags and Craters, Rambles in the Island of Réunion*, by W. D. Oliver (Longmans),—*Soudan, '96: the Adventures of a War Artist*, by H. C. Seppings Wright (Cox),—*Little Journeys to the Homes of American Authors*, Second Series (Putnam),—*The Maritime Codes of Spain and Portugal*, translated and annotated by F. W. Raikes, LL.D. (Wilson),—*Wood Carving*, by J. Phillips (Chapman & Hall),—*Demon Possession and Allied Themes*, by the Rev. J. L. Nevius (Redway),—*Home Brewed from the West Country*, by Osgood and Mary Hartier (Simpkin),—*The Persuasive Hand, and other Sayings and Essayings*, by the Author of 'Times and Days' (Chiswick Press),—*A Dangerous Conspirator*, by G. Norway (Jarrold),—*A Widow Well Left*, by R. Manifold-Craig (Roxburghe Press),—*Adventures of Roger L'Estrange, an Autobiography*, translated from the Spanish by D. Daly (Sonnenschein),—*Wulfric the Weapon-Thane*, by C. W. Whistler (Blackie),—*Fantasies*, by Mabel Nembhard (George Allen),—*Musa Medica*, by J. Johnston, M.D. (Savoy Press),—*A Selection from the Poems of George John Romanes*, with an introduction by T. H. Warren (Longmans),—*The Scales of Heaven*, by F. Langbridge (Stock),—*The Upanishads*, translated into English by G. R. S. Mead, Vol. II (Theosophical Publishing Society),—*The Book of Judges in Greek according to the Text of Codex Alexandrinus*, edited by A. E. Brooke and N. McLean (Cambridge, University Press),—*The Bible its Own Witness*, by Chagab (Stock),—*Pistis Sophia, a Gnostic Gospel, originally translated from Greek into Coptic*, edited by G. R. S. Mead (Theosophical Publishing Society),—*Sermons on the Pentateuch*, by the late Rev. Robert Payne Smith (S.P.C.K.),—*Gautama*, by H. Blau (Wohlleben),—and *Saphyr*, by C. Buet (Paris, Lévy). Among New Editions we have *First Lessons in Bookkeeping*, by J. Thornton (Macmillan),—*A Bimetallic Primer*, by H. C. Gibbs (Wilson),—*The Children*, by F. Warner (Hodgson),—*The Garden-Craft Series: The Nursery-Book*, by L. H. Bailey (Macmillan),—*Noqu Talanoa*, by "Sundowner" (European Mail, Limited),—*Macaulay's Essays on English History* (Blackie),—*Jeanne Darc, sa Vraie Mission*, by J. E. Choussy (Orléans, Herluison),—and *The Pilgrimage of Strongsoul, and other Stories*, by J. Davidson (Ward & Downey).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Badham's (F. P.) St. Mark's Indebtedness to St. Matthew, cr. 8vo. 3/6 cl.
Clare's (J.) The Science of Spiritual Life according to the Spiritual Exercises, cr. 8vo. 5/ net, cl.
Farrar (Rev. F. W.) and others' Sermons for the Commemoration of Queen Victoria, 1837–1897, cr. 8vo. 2/6 cl.
Gamble's (E. B.) The God Idea of the Ancients, or Sex in Religion, royal 8vo. 10/6 cl.
Gifford's (E. H.) The Incarnation, a Study of Philippians ii. 5-11, cr. 8vo. 3/6 cl.
Hort's (F. J. A.) The Christian Ecclesia, a Course of Lectures, cr. 8vo. 6/ cl.
Liddon's (H. P.) Explanatory Analysis of St. Paul's First Epistle to Timothy, 8vo. 7/6 cl.
Medaille's (Père) Meditations on the Gospels, cr. 8vo. 6/ cl.
Primitive Christianity, Vol. 1, containing the Lost Lives of Jesus Christ and the Apostles, royal 8vo. 10/6 net, cl.
Tyrrell's (G.) Nova et Vetera, Informal Meditations for Times of Spiritual Dryness, cr. 8vo. 6/ cl.
Westcott's (Right Rev. B. F.) Some Lessons of the Revised Version of the New Testament, cr. 8vo. 5/ cl.

Law.

Gunter's (Lieut.-Col. E.) Outlines of Military Law, 7/6 cl.
London Heath Laws, cr. 8vo. 2/ cl.
Macy's (J.) The English Constitution, cr. 8vo. 8/6 net, cl.

Fine Art.

Facsimiles from Early Printed Books in the British Museum, 32 Plates, 7/6 in portfolio.

Poetry and the Drama.

Burns's (R.) Selected Poems, arranged by A. J. George, 3/6
Rushton's (W. L.) Shakespeare an Archer, 8vo. 2/6 net, cl.
Spenser's Faerie Queen, Book 1, ed. by W. H. Hill, 2/6 cl.

Bibliography.

Fortescue's (G. K.) A Subject Index of Modern Works added to Library of British Museum, 1881–90, royal 8vo. 40/ cl.

Political Economy.

Life and Labour of the People in London, ed. by C. Booth, cr. 8vo. 7/6 net, cl.

History and Biography.

Burnet's History of my Own Time. Part 1, The Reign of Charles II., ed. by O. Airy, Vol. I. 8vo. 12/6 cl.
Davey's (R.) The Sultan and his Subjects, 2 vols. 8vo. 24/ cl.
Gibbs's (M. E.) Napoleon's Military Career, 2/ cl. in box.
Hogarth's (D. G.) Philip and Alexander of Macedon, Two Essays in Biography, cr. 8vo. 14/ cl.
Story of a Busy Life, Recollections of Mrs. G. H. Paull, 3/6

Geography and Travel.

Golfer's and Sportsman's Holiday Guide to Ireland, 2/ swd.
Parkes's (H.) An Emigrant's Home Letters, cr. 8vo. 6/ cl.

Philology.

Moulton (Rev. W. F.) and Geden's (Rev. A. S.) A Concordance to the Greek Testament, 8vo. 25/ net, cl.

Science.

Brunwell's Atlas of Clinical Medicine, Vol. 3, folio, 42/ net.
Davenport's (C. B.) Experimental Morphology, Part 1, 8vo. 9/ net, cl.
Geikie's (Sir A.) The Ancient Volcanoes of Great Britain, 2 vols. royal 8vo. 32/ net, cl.
Mathematical Questions and Solutions from the 'Educational Times,' Vol. 66, cr. 8vo. 6/6 cl.
Millar's (W.) Plastering, Plain and Decorative, 18/ net, cl.
Myrick's (H.) Turkeys, and How to Grow Them, illus. 5/ cl.
Peabody's (E. H.) Steam Boilers, 8vo. 17/ cl.
Singer (I.) and Berens's (L. H.) Some Unrecognized Laws of Nature, illustrated, 8vo. 18/ cl.
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Wright's (C. H.) The Designing of Draw Spans, 8vo. 10/6 cl.

General Literature.

Allan's (E. F.) Two Women and a Man, 12mo. 2/ cl.
Barrett's (F.) The Harding Scandal, cr. 8vo. 3/6 cl.
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Bon Mots of the Eighteenth Century, edited by W. Jerrold, 2/6 net, cl.
Cahan's (A.) Yekl, a Tale of the New York Ghetto, 2/6 net.
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City of London Directory, 1897, 8vo. 12/6 cl.
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Mason's (F.) The Tame Fox, and other Sketches, cr. 8vo. 7/6
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FOREIGN.

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Milas (N.): Das Kirchenrecht der morgenländischen Kirche, 10m.
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Levat (É. D.): L'Or en Sibérie Orientale, 2 vols. 32fr.
Moissan (H.): Le Four Électrique, 15fr.

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Annuaire de l'Armée Française pour 1897, 12fr.
Bazin (R.): De toute son Ame, 3fr. 50.
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Castellane (Marquis de): Histoire d'un Imbécile et d'un Homme d'Esprit, 3fr. 50.
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Hugny (E.): Les Mères Pratiques, 3fr. 50.
Octon (P. V. d'): Cœur de Savant, 3fr. 50.

THE VERLAINE MONUMENT.

Rome, March 30, 1897.

The committee for the erection of a monument to Paul Verlaine has asked me to announce in England that subscriptions will be gladly received by the treasurer, M. Clerget, 17, rue Guénégaud, Paris. Among the members of the committee are MM. François Coppée, Stéphane Mallarmé, Auguste Rodin, Catulle Mendès, Maurice Barrès; and the sculptor who has undertaken the monument is M. Niederhäusern. I hope that England, which was hospitable to Verlaine during his lifetime, will be not less ready to help in this commemoration of his fame, now that he is dead.

Arthur Symons.

AN OBSCURE POINT IN ENGLISH HISTORY.

One of the obscure problems connected with the war between the York and Lancaster factions is the story of Warwick, the king-maker, having been refused admittance into Calais, of which he was the Governor, by one Vauclerc, a Gascon, in 1470.

The story is taken from Comines, a contemporary historian, who writes as follows under the above date:—

"Le Comte de Warwic, se trouvant le plus foible, advertit bien ses amis secrets de ce quils avoient a fare, et se mit en la mer a son beau loisir avec le Duc de Clarence, qui avoit espousé sa fille et tenoit son party nonobstant quil fust frere dudit Roy Edouard, et menerent femmes et enfans, et grand nombre de gens, et se vint trouver devant Calais, et dedans estoit son Lieutenant en la dite ville de Calais appelle Monseigneur de Vaucler, et plusieurs de ses serviteurs domestiques, qui en lieu de le recueiller luy tireunt de grands coups de canon," &c.

And he adds lower down:—

"Le Roy d'Angleterre fut fort content dudit Seigneur de Vaucler de ce refus quil avoit fait a son capitaine, et luy envoya lettres pur tenir l'office en chef, car il estoit sage chevalier et ancien, et portoit lordre de la Jartière."

It will be observed that Comines never speaks of Vaucler as a Gascon, and I think it can be shown clearly that the lieutenant at Calais who refused admittance to Warwick was John, Lord Wenlock.

Warwick and George, Duke of Clarence, were proclaimed traitors by Edward IV. on March 23rd, 1470. In April they took shipping at Dartmouth, and, after an ineffectual attempt to cut out a large vessel at Southampton, sailed for Calais. Edward was at Southampton on May 1st, where he executed twenty of the retinue of Warwick who had been taken prisoners in the attempt to cut out the Trinity; and by letters patent, dated May 23rd, he appointed John, Lord Wenlock, to be Lieutenant of the Town and Marches of Calais. Comines's description of Warwick's lieutenant as a "Chevalier ancien, qui portoit lordre de la Jartière," applies very well to Lord Wenlock, who had been made a Knight of the Garter in the reign of Henry VI., and there is no known knight of that order whose name resembles in any way that of Vauclerc, and the succession to the vacant stalls is given very fully and completely in Beltz's 'History of the Garter.' The origin of the mistake seems to be this: the name in the early editions of Comines is written Vaucloe, and I have no doubt Comines wrote it as Vancloc, for the letters *u* and *c* cannot be distinguished from *n* and *c* in early handwriting. Later editions of Comines changed the name to Vaucler, and one of the old English chroniclers (Hall, I believe), finding a French name as he thought, jumped to the conclusion he was a Gascon.

George Wrottesley, Major-General.

TENNYSON BIBLIOGRAPHY.

Part I.—Contributions to Periodical Literature, &c.

25.

'The Victoria Regia,' edited by Adelaide A. Procter (London, Victoria Press, 1861), pp. 13-14.

The Sailor Boy. ("He rose at dawn and flushed with hope.")

Also printed separately in pamphlet form, as follows: "The Sailor Boy. | By | Alfred Tennyson, D.C.L. | Poet Laureate | [Publishers' design.] | London: | Emily Faithfull & Co., Victoria Press. | 1861." Fcp. 8vo., pp. 8, in cream-coloured paper wrappers, with the title-page (enclosed within an "Oxford" frame) reproduced upon the front cover, the words "25 Copies for the Author's Use" being added at foot, below the rule. The pamphlet is of the highest rarity.

Reprinted in 'Enoch Arden,' &c., 1864, pp. 155-156.

26.

"Helen's Tower, | Clandeboye. | [Vignette of the Tower.] | Privately Printed." Post 4to., pp. 8, in paper wrappers. No date, but printed in 1861. The whole of the title-page, including a double-ruled frame, is engraved upon steel. Lord Tennyson's poem (which consists of twelve lines only) occupies p. 8.

Helen's Tower.

Helen's Tower, here I stand
Dominant over sea and land.

Reprinted in *Good Words*, January, 1884, p. 25. Afterwards included in 'Tiresias, and other Poems,' 1885, p. 190.

In Mr. J. H. Slater's 'Early Editions,' 1894, 'Helen's Tower' is included among the list of first editions of Lord Tennyson's writings, and its value is amusingly appraised at "25*l.* or 30*l.*"! The pamphlet is not a Tennyson *princeps* at all, but merely a book contributed to by Lord Tennyson; and its value cannot be more than a fourth at most of the sum Mr. Slater suggests. No doubt the entry will be corrected in a future edition of Mr. Slater's most useful work.

27.

Fraser's Magazine, vol. lxv. No. 390, June, 1862, p. 803.

Ode: May the First, 1862.

Uplift a thousand voices full and sweet,
In this wide hall with earth's invention stor'd.

Sung at the opening of the International Exhibition. An inaccurate, and unauthorized, version appeared in the *Times*, and was widely copied by the contemporary press. The version printed in *Fraser* was official, and the text agrees with that of the author's pamphlet, then in the press.

One of the errors which crept into the *Times* version is thus accounted for. The copy from which it was printed was marked for music, and before the word "art," in the line

And shapes and hues of art divine,

a large P was affixed, signifying *Piano*. The word, consequently, was printed *Part*, neither compositor nor reader having sufficient astuteness to detect the error. This misprint was repeated in all the unauthorized reproductions of the 'Ode.'

Printed in pamphlet form as follows: "Ode | For the Opening of | The International Exhibition. | By | Alfred Tennyson, P.L., D.C.L. | London: | Edward Moxon & Co., Dover Street. | 1862." Foolscap 8vo. pp. 8.

Reprinted in the Library Edition of Tennyson's 'Works,' 1872, pp. 200-202.

28.

The *Cornhill Magazine*, vol. viii. No. 48, December, 1863, pp. 707-709.

Attempts at Classic Metres in Quantity.

The 'Attempts' are as follows:—

(*a*) Translations of Homer — Hexameters and Pentameters.

These lame hexameters the strong wing'd music of Homer!

(*b*) Milton. Alcaics.

O mighty-mouth'd inventor of Harmonies.

(*c*) Hendecasyllabics.

O you chorus of indolent reviewers.

(*d*) Specimen of a Translation of the Iliad in Blank Verse (Iliad, viii. 542-561). Prefaced by a prose note, omitted from later appearances of this 'Specimen.'

He ceased, and sea-like roar'd the Trojan host.

In the 'Enoch Arden' volume the first line of this 'Translation' reads:—

So Hector said, and sea-like roar'd his host.

In later editions the line was still further amended, as follows:—

So Hector spake; the Trojans roar'd applause.

The above 'Attempts' were first reprinted as follows:—

(*a*) In the Library Edition of Tennyson's 'Works,' 1872, vol. iii. p. 291.

(*b*) In 'Enoch Arden, and other Poems,' 1864, pp. 174-175.

(*c*) *Ibid.*, pp. 175-176.

(*d*) *Ibid.*, pp. 177-178.

29.

The *Court Journal*, No. 1835, March 19th, 1864.

Epitaph on the late Duchess of Kent.

"Her Children Rise up and call her Blessed."

Long as the heart beats life within her breast,
Thy child will bless thee, guardian, mother mild,
And far away thy memory will be blest
By children of the children of thy child.

This epitaph was inscribed on the statue by Theed at Frogmore. It has not been included in any of the authorized editions of Tennyson's collected works. From the page of the *Court Journal* it was copied extensively by the contemporary press.

30.

Good Words, January, 1868, pp. 17-18.

The Victim. ("A Plague upon the People fell.") With a full-page illustration by A. B. Houghton. This plate has never been reproduced.

Also privately printed in pamphlet form, by Sir Ivor Bertie Guest (Lord Wimborne) at Canford Manor, as follows: "The Victim. | By | Alfred Tennyson, D.C.L., Poet Laureate. | Canford Manor, | 1867." 4to. pp. 9.

Reprinted in 'The Holy Grail, and other Poems,' 1870, pp. 193-198.

31.

Once a Week, vol. i. New Series, part i., January 4th, 1868, p. 13.

On a Spiteful Letter.

Here, it is here, the close of the year.

Reprinted, under the amended title of 'The Spiteful Letter,' in the Library Edition of Tennyson's 'Works,' 1872, vol. iii. pp. 262-263.

32.

Macmillan's Magazine, vol. xvii. No. 100, February, 1868, p. 271.

Wages. ("Glory of warrior, glory of orator, glory of song.")

Reprinted in 'The Holy Grail, and other Poems,' 1870, pp. 199-200.

33.

Good Words, March, 1868, p. 144.

1865–1866.

I stood on a tower in the wet,
And New Year and Old Year met,
And winds were roaring and blowing;
And I said, "O years, that meet in tears,
Have ye aught that is worth the knowing?
Science enough and exploring,
Wanderers coming and going,
Matter enough for deploring,
But aught that is worth the knowing?"
Seas at my feet were flowing,
Waves on the shingle pouring,
Old Year roaring and blowing,
And New Year blowing and roaring.

Printed in the centre of the page, surrounded by a grotesque design. Facing p. 144 is a full-page illustration engraved by T. Dalziel.

These lines have not been included in any authorized edition of Tennyson's collected works.

34.

Macmillan's Magazine, vol. xviii. No. 103, May, 1868, pp. 1-9.

Lucretius. ("Lucilia, wedded to Lucretius, found.")

Also printed in *Every Saturday*, New York, May, 1868.

Reprinted privately in book form, as follows: "Lucretius | By | Alfred Tennyson | Poet Laureate | Cambridge, Mass. | Printed for Private Circulation | 1868." Small 4to. pp. 27. This little volume, although a Transatlantic production, is of considerable importance, as its pages contain some most interesting variations from the text of the London editions of the poem. Afterwards included in 'The Holy Grail, and other Poems,' 1870, pp. 205-222.

35.

The *Contemporary Review*, vol. xix. New Series, December, 1871, pp. 1-22.

The Last Tournament.

Dagonet, the fool, whom Gawain in his moods
Had made mock-knight of Arthur's Table Round.

'The Last Tournament' had already, during the autumn of 1871, been set up in type with the view to a separate issue, but withdrawn before publication. The work, which is by no means one of the least important of the series of Tennysonian "trial-books," is a foolscap 8vo. volume with the following

title-page: "The | Last Tournament | By Alfred Tennyson, D.C.L. | Poet Laureate | Strahan and Co. 56, Ludgate Hill, London | 1871 | [All rights reserved]" Foolscap 8vo. pp. 51. Some interesting textual variations are to be found in the pages of this cancelled volume.

Reprinted in 'Gareth and Lynette,' 1872, pp. 89-136.

36.

The *Times*, No. 27,944, March 7th, 1874, p. 5.

A Welcome to H.R.H. Marie Alexandrovna, Duchess of Edinburgh.

The son of him with whom we strove for power.

Also printed separately in pamphlet form, 4to. pp. 4.

Reprinted in the Library Edition of Tennyson's 'Works,' 1872, vol. iii. pp. 205-208.

THOMAS J. WISE.

'UNDER THE CIRCUMSTANCES.'

King's College, April 5, 1897.

IT may be some satisfaction to the author of the novel 'Under the Circumstances,' and of some interest to your readers in general, to be reminded of the fact that the literal translation of "under the circumstances" is more frequently employed in German than that of "in the circumstances," since we commonly say "unter den (diesen, solchen, &c.) Umständen," and occasionally only "in den Umständen." We thus adopt somewhat the same shade of meaning between *unter* and *in* as, according to Dr. Murray's 'Oxford Dictionary,' exists between *under* and *in*. It is a matter of course that the phrase "under the circumstances" is just as little a Germanism as "unter den Umständen" is an Anglicism, but the use of the phrase in the one language confirms its correctness in the other, the affinity between the two languages having given rise to a number of phrases and expressions formed in both of them independently of each other. C. A. BUCHHEIM.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

WE begin to-day the publication of the final list of names which it is intended to insert in the 'Dictionary of National Biography.' It may be worthy of note that we have already published at half-yearly intervals twenty-eight lists, covering the names between Baalun and Wayte. The publication of the list of names in B was commenced in these columns on the 9th of June, 1883. The final list, of which the first part appears below, includes the names between Weale and the end of the alphabet. Cross-references are excluded. When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

Weale, John, publisher and architect, 1791-1862
Wearg, Sir Clement, Solicitor-General, 1686-1726
Weatherhead, George Hume, medical writer, 1790-1853
Weaver, Edmund, politician, fl. 1650-1660
Weaver, John, regicide, fl. 1650
Weaver, John, dancing-master, 1760
Weaver, Robert, antiquary, 1852
Weaver, Thomas, poet, 1616-1663
Weaver, Thomas, F.R.S., geologist, 1773-1855
Webb, Mrs., actress, 1794
Webb, Benjamin, ecclesiologist, 1819-1885
Webb, Daniel, author, fl. 1760-1795
Webb, Francis, miscellaneous writer, 1735-1815
Webb, Sir John, Director-General of Ordnance Medical Department, 1772-1852
Webb, John, historian and antiquary, 1776-1869
Webb, John Richmond, general, 1724
Webb, Jonas, agriculturist, 1796-1882
Webb, Matthew, swimmer of the Channel, 1848-1883
Webb, Philip Barker, botanist, 1773-1854
Webb, Philip Carteret, legal antiquary, 1700-1770
Webbe, Edward, traveller, fl. 1590
Webbe, George, Bishop of Limerick, 1641
Webbe, John, architect, 1611-1672
Webbe, Joseph, author and translator, fl. 1620
Webbe, Samuel, musician, 1740-1816
Webbe, William, 'Discourse of English Poetrie,' fl. 1586
Webber, John, R.A., landscape painter, 1752-1793
Weber, Henry William, author and amanuensis to Scott, 1783-1818
Weber, Otto, water-colourist, 1832-1888
Webster, Alexander, Scots writer, 1707-1784
Webster, Mrs. Augusta, poet, 1894
Webster, Benjamin Nottingham, actor, 1800-1882
Webster, John, dramatist, 1580-1625*
Webster, John, 'Displaying of Witchcraft,' 1610-1682
Webster, Moses, water-colourist, 1792-1870
Webster, Thomas, geologist, 1773-1844
Webster, Thomas, painter, 1800-1886
Webster, William, divine, 1649-1703
Weckherlin, George Rodolph, Milton's assistant in the Foreign Secretaryship, fl. 1654
Weddell, James, 'Voyage towards the South Pole,' fl. 1827
Weddell, John, sea captain, fl. 1625
Wedderburn, Sir Alexander, Scottish politician, 1676
Wedderburn, Alexander, 1st Earl of Rosslyn, 1733-1805
Wedderburn, David, Latin poet, 1570-1646*
Wedderburn, James, Scottish poet, 1565
Wedderburn, James, Bishop of Dunblane, 1585-1639
Wedderburn, Sir John, physician, 1599-1675
Wedderburn, Sir John, Jacobite, 1704*-1746
Wedderburn, Sir Peter, Scottish judge, 1620*-1679
Wedge, John Helder, colonial statesman, 1792-1872
Wedgwood, Josiah, potter, 1730-1805
Wedlocke, Walter, 'The Image of Idlenesse,' fl. 1559
Weekes, Henry, sculptor, 1807-1877
Weelkes, Thomas, madrigal writer, fl. 1595-1614
Weemse, John, theologian, 1636
Weever, John, antiquary, 1576*-1632
Weguelin, Thomas M., soldier, 1828
Wehnert, Edward Henry, water-colourist, 1824-1878
Weir, William, editor of the *Daily News*, 1802-1858
Weiss, Willoughby Hunter, vocalist, 1820-1867
Weist-Hill, Thomas Henry, musician, 1827-1891
Welby, Henry, 'The Phœnix of these Late Times,' 1553-1636
Welch or Welsche, John, Scottish divine, 1568-1622
Welch, Joseph, 'Alumni Westmonasterienses,' 1805
Welchman, Edward, divine, 1665-1739
Weld, Charles Richard, miscellaneous writer, 1813-1869
Weld, Sir Frederick Aloysius, colonial statesman, 1823-1891
Weld, Isaac, traveller, 1774-1856
Weld, Thomas, cardinal, 1773-1837
Weldon, Sir Anthony, Court chronicler, 1609
Weldon, John, composer, 1736
Weldon, Walter, Weldon's chlorine process, 1832-1885
Wellbeloved, Charles, Unitarian divine, 1769-1858
Welles, Adam de, Baron Welles, 1275*-1311
Welles, Lyon de, 6th Baron Welles, 1406-1461
Welles, Sir Robert, rebel, 1470
Welles, Thomas, Governor of Connecticut, 1598-1660*
Wellesley, Arthur, Duke of Wellington, soldier and statesman, 1769-1852
Wellesley, Garrett, Earl of Mornington, 1736-1781
Wellesley, Henry, Baron Cowley, 1773-1841
Wellesley, Henry, virtuoso, 1792-1866
Wellesley, Henry Richard Charles, Earl Cowley, 1804-1884
Wellesley, Richard Colley, 1st Baron Mornington, 1758
Wellesley, Richard Colley, Marquis Wellesley, statesman, 1760-1842
Wellesley-Pole, William, 3rd Earl of Mornington, 1763-1845
Wells, Edward, divine and geographer, 1727
Wells or Wellys, John, opponent of Wiclif, fl. 1390
Wells, Mrs. Mary, actress, fl. 1781-1812
Wells, Robert, Dean of Ely, 1557
Wells, Samuel, Nonconformist divine, fl. 1650
Wells, Samuel, 'History of Bedford Level,' 1852
Wells, Sir Thomas Spencer, Bart., gynæcologist, 1818-1897
Wells, William, agriculturist, 1889
Wells, William Charles, physician, 1757-1817
Wells, William Frederic, water-colour painter, 1762-1836
Wellsted, James Raymond, sailor and traveller, 1842
Welsby, William Newland, legal writer, 1803-1864
Welsh, David, Scots divine and author, 1793-1845
Welsh, John, F.R.S., man of science, 1824-1859
Welsh, Thomas, vocalist, 1780-1848
Welstead, Leonard, poet, 1689-1747
Welstead, Robert, medical writer, 1735
Welton, Richard, Nonjuring divine, 1675*-1726
Welwitsch, Frederick, botanist, 1806-1872
Welwood, James, physician and historian, 1652-1716
Welwood, William, writer on navigation laws, fl. 1615
Wemyss, David, 3rd Earl of Wemyss, 1720
Wemyss, Francis Wemyss Charteris Douglas, Earl of Wemyss, 1796-1883
Wemyss, Thomas James, C.B., general, 1800
Wendover, Roger of, chronicler, 1237
Wendy, Thomas, Court physician, 1560
Wenham, Jane, reputed witch, fl. 1712
Wenlock, John, 1st Baron Wenlock, 1471
Wenman, Thomas, 2nd Viscount Wenman, 1664
Wenman, Thomas Francis, Regius Professor of Civil Law at Oxford, 1745-1796
Wentworth, Charles Watson, 2nd Marquis of Rockingham, 1730-1782
Wentworth, Henrietta Maria, Lady, mistress of the Duke of Monmouth, 1686
Wentworth, Sir Peter, politician, fl. 1600
Wentworth, Thomas, 2nd Baron Wentworth, 1584
Wentworth, Thomas, 'The Office and Duty of Executors,' 1567-1627
Wentworth, Thomas, the great Earl of Strafford, 1593-1641
Wentworth, Thomas, Earl of Cleveland, 1591-1667
Wentworth, Thomas, Earl of Strafford, 1674*-1739
Wentworth, William Charles, "the Australian patriot," 1791-1871
Werburgh, St., 875
Werden, Sir John, Bart., politician, 1716
Werferth or Werefrid, Bishop of Worcester, 915
Wesham, John or Roger, Bishop of Coventry, 1257
Wesley, Charles, hymn-writer, 1708-1788
Wesley, Charles, musician, 1757-1834
Wesley, John, founder of the Methodists, 1703-1791
Wesley, Samuel, divine, 1666*-1735
Wesley, Samuel, composer, 1766-1837
Wesley, Samuel Sebastian, musician, 1810-1876
Wessington, John, author, 1446
West, Mrs., actress, 1795
West, Benjamin, P.R.A., painter, 1738-1820
West, Charles Richard Sackville, 6th Earl De La Warr, 1815-1873
West, Sir Edward, political economist and Chief Justice of Bombay, 1782-1828
West, Francis, Governor of Virginia, 1586-1652
West, Francis Robert, history painter, 1719-1809
West, Gilbert, miscellaneous writer, 1706
West, James, President of the Royal Society, 1772
West, Mrs. Jane, novelist, 1758-1852
West, John, 1st Earl De La Warr, 1693-1766
West, Sir John, admiral, 1774-1852
West, Nicholas, Bishop of Ely, 1533
West, Richard, poet and epigrammatist, fl. 1667
West, Richard, Lord Chancellor of Ireland, 1726
West, Temple, rear-admiral, 1714-1757
West, Thomas, 3rd Lord De La Warr, Governor of Virginia, 1577-1618
West, Thomas, 'History of Furness,' 1716-1779
West, Thomas, Jesuit, 1720-1780
West, William, 'Symboleographia,' fl. 1590
West, William, bookseller and topographer, 1778-1854
Westall, Richard, water-colour painter, 1765-1836
Westall, William, painter, 1781-1850
Westcote, Thomas, topographer, fl. 1630
Westcott, George Blagdon, captain R.N., 1798
Western, Charles Callis, Baron Western, 1767-1844
Westfield, Thomas, Bishop of Bristol, 1644
Westgarth, William, Australian financier, 1809
Westmacott, Sir Richard, the elder, sculptor, 1775-1856
Westmacott, Richard, the younger, sculptor, 1799-1872
Westminster, Matthew of, historian, fl. 1300*
Weston, Edward, scholar and divine, 1654
Weston, Elizabeth Jane, learned lady, 1556*-1610*
Weston, Hugh, Dean of Westminster, 1558
Weston, Jerome, 2nd Earl of Portland, 1605-1664
Weston, Richard, 1st Earl of Portland, 1577-1634
Weston, Richard, judge, 1620*-1681
Weston, Richard, agriculturist, 1733-1805
Weston, Robert, Lord Chancellor of Ireland, 1573
Weston, Stephen, Bishop of Exeter, 1665-1742
Weston, Stephen, classical and Oriental scholar, 1747-1830
Weston, Thomas, merchant adventurer, 1575*-1625*
Weston, Thomas, actor, 1737*-1776
Westphal, Sir George Augustus, admiral, 1785-1875
Westphal, Philip, admiral, 1880
Westphaling, Herbert, Bishop of Hereford, 1602
Westwood, John Obadiah, palæographer and entomologist, 1805-1893

(To be continued.)

SALE OF BOOK-PLATES.

ON Tuesday Messrs. Puttick & Simpson held the second sale of book-plates (ex-libris). High prices ruled, the following being some of the more important items: Sir James Wright, 1*l.* 18*s.* Lord Byron, 1*l.* 2*s.* Archbishop Sancroft, 1*l.* 18*s.* Matthew Prior, 4*l.* 12*s.* 6*d.* Sir Thos. Hanmer, 1707, 1*l.* 10*s.* Sir R. Clayton, 1679, 1*l.* 10*s.* Countess of Oxford, 1736, 2*l.* 10*s.* Right Hon. T. Wentworth, 1698, 1*l.* 16*s.* George I., Gift-Plate to Cambridge University, largest size, dated 1715, 4*l.* 4*s.*; second size, 2*l.* 8*s.*; third size, 1*l.* 6*s.* Henrietta, Countess of Pomfret, 3*l.* 3*s.* Penn Family, Two Plates and MS. Notes, 3*l.* 5*s.* David Garrick, 1*l.* 2*s.* Wm. Penn, 1703 (reissue), 2*l.* 2*s.* Countess of Bessborough, 3*l.* 10*s.*

TWO PROTHALAMIA.

Old Swan House, Chelsea Embankment, April 3, 1897.

THE answer to Prof. Rowley's letter in to-day's *Athenæum* is a short one. The date of publication of 'A Tale of Two Swannes' is 1590, as recorded in the registers of the Stationers' Company (see the 'Transcripts of the Registers of the Company of Stationers of London,' edited by Edward Arber, vol. v p. 159, which is the authentic register of the poem). Further, there appears to be no reason for supposing that there ever was any such later edition of the poem as the Professor imagines. The only known edition is that of 1590, spoken of by Hearne and Warton, and recorded as I have said.

But quite apart from this it is strange that Mr. Rowley should have failed to notice that the poem itself contains conclusive evidence both that it was written in the time of Queen Elizabeth—who died in March, 1603—and that the Cecil (Cicill) referred to was not a Cecil of Hatfield, but of some other place that is situate on the river Lea between Wormley and Waltham, that is, at a distance of some miles from Hatfield House, which at the date of the poem was the property not of Cecil, but of the queen.

The following passages in Vallans's poem are proof conclusive that it was written in the time of Queen Elizabeth, that is before 1603.

On p. x:—

—— and amended late
By her the onely mirror of the world
Our gracious *Queene and Prince Elizabeth.*

On p. xii :—

Lord, how they live all glorious as the Sunne,
With types and titles fit for their degree
As kinsmen to *our most redoubted Queene*
And men of high desert unto the State!

On p. xiii :—

I meane of Spanyardes, that with open armes
Attempted both *against our Queene* and us:
There now Lord Talbot keeps a noble house.
* * * *
Then Enfield house, that *longs unto our Queene*,
They all behold, and with due reverence
Salute the same.

It was—as Murray's 'Handbook for the Eastern Counties' tells us—to Enfield House that Queen Elizabeth repaired "to drive the deer." Now, do not these four passages clearly show that Queen Elizabeth was a living person at the date of the poem, and that the Professor's suggestion that the poem was written some years after her death cannot for a moment be entertained?

Again, the poem contains in itself conclusive proof that the Cecil spoken of was not a Cecil of *Hatfield*, for in it the procession of the swans down the river is thus described :—

From Stansted unto Hodsdon goe these Swannes
From thence to Broxburne and to Wormly wood
And so salute the holy house of nunnes
That late belonged to Captain Edward Dennis.
* * * *
Now see these Swannes the new and worthie seate
Of famous Cicill, treasoror of the land
Whose wisedom, counsel, skill of Prince's state
The world admires.

And then, we are told, the swans passed on to Waltham.

It was then at some spot on the river between Wormley and Waltham that the "new and worthie seate" of Cecil was seen by the swans, who must have had long necks indeed if they had seen, as the Professor supposes, Hatfield House, which is about ten miles away!

Can there be any possible doubt that the place so "seen" was "Theobalds"? which is about a mile west of Waltham Cross, and which, in the year 1590—the date of Vallans's poem—belonged to William Cecil, Lord Burleigh, Queen Elizabeth's famous minister, who had been since 1572—and was then—Lord High Traesurer of England, the "treasoror of the land." It was here that Lord Burleigh built a palace—one of the most stately houses in England—in every sense a "new and worthie seate," in which, on many occasions, he entertained the queen with great magnificence.

Hatfield (which the Professor thinks is spoken of in the poem, though this is certainly not the case, the Bishop's Hatfield once spoken of being an altogether different place) did not become the property of the Cecil family till the reign of King James I., when the king exchanged it for Theobalds with the Cecil of his time, Lord Burleigh's son. As to the exact date of the poem, it will be seen from Hearne's notes (at the foot of p. xxviii of vol. v. of his book) that the poem must have been written as far back at least as 1575, though, for reasons stated in his preface, it was not published till 1590. One more point that I must call attention to before completing this reply to the Professor's letter is this: the Professor has evidently read the poem without looking either to the right hand or to the left. Had he done so he would have noticed in the broad margin of the print—the right-hand margin—right opposite the line of the poem on which he relies in support of his argument, the little word "Thebals," by which the poem itself clearly designates the worthy seat of Cecil that was seen by the swans!

In conclusion I wish to express my thanks to Prof. Hales for calling attention to the fact that Spenser does not, in the 'Prothalamion,' speak (as I at first supposed he did) of the Lee as the river of that name. The expressions "come swiftly swimming downe along the Lee," and "adowne the Lee, that to them murmured low," that twice occur in so short a poem as the 'Prothalamion,' are expressions that are often found in Spenser's poetry. In addition to the examples quoted by the Professor, there is another which Drayton quotes in the 'Polyolbion':—

And where the crystall Thamis wont to slide
In silver channell downe along the lee,
About whose flowry bankes on either side
A thousand nymphes with mirthfull jollity
Were wont to play.

Whether the word Lee is, as the Professor tells us, "an old common noun meaning a river," I do not know. With all respect I should doubt this. It seems to me that it is used by Spenser as denoting a place of shelter, the smooth or sheltered part of a river. It is, as used in English, a seaman's word, meaning a sheltered place. One sees it in the 'Morte d'Arthur,' "We lurked undyr *lee*."

WICKHAM FLOWER.

April 3, 1897.

I AM sorry Mr. Wickham Flower should think his article gave me "extreme displeasure." He certainly errs in thinking so. His suggestion, though I believe it to be erroneous, has done service in making better known a poem that is little known—not quite unknown, as he seemed to suppose. Moreover, his article has called forth a letter with at least two really interesting points from Mr. Harting (though there is yet something to be said for "*turn* his merry note"), and also a valuable contribution from that careful and accurate scholar Prof. Rowley. For my part I beg to congratulate Mr. Flower on the results of his communication.

But less than ever do I agree with his theory. It would be easy work answering every paragraph of his last letter, *e.g.*, it is only too clear that he has not understood or perceived the distinction Spenser makes between Prothalamion and Epithalamion! Spenser would never have celebrated the marriage of the Thames and the Lea in a Prothalamic ode! Observe the title of his lost poem 'Epithalamion Thamesis'—a poem reasonably believed to be embodied in the fourth book of the 'Faerie Queene.' And in like manner Mr. Flower's other sentences might be dealt with; but life is limited, and so are the columns of the *Athenæum*.

His conclusion was "Palmam qui meruit ferat," that is, the palm is to be transferred from Spenser to Vallans. Now every schoolboy and every schoolgirl know how freely certain great writers helped themselves from previous productions. But no one surely would dream of insisting that the palm is to be taken from Shakspeare and given to Lodge because 'As You Like It' is founded on a novel by Lodge. And even if Spenser took anything of any importance from Vallans, which I do not myself allow, I do not understand how any competent person who knows both 'A Tale of Two Swans' and the 'Prothalamion' can exclaim, "Palmam qui meruit ferat," in the sense that Vallans is to have "the garland." If it is question of plan or design, then, as I showed a fortnight ago, the palm-bearer, if any one, should be Leland.

But once more I maintain that no noticeable obligation to Vallans has yet been shown. If such correspondences as Mr. Flower has collected prove Spenser's indebtedness, * then assuredly we must accept Fluellen's parallelism between Monmouth and Macedon as really significant! And I shall say nothing more on this point, except that any one who cares about the matter at issue should read again Mr. Flower's list with my remarks upon it and Mr. Flower's rejoinder, and then perpend.

But now evidence of another kind is advanced by Prof. Rowley—evidence that Vallans's poem was not written till at least eleven, probably fourteen, years after the 'Prothalamion.' When Vallans's swan passes Hatfield, occur these lines :—

Now see these Swans the new and worthy seat
Of famous Cecil, Treasurer of the land,
Whose wisdom, counsel, skill of Prince's state
The world admires.

* The idea of Venus's chariot being drawn by swans, which Mr. Flower quotes as suggested to Spenser by Vallans, was so familiar in the time of both these writers that it was represented even in a puppet-show!

And Prof. Rowley is surely correct in stating that the exchange of Theobalds for the manor of Bishop's Hatfield did not take place till 1607, King James having become attached to Theobalds in 1606. It was in 1607, on May 22nd, that Ben Jonson produced his 'Entertainment of King James and Queen Anne at Theobalds, when the house was delivered up, with the possession, to the queen by the Earl of Salisbury,' now "in the twilight of sere age" beginning

To seek a habitation new,

the Genius of the House deploring the loss of such a master, but rejoicing at the advent of such a mistress. "The new and worthy seat" was finished in 1611. Unless, therefore, this reference can be shown to be an interpolation, for which view I do not think there is any ground whatever, Prof. Rowley's argument, to quote his own words, "blows to atoms the whole structure raised" by Mr. Flower.

The gentleman who states that I forgot that the Elizabethan year began on March 25th seems scarcely yet to have grasped the situation. The time of the year concerned is the autumn.

JOHN W. HALES.

Athenæum Club.

A SLIGHT oversight of Mr. Wickham Flower's in describing Vallans's poem has made Prof. Rowley's otherwise most acute and pertinent note of no effect. Vallans does not say that the two swans were passing Hatfield when they came in sight of the "new and worthy seat" of the Cecils. On the contrary, he distinctly says that it was when the birds were traversing the portion of river between Broxbourne and Waltham Abbey. This, therefore, fixes Theobalds as the house in question. In point of fact, if Mr. Flower will examine the poem afresh, he will find that the swans had already passed Hatfield ("Bishop's Hatfield" it is called in the poem), and had then proceeded down the river past Ware and Broxbourne.

In the third edition of Hearne's 'Leland,' which is the only one I have had access to, there is a single word in the margin, opposite the passage about the home of the Cecils, and the word printed is "Thebals."

May I add that I agree with Prof. Hales in regarding Vallans's poem more as an itinerary than as a marriage poem? Indeed, in a preface to the poem, the author admits that his chief object was to chronicle the many beauties and interests of his favourite Hertfordshire. It was this circumstance, no doubt, that led Charles Lamb to borrow a line from Vallans,

The fruitful fields of pleasant Hertfordshire,

and quote it more than once, with characteristic variations, both in his verse and prose, when treating of his much-loved county.

ALFRED AINGER.

IN April, 1580, writing to Harvey, Spenser sketched the plan of his 'Epithalamion Thamesis' "shortely" to be "sette forth," a topographical poem in the reformed verse, dealing incidentally with all English rivers and their courses. In 1590 (for Theobalds is not Hatfield, and Mr. Rowley has not read 'A Tale of Two Swannes') Vallans wrote as follows in his preface :—

"Another reason was, that albeit neither my writing, nor other indevour whatsoever, be able to perfourm anything that might either beautifie or adorne the places I speake of: Yet hereby I would animate, or encourage those worthie Poëts, who have written 'Epithalamion Thamesis,' to publish the same. I have seen it in Latine verse (in my judgment) wel done, but the Author, I know not for what reason, doth suppresse it. That which is written in *English*, though long since it was promised, yet is it not perfourmed. So as it seemeth, some unhappy Star envieth the sight of so good a work: which once set abroad, such trifles as these would vanish, and be overshadowed, much like the Moon and other Starres, which after the appearing of the Sunne are not to be seen at all."

Here, then, is a fact (and surely it was worth mention) which indubitably connects the two poets. Vallans writes to imitate and "animate"

Spenser, and, possibly in compliment, hints in conclusion at the marriage of two rivers "of great name," not necessarily Thames and Lea, possibly Thames and Medway (see 'F. Q.,' iv. xi.). Well may Prof. Hales exclaim, "Quid hoc ad Prothalamion?"

Mr. Flower spoils his case by catching at such straws as the joint use of words like "nurse" and "merrie" (very usual words in sixteenth century poetry, though he does not think so), and by claiming far too much for Vallans; but he has drawn attention to a probable connexion, slight indeed, yet, taken with the above facts, demanding notice in any annotated edition of the 'Prothalamion.' I pass by other points of interest, but remark that the "lesser starres" image reappears in Vallans's preface (somewhat pathetically if we follow Mr. Flower), and also in 'The Faerie Queene,' book vi. canto x.

Mr. Flower rebukes Prof. Hales for accepting Hearne's title as Vallans's. Prof. Hales knows the difference between a sixteenth and an eighteenth century title, and Mr. Flower, by his own showing, has not seen the original title-page of 'The Tale,' &c., which could alone justify him. If it did so, it would be surprising; his statement that the poem now exists only in Hearne's reprint needs investigation.

Robert H. Case.

Literary Gossip.

Mr. Andrew Lang purposes replying to the Right Hon. F. Max Müller's recent 'Contributions to the Science of Mythology,' in a volume which is to be called 'Modern Mythology,' and brought out by Messrs. Longman. This is the first time two former Gifford lecturers have come into open collision.

Dr. Conan Doyle is making considerable alterations and additions to his story 'Uncle Bernac: a Memory of the Empire,' previous to its publication in volume form by Messrs. Smith, Elder & Co. on May 14th. The work will be illustrated by twelve full-page plates.

The Dean of Canterbury is going to publish, through Messrs. Longman, a volume which he has long had in preparation on 'The Bible: its Meaning and Supremacy.' He discards the theory of verbal inspiration, and points out that the Bible is not a homogeneous book, but a canon gradually formed.

Messrs. A. & C. Black are now the publishers of the works of the late Dr. John Brown.

The Lord Chief Justice (Lord Russell of Killowen) will be among the guests at the Newsvendors' Dinner.

Mr. Hale White is editing and annotating a quarto containing a description of the Wordsworth and Coleridge manuscripts which are in the possession of Mr. T. Norton Longman, of the famous firm in Paternoster Row.

A new identification of some importance is being proposed by Mr. J. T. T. Brown in the April number of the *Scottish Antiquary*. Starting from the poetical treatise on morals in the Cambridge University MS. Kk. 1. 5, self-styled 'Ratis Raving,' he seeks to establish a connexion between it and several poems in an Oxford MS. (Ashmole 61), which bear at the end of them the recurring colophon or ascription "quod Rate." They include, besides pieces on morals and courtesy, the romances of 'Syr Ysombras,' 'The Erle of Tolous,' and others, with a religious motive more or less present throughout, the plot of one turning upon the use of the confessional. Nearly all are in print. Mr. Brown affirms that there is a unity of diction and general treatment amongst them, and he claims the whole group as Scottish, the work of David Raté, Vicar of the Dominican Friars in Scotland and confessor of King James I. If well founded the proposition has wide bearings, not merely affecting the interrelations of certain well-known MSS., but touching crucially the literary history of the fifteenth century and the evolution of some later phases of English Arthurian romance.

About three hundred American librarians, as well as delegates from the chief libraries of the United Kingdom and representatives from several of the great continental libraries, are expected at the International Library Conference next July. The Americans propose to take a tour through England and Scotland, which will occupy nearly two months and include visits to the chief libraries, as well as to Warwick, Stratford, and other places that their countrymen make a point of visiting.

There seems to be considerable discussion among American librarians upon the conduct of one of their brethren, who is at the head of a library in Pennsylvania. The copies of the works of Mr. E. P. Roe and several story-tellers unknown here, but popular in the United States, having worn out, he has refused to renew them. He says they are printed on poor paper, badly bound, and high in price; further, that they are trash; and finally, that the argument that people who read this rubbish would go on to read something better has been disproved by experience. As the percentage of fiction asked for in the library had risen to 90 per cent. of the books issued, we suppose the librarian felt it necessary to act. Several authors, however, who print their trash on respectable paper have escaped expulsion.

The *Belgravia Magazine* has recently changed hands, and is to undergo considerable alteration.

The Right Hon. D. H. Madden, Vice-Chancellor of Dublin University, is bringing out a Shakspearean study under the title of 'The Diary of Master William Silence.' Messrs. Longman are the publishers.

A new magazine, devoted to genealogy and kindred subjects, is about to be published by Mr. Elliot Stock, under the title of *The Genealogical Magazine: a Journal of Family History, Heraldry, and Pedigrees*. The first number will be issued on May 1st, and will contain, among other articles, one on 'The Red Book of the Exchequer,' by Mr. J. H. Round; 'A New Pedigree of Shakespeare,' carried further back than any hitherto published; and a paper on the 'Mayflower Log,' with a facsimile of its register.

Frau Legationsrat von Schober, who wrote under her maiden name, Thekla von Gumpert, died on the 2nd inst. at Dresden, in her eighty-seventh year. She was a popular and most prolific writer for the young, more especially for girls. She also was to the last the editor of the monthly *Herzblättchens Zeitvertreib*, founded in 1840, and of the annual entitled *Töchter-Album*, first published in 1841.

The Parliamentary Papers of the week include an Abstract of the Accounts of the University of Aberdeen (3*d.*); a General Index to Treaty Series, 1892–6 (4*d.*); a Return of Endowed Charities in the Parish of St. Botolph Without, Aldgate (1*s.* 6*d.*); and three further Returns of the Charities of West Riding Parishes.

SCIENCE

The Life of Sir Henry Halford, Bart. By William Munk, M.D. (Longmans & Co.)

Sir Henry Halford was for twenty-four years President of the College of Physicians, and he was for a still longer time the most prominent figure in London in his profession. Practice left him little leisure for study, but he had been bred a scholar, and continued one throughout life. He entertained a high idea of the duties of a physician and rigid notions as to the proprieties of professional life, and he himself was a steady example of the principles which he maintained. A considerable spice of worldliness and a somewhat exaggerated display of respect for men of high rank were also natural to a man who lived at the Court of the Regent and preserved an unbroken intimacy with George IV. His classical attainments were respectable, and if he added little or nothing to medical knowledge, he was undoubtedly useful in his time to many sick men, and encouraged the cultivation of science by other physicians. Dr. Munk, whose memory goes back to Sir Henry himself and to his later days, has written his life with much judgment and some admiration for his subject.

Henry Vaughan, afterwards Halford, was the eldest surviving son of Dr. James Vaughan, of Leicester, and was educated at Rugby School and at Christ Church. He graduated at Oxford in 1788, then studied medicine at Edinburgh, and took the degree of M.D. at Oxford in 1791. He began practice in Scarborough, but came to London in 1792. He was one day dining with Sir George Baker, the king's physician, when the Provost of Eton, another of the guests, was seized with a violent pain due to a stone in the kidney. Sir George Baker approved the way in which the young physician aided him in treating the Provost, and hence looked on Vaughan with a friendly eye when he came to London, telling him that it would be five years before he could hope to support himself by practice. The prediction of what proved to be the true cause of the death of Georgiana, Duchess of Devonshire, in 1806 led to an immediate increase in the number of Vaughan's patients, who had, however, been numerous before. His annual income advanced from over seven thousand guineas to over nine thousand, and continued to exceed that sum for thirty years. Dr. Munk, who can speak as an authority, having himself been for many years in considerable practice in London and the friend of all the chief physicians of his time, furnishes some interesting details as to the income of physicians. Nowadays it is sometimes suggested that increased facility of locomotion might be accompanied by

somewhat smaller remuneration, but Dr. Munk points out that in Halford's time the fees were larger, and mentions (what is now little known) the period of the change :—

"When railroads had become general throughout the country, it was felt by some of the leading physicians and surgeons of the metropolis, that an easier, less tedious and less expensive mode of travelling ought in fairness to the public, to be met by some reduction in the rate of remuneration ; and after a full consideration of all the circumstances it was concluded, in sequel to a conference between Dr. Paris and Sir Benjamin Brodie, on the part respectively of the College of Physicians and of the College of Surgeons, that a reduction of one-third would be fair to all parties, and meet all the requirements of the case ; and thus, that a physician's journey of three hundred miles would imply a fee of two hundred guineas, in the place of three hundred as it had previously done."

On succeeding in 1809 to the Halford estates Dr. Henry Vaughan changed his name by Act of Parliament to that of Halford, and was created a baronet September 27th, 1809.

Halford has sometimes been spoken of as if he were merely a Court physician, and not careful of medicine as a branch of learning; but Dr. Munk points out that his close friendship with Matthew Baillie, the greatest pathologist of his age, would of itself refute this statement. Sir Henry was undoubtedly a careful observer of vast experience, but in the hurry of a busy life he was unable to record what he saw and knew. Instead of doing so, he wrote an interesting account of the discovery at St. George's Chapel, Windsor, of the remains of Charles I., a few medical essays of no great depth, an elegant Harveian oration, and some correct Latin verses.

Dr. Munk's caution deserves the highest praise. It would have been easy to tell from the records that Sir Henry left behind him of his royal and other distinguished patients many things which are with greater propriety left unsaid, and Dr. Munk, who had full access to all records, has shown the true instinct of a physician in recording nothing which could give pain to any one or be regarded as a revelation of what Halford came to know in the course of his practice. The biography is not too long, and is a fitting memorial of a physician whose prominent place in his own time deserves record in permanent literature.

SALE.

Messrs. Sotheby sold the scientific library of the late Mr. F. C. S. Roper, of Eastbourne, on Friday and Saturday last week, when excellent prices were realized, some of which follow : Biblia Sacra Latina, MS., fourteenth century, 16*l.* 15*s.* Cooke's British Fungi, 8 vols., coloured, 17*l.* 5*s.* Dibdin's Tour in France and Germany, 11*l.* 5*s.* Dutch Book of Devotions, MS. on vellum, with ten miniatures, Sec. XV., 58*l.* Horæ on vellum, Hardouyn, n.d., 9*l.* 10*s.* Linnean Society Publications, 11*l.* Report of the Challenger, 22 vols., 16*l.* 10*s.* Horæ on vellum, with four miniatures, Sec. XV., 31*l.* Graduale Romanum, Sec. XV., 20*l.* The Great Herbal of Treveris, 1526, 39*l.* Quarterly Microscopical Journal, complete to 1884, 41*l.* 10*s.* Zoological Society's Proceedings, 1863–93, 16*l.* 10*s.* Quarterly Journal of the Geological Society, 1826–96, 21*l.* Ray Society, 1845–93, 28*l.* Saccardo, Sylloge Fungorum, 12 vols., 27*l.* Seemann's Journal of Botany, 1863–96, 21*l.* Sowerby's Botany, with Supplements, 36*l.* ; the Third Edition, 9*l.* 10*s.* Sussex Archæological Collections, complete, 18*l.* 10*s.* Palæontographical Society, 13*l.* 10*s.* Schimper, Bryologia Europæa, 18*l.* 5*s.* Transactions of Linnean Society, 25*l.* Transactions of Zoological Society, 1835–95, 43*l.* 10*s.* Musée Français, 10*l.* 10*s.*

SOCIETIES.

Society of Antiquaries. — *March* 25. — Sir H. H. Howorth, M.P., V.P., in the chair. — Mr. Hartshorne exhibited a folding lantern of the seventeenth century from Holdenby House, Northants.—Lieut.-Col. Fishwick communicated a note on the discovery of some skeletons and sepulchral urns on Pule Hill, Yorkshire. — Mr. C. E. Keyser read the second portion of a paper on the panel paintings of saints, &c., on the Devonshire screens, mentioning in detail the interesting examples at Portlemouth, Bradninch, Kenn, Ashton, Buckland-in-the-Moor, Ugborough, Tor Brian, and Wolborough, and directing especial attention to the many very rare saints portrayed, such as St. Cornelius at Portlemouth, St. Catherine of Siena at Portlemouth and Tor Brian, St. Dominic or Peter Martyr at the former place, SS. Mary of Egypt, Scholastica, and Genevieve at Kenn, St. Vincent at Tor Brian, Samson at Bradninch, &c. At Wolborough, where the screens not only divide the nave and aisles from the chancel and chapels, but are also returned westward to enclose a small chapel in each aisle, there have been seventy-six panels in all, of which sixty-four still retain their painted figures of saints. Besides St. Alexius (who also occurs at Tor Brian), St. Maurice, &c., there is a series of saints, many of them very rare, on the portion across the north aisle, with the names inscribed below, viz., SS. William of York, Etheldreda, Gertrude (?), Ursula, Helena, Sidwell, Catherine, and Dorothy ; and on the main screen across the nave, also with their names, Sir John Schorne (who also appears at Portlemouth), SS. Aubert, Cosmos, Damian, Julian Hospitator, Maura, Isaac and Abraham, SS. Adrian, Leodegar (who also occurs at Ashton), Victor of Marseilles (also portrayed at Tor Brian), and Paul, the first hermit (?). Mr. Keyser thinks that the Wolborough screen owed its origin to the Premonstratensian abbey of Torre, to which the church belonged, and that a screen having been introduced into one of the Devonshire churches, either in imitation of the earlier examples in the eastern counties or through some foreign influence, a sudden desire was manifested to have many of the neighbouring churches similarly adorned. It seemed probable that some central school of carving and painting had been established, from which these screens had been supplied, as it appeared hardly possible that, except under some system of this kind, so large a number of screens, with paintings exhibiting such marked similarity of treatment, could have been furnished to so many churches during the limited period (*circa* 1480–1540) to which they all belonged.—A discussion followed, in which the Chairman, Messrs. J. G. Waller, J. T. Micklethwaite, Purdon Clarke, G. H. Fox, and W. H. St. John Hope, and the Bishop of Stepney took part.

Chemical.—*March* 31.—*Anniversary Meeting.*—Mr. A. Vernon Harcourt in the chair.—The following gentlemen were elected : *President*, Dr. J. Dewar ; *Vice-Presidents* (who have filled the office of President), Sir F. Abel, Dr. H. E. Armstrong, Dr. A. Crum Brown, Mr. W. Crookes, Dr. E. Frankland, Sir J. H. Gilbert, Dr. J. H. Gladstone, Dr. A. Vernon Harcourt, Dr. H. Müller, Mr. W. Odling, Dr. W. H. Perkin, Lord Playfair, Sir H. E. Roscoe, Dr. W. J. Russell, and Dr. A. W. Williamson ; *Vice-Presidents*, Dr. F. R. Japp, Messrs L. Mond, W. Ramsay, J. E. Reynolds, W. C. Roberts-Austen, and W. A. Tilden ; *Secretaries*, Mr. J. M. Thomson and Mr. W. R. Dunstan ; *Foreign Secretary*, Mr. R. Meldola ; *Treasurer*, Dr. T. E. Thorpe ; *Ordinary Members of Council*, Mr. P. P. Bedson, Mr. B. H. Brough, Mr. O. H. Hehner, Mr. C. T. Heycock, Mr. H. McLeod, Dr. R. Messel, Mr. H. Morley, Mr. J. W. Rodger, Dr. T. K. Rose, Dr. A. Scott, Mr. A. Smithells, and Dr. S. Young.

April 1.—Prof. J. Dewar, President, in the chair. —The following papers were read : 'The Hydrolysis of Perthiocyanic Acid,' by Messrs. F. D. Chattaway and H. P. Stevens,—'The Composition of Cooked Fish,' by Mr. K. J. Williams,—and 'On the Oxidation of α-γ-dimethyl-α₁-Chloropyridine,' by Mr. E. Aston and Dr. T. N. Collie.

Institution of Civil Engineers.—*April* 6.—Mr. J. W. Barry, President, in the chair.—It was announced that thirteen Associate Members had been transferred to the class of Members, and that twenty-six candidates had been admitted as Students. —The last ballot of the session resulted in the election of ten Members and of sixty-nine Associate Members.—The paper read was 'On the Blackwall Tunnel,' by Messrs. D. Hay and M. Fitzmaurice.

Society of Arts.—*April* 5.—Sir C. Kennedy in the chair.—Prof. Roberts-Austen gave the fourth and concluding lecture of his course of Cantor Lectures 'On Alloys.'

April 6.—Mr. A. Helder in the chair.—A paper 'On Recent Travels in Rhodesia and British Bechuanaland' was read before the Foreign and Colonial Section by Mr. C. E. Fripp. The lecture was illustrated by a collection of sketches by the author of the paper and by a series of lantern photographs.

April 7.—Lord Belper in the chair.—A paper 'On Dairy Produce and Milk Supply' was read by Prof. M. J. Dunstan, and was followed by a discussion.

Society of Engineers.—*April* 5.—Mr. G. M. Lawford, President, in the chair.—A paper was read by Mr. P. M. Faraday, entitled 'The Rating of Engineering Undertakings.'

Society of Biblical Archæology.—*April* 6. —Sir P. Le Page Renouf, President, in the chair.— A paper was read by Mr. E. J. Pilcher, entitled 'The Date of the Siloam Inscription.'

Aristotelian. — *April* 5. — Mr. S. H. Hodgson, V.P., in the chair.—Mr. C. E. Hooper was elected a Member.—The Hon. B. Russell read a paper 'On the Relations of Number and Quantity.' The argument was as follows : First, with regard to number, its extensions beyond the positive integers result from a gradual absorption of the properties of the unit, and give a gradually diminishing information as to the whole. Then, with regard to the application of number to continua, number *per se* gives no information as to quantity, but only comparison with an already quantitative unit. Quantity, therefore, must be sought in an analysis of the unit. Assuming quantity to be an intrinsic property of quantities, there are two hypotheses. The first regards quantity as an irreducible category, the second regards it as an immediate sense datum. On the first hypothesis it was shown that extensive quantities are rendered contradictory by their divisibility, and must be taken as really indivisible, and so intensive. But intensive quantity, too, must, if it be an intrinsic property of intensive quantities, be also a mere relation between them. The hypothesis that quantity is a datum in sense will also be found to lead to contradictions. The view that quantity is an intrinsic property of quantities must therefore be rejected. It must be regarded instead as a category of comparison ; there is no common property among things that can be treated quantitatively, except what is involved in the extraneous property that there are other qualitatively similar things with which they can be quantitatively compared. Thus quantity turns into measure, but at the same time every connexion with number ceases—quantity or measure is a wholly independent conception of comparison. But a discussion of the kind of comparison involved in measure brings back the previous difficulties in a new form ; the terms compared, though no longer regarded as quantitative, are infected with contradictions. The conclusion then is that quantity is only applicable to classes of actual and possible immediate data, and not to any fully understood material.—The paper was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

Mon. Victoria Institute, 4½.—'The Scope of Mind,' Dr. Schofield.
— Hellenic, 5.—'The Panathes,' Miss J. Harrison ; 'A Vase in the Harrow Museum,' Prof. E. Gardner.
— Institute of British Architects, 8.—'The New Government Offices Scheme,' Mr. H. H. Statham.
— Geographical, 8½.—'Fourth Centenary of the Voyage of John Cabota, 1497,' the President.
Tues. Civil Engineers, 8. Discussion on 'The Blackwall Tunnell.'
Thurs. Linnean, 8.—'New Irish Crustacea,' Mr. A. O. Walker ; 'Desmids from Singapore,' Messrs. W. and G. S. West.

Science Gossip.

A meeting was held last month, Sir Douglas Galton in the chair, which was attended by Mr. F. Galton, Dr. Hughlings Jackson, Mr. Haldane, M.P., and several professors of University College, at which it was resolved that it was desirable to establish a laboratory of experimental psychology at University College. The Professors of Physics and Physiology think they can afford temporary accommodation in their laboratories, and it is supposed that an outlay of 100*l.* on additional apparatus and an annual expenditure of 100*l.* would secure the services of an instructor for a single term in each year, which is as long a course as it would be

prudent to attempt at present. Prof. Sully has written a letter asking for subscriptions, which should be sent to the Hampstead branch of the London and South-Western Bank, to the account of the "Psychological Laboratory, University College."

THE fourth meeting of the International Congress on Technical Education will be held this year in London. The previous meetings were, in 1886 at Bordeaux, in 1889 at Paris, and in 1895 at Bordeaux. The meeting will be held at the invitation of the Society of Arts and of sundry City companies—the Drapers, Fishmongers, Goldsmiths, Merchant Taylors, and Clothworkers. The meetings will be held on Tuesday, June 15th, and the following Wednesday, Thursday, and Friday, from 11 to 1, and from 3 to 5. The Congress will be opened by addresses from the President, the Duke of Devonshire, and from the President of the last Congress, M. Léo Saignat. The subscription for others than delegates of foreign Governments, members of the Society of Arts, or liverymen of the companies mentioned, will be five shillings. Subscribers will be entitled to a copy of the report of the proceedings. The subjects for discussion will include education, technical and commercial, of both sexes, both advanced and secondary, but not elementary instruction. Papers to be read at the Congress must be in the hands of Sir Trueman Wood by May 29th.

DR. KARL BOHLIN, of Upsala, has been appointed to succeed the late Prof. Gyldén as Astronomer of the Royal Academy of Sciences at Stockholm and Director of the Observatory there.

SIR W. H. FLOWER has written a paper for the May part of *Chambers's Journal*, entitled 'Natural History as a Vocation.' The paper contains several autobiographical touches, describing how he came first to fall in love with natural history as a vocation.

THE library endowed by the late Mr. Crerar, of Chicago, was to be opened on the 1st of the present month in temporary premises, the managers having wisely determined not to diminish the endowment of the library by spending any of it on building, but to accumulate funds for that purpose. The special field of the library will be the natural, the physical, and the social sciences, with their applications. The total endowment is estimated to exceed 2,500,000 dollars, and the income should be sufficient ultimately to allow of the making of a good collection within the limits proposed. There are over 15,000 volumes ready for use, and the number of periodicals in the reading-room will be 800, and 400 others are to be added. By the end of 1898 it is expected that there will be 40,000 volumes on the shelves.

A FINE portrait by Sir Thomas Lawrence of Sir Henry Halford, Bart., President of the College of Physicians from 1820 to 1844, has been bequeathed to the College of Physicians by his grandson, the late Sir Henry Halford. The College already possesses a splendid portrait by Gainsborough of Dr. Richard Warren, who was the chief physician in London when Halford began practice, and who predicted his success.

FINE ARTS

EGYPTOLOGICAL LITERATURE.

Wall Drawings and Monuments of El-Kab: The Tomb of Sebeknekht. By J. J. Tylor and Somers Clarke. (Quaritch.)—A short time since we noticed (No. 3601) the first part of a work by Mr. J. J. Tylor on the tombs of El-Kab, and the appearance of the second part, the name of which stands above, leads us to hope that his health is now restored, and that he will be enabled to bring to a successful end the work which he has so well begun. The publication of the tomb of Sebeknekht in its entirety was much needed, and Mr. Tylor has done well to reproduce the much-faded scenes and partially erased inscriptions in a size sufficiently large to enable the student to examine the forms of the characters and the drawing of the figures with ease. From both scenes and texts many facts of archæological interest may be learnt, and among these may be specially mentioned the existence in Egypt of a sledge with rollers as early as the thirteenth dynasty (see plate ii.). The tomb of Sebeknekht was hewn in the uppermost layer of good stone on the hill of El-Kab, and was probably the first place of sepulture made there; it is of unique importance, for it is the only one which can with certainty be attributed to the thirteenth dynasty. The cartouche containing the prenomen of King Sebek-hetep, which occurs in the text, places this statement beyond the range of doubt, and this being so, the forms of the hieroglyphics, the scenes, &c., serve as fixed objects wherefrom comparisons between earlier and later work may be made. Lepsius, Champollion, and Brugsch have in their works published and discussed certain portions of the text, but it has been reserved for Mr. Tylor to give us the scenes in their own proper colours and sequence. His work consists of eleven folio plates, each of which is accompanied by a full description, and transliterations and translations of all the texts. To these is added a plate containing a plan, sections, and details of the decoration of the tomb chamber of Sebeknekht by Mr. E. Richmond and Mr. Somers Clarke, together with some very interesting architectural notes by Mr. Somers Clarke. When the artist, architect, and hieroglyphic student unite in publishing a tomb, it follows as a matter of course that the results are fuller than when the Egyptologist edits a text along with a series of guesses upon subjects of which he knows nothing; we hope that Mr. Tylor's book is a sign that this custom is dying out, and that our knowledge of ancient Egypt is becoming large enough to merit the attention of others than Egyptologists pure and simple. Mr. Tylor hopes that his work may "serve as a text-book," but we fear that it is too large for such a purpose, and it is certainly too expensive. But when it is known that he devotes his time and money and abilities to rescuing from destruction the texts and scenes which remain upon such important monuments as the tombs of Paheri and Sebeknekht, nothing can be said against his plan, and all will hope that he will continue his work.

In *El-Bersheh*, Part II. (Kegan Paul & Co.), Messrs. Griffith and Newberry bring to an end their survey of the monuments of the Middle Empire in the Wâdy Dêr al-Nakhleh. The tombs here described are those of Tehutinekht, Sep, Nehera, Ahanekht (Abanekht), Tehuti-nekht, son of Ankh, Nehera the priest, Ahanekht and Aha, Khnemu-hetep, and Ahanekht and Tehuti-nekht, all of whom seem to have been men holding high office, and members of the dominant family in the nome of Unt in Upper Egypt, and to have flourished before B.C. 2500. Unfortunately, the texts and scenes are for the most part fragmentary, and there is not much new to be learnt from them. What remains of them has, however, been set forth here with diligent care, and it is satisfactory to know that, whether an earthquake or "a native prospector for antiquities" (p. 3) visits these tombs and destroys them, all the information possible has been gleaned from them for the use of Egyptologists. Mr. G. W. Fraser adds a report, with plans, of his survey of the Wâdy Dêr al-Nakhleh; and Miss Paget and Mr. Blackden deserve praise for their excellent coloured drawings which have been reproduced in this volume of the Egypt Exploration Fund's 'Survey.'

The Temple of Deir el Bahari. By E. Naville. Part I. (Kegan Paul & Co.)—The handsome volume before us is the first part of an exhaustive work by M. Naville on the famous temple which the architect Sen mut built on the western bank of the Nile, almost opposite the modern village of Luxor, for the mighty Queen of Egypt, Hatshepset, who reigned about 3,400 years ago. The publication of this important monograph has been undertaken by the Egypt Exploration Fund, and the committee are to be congratulated upon having secured the services of Messrs. Carter, whose artistic and accurate plates and drawings have contributed as much to the success of the work as the hieroglyphic lore of M. Naville himself. The present part contains thirty-four plates illustrating the north-western end of the upper platform of the temple, and some fifteen pages of letterpress describing them. No attempt has been made in it to discuss the temple as a whole or to give the complete results of the excavation thereof, which occupied M. Naville for nearly three winters. There is much to be said for this plan, because archæological disquisitions upon disputed points require time to compose, and the Egyptologist who cares only for the hieroglyphic texts which cover the walls and is eager for new material for work falls meanwhile into despair. The general history of the temple M. Naville promises to give in a series of special chapters, and we hope that he will be able to throw some new light upon the difficult historical problems which force themselves into the field whenever an attempt is made to discuss the remarkable circumstances which resulted in Hatshepset becoming the absolute ruler of Egypt. For the present, we limit ourselves to recording the appearance of the first part of this valuable Egyptological work, and hope to describe it more fully when the other portions of the monograph have appeared.

MR. HOOK'S PICTURES.

MR. HOOK will be represented at the Academy by four, if not five contributions, among them by that portrait of his elder son, Allan, which we have already described, a three-quarters-length, nearly life-size figure dressed in blue, standing in front of a bookcase lost in thought, and holding a volume, the leaves of which he has been opening with a paper-cutter. An excellent likeness, this portrait is strong in colour and solidly and vigorously painted. The other works are landscapes. 'The Stepping-Stones' depicts the mouth of a Devonshire river just where rising ground hides the sea from us and compels the stream to turn at a right angle to reach its embouchure. At the angle is a ford which, at high water, runs between two lines of wooden guide-posts, the tops of which are never covered, and which reach to an old kiln where the road ascends the bank. Against the nearest post on our right a Devonshire lass wearing a greenish-brown gown is leaning. She holds a basket at her hip and gossips in a leisurely way with a companion who has put upon the ground her burden, two creels full of fish. In a cart which is going upon the road are two men, one of whom seems to have uttered some parting remark which the girls affect not to hear. The charm of this homogeneous piece lies in the exquisitely pale blue and yet brilliant sky, which is saturated with light most consummately graded from a soft ashy colour to olive-green and grey, pure white and pallid gold. These beautiful hues are reflected, and even intensified, by the surface of the stream, which in its smoother parts catches a thousand tints from the road, and the pools which shine between the stepping-stones. The highest light of the coloration and tonality is focussed with skill upon the nearest pools. The second landscape, at present called 'The Three Donkeys,' depicts one of Mr. Hook's favourite bays in West Cornwall, a large semicircle of very dark slate cliffs of no great height, capped with vivid verdure, and having at their feet black stones and rocks of a thousand hues, besides a curving strip of yellow sand. This little bay embraces a portion of a resplendent blue sea. A strong

breeze meets the ebbing tide and chafes the waves, that surge and resurge in lines of white foam. The more distant water extends in dark tracts of indigo-grey and purple, subtly graded till they are merged at the horizon, where a white sail faintly gleams. Overhead the deep blue firmament is tempered by vapours, here almost invisible in their tenuity, there massed in lofty summer clouds. The subject is, of course, the splendour and soft abundance of the light, the sumptuous jewellery of the colours, and the harmony of the whole scene. The incident that supplies the title is derived from a donkey laden with seaweed and its boy driver trudging steadily up a rough cliff road leading from the shore towards us, while two other donkeys stand patiently with their burdens at the margin of the sea, and await their turn to ascend. While 'The Stepping-Stones' depicts full, yet tender daylight, without strong shadows and very intense colours, 'The Three Donkeys' is marked by intense coloration and vivid light. The third landscape is softer in all respects than the second, but richer in its hues and tones than the first. Called for the time being 'The Boots,' it portrays a large and nearly level expanse of pale sands, flecked with greyish-silver reflections from the sky, and broken by many patches of greenish water, lustrous pools, and long hollows that shine in the sun. Dark rocks, too, covered with weed, show their parti-coloured heads. On the nearest stone sits a barelegged boy clad in a pink and brown dress and a black cap. Behind him are his boots, whose blackness and that of the cap explain the title of the picture. Round his neck clings a chubby little boy more than half-naked, to help whose paddling the boots have been taken off. The charm of the picture resides in the painting of the splendid sea that gently laps the sand and spreads landwards in wide curves to refill the pools. Through the portions, in shadow, of the wavelets—there are no waves—the golden sand reflects the sunlight. At the horizon the sea and sky are lost together; the one is soft and pure till it meets the other. A dark cliff surmounted by cottages of grey granite adds, by its strong tints and the force of its tones, to the effect of a most powerful coast piece. 'A Dutch Canal' is the descriptive title of the last landscape we have to notice. It depicts somewhat in Cuyp's golden manner, but with colours at once fuller and more diversified, a Dutch canal which, in the middle distance, is spanned by a bascule bridge of wood, connecting two roads, of which that on our right is, so far as the front of the picture, lined with trees in full leaf and seventeenth century houses. In the foreground is a small barge, whose purple-brown sail has been lowered to stop her way in the water; a woman on board puts out a plank to the shore for a gangway, and a man standing on the bank hauls it to the land with a rope. On our left, beyond a narrow strip of land, a glimpse is given of the resplendent sea, in sunlight that is partly obscured by vapour; a windmill, some houses with red roofs, and a dark point of land in the distance serve to complete the picture. A golden semi-haze tempers their brightness, and, fusing them together, reduces the tints of the sky and summer clouds. The titles of these three pictures are, we need hardly add, liable to change.

POMPEY'S PILLAR AT ALEXANDRIA.

University College, W.C.

As two years ago I examined Dr. Botti's excavations with him around and under Pompey's Pillar, and I have lately revisited the place with Prof. Mahaffy's recent letter in view, I should be glad to place on record a few facts. These are solely archæological; with the literary question I have nothing to do.

The earliest remains that I could see on the hill are long loculi tombs pierced endways into the soft rock. These cannot be before Ptolemaic times, as the cemetery of the small town before that would hardly extend so far.

Next there are extensive cisterns and water-channels which intersect and destroy the loculi tombs. These are of the first or second century A.D. to judge by the fine even bonding of double courses of Roman tile in the side of one which is lined with masonry. These cisterns were, probably, only for the catchment of rain from this hill, as they are too high up to receive water from elsewhere. So far there is no indication of any buildings being erected upon the hill.

Next these cisterns fell into decay, were filled with earth, and hidden so that they were forgotten. Had they been known and visible it can hardly be supposed that the enormous pressure of the foundation of Pompey s Pillar would have been placed half over a mass of soft earth when continuous rock could be used by going a few feet to one side. As it is the great column rests half on rock, half on an old cistern full of loose dust and chips.

Lastly, after the cisterns of early Roman age were wholly disused, hidden, and forgotten, the great column was set up in the most careless manner without any proper foundation. Among the basement stones is a fragment of a dedication on black syenite inscribed under Philadelphus: another evidence that the column is long posterior to that king.

As to the possibility of the column having been a reworked obelisk we may note:—

(1) It has not been reworked *in situ*; for the column ends below in a ring moulding which rests on a torus base in one piece with a shallow square base, which, in turn, rests on a cubic die. Were this an obelisk there could hardly be a shallow block between the obelisk and its massive cubic die; such would be unprecedented, and would greatly detract from the appearance, whereas it is almost a necessity for the base of a column.

(2) There is no trace of the flat faces remaining upon the top ring of the column, where they would be most likely to be left.

(3) The column is already too wide in proportion to its height for an obelisk, and would have been even more so before dressing away the faces. If an obelisk, much of its length must have been lost.

So—while never pronouncing any block in Egypt not to have been reworked—it seems that the facts point to the column (A) not having been a whole obelisk reworked; (B) not having stood on its present base as an obelisk; and (C) not being earlier in its present position than about the third century A.D.

I see then no evidence against the dedication to Diocletian being its original purpose.

W. M. Flinders Petrie.

SALES.

Messrs. Robinson & Fisher sold on the 1st inst. the following pictures: W. Vandervelde, A Marine View and Shipping, 336*l*. Jan Steen, A Landscape, with cottage and numerous figures, 420*l*.; An Interior and Figures, 110*l*.; A Kermesse, 120*l*.; An Interior and Figures, 997*l*. F. Hals, A Portrait of a Gentleman, 3,517*l*. De Keyser, A Landscape, with cavalier on horseback, lady, and dog, 735*l*.; A Landscape, with cavalier on horseback, 525*l*. Snyders, Dogs attacking a Porcupine, 283*l*. L. Boilly, An Interior and Figures, 462*l*. Guardi, A Festa on the Grand Canal, 357*l*.; A Marine View and Shipping in a Storm, 131*l*. Weenix, Still Life, 346*l*. G. Romney, Portrait of Mrs. Yates in the character of the Tragic Muse, 425*l*. F. Cotes, Portrait of Miss Sheridan, 178*l*. Watteau, A Fête Champêtre, 304*l*. N. Berchem, Preparing for the Chase, 115*l*. Terburg, The Letter-Writer, 262*l*. W. Shayer, sen., The Roadside Inn, 120*l*. Paul Potter, A Dutch Landscape, with farm buildings, windmill, and cattle, 294*l*. S. Ruysdael, A Dutch Landscape, horses, cattle, &c., 325*l*. Van der Neer, A Conflagration by Night, with boats and figures, 110*l*.

Messrs. Christie, Manson & Woods sold on the 3rd inst. the following pictures, the works of the late H. Macallum: Jan Van der Plas, the Shrimper, 183*l*.; The Return from Lance Fishing, 199*l*.

Fine-Art Gossip.

The Loan Exhibition of Pictures at Guildhall was opened to the public on Wednesday last. It more than sustains the high position won by its five forerunners, all of which, like the present one, were formed by Mr. A. C. Temple, the City's Art Director. The pictures are, of course, already well known, and it remains for us only to mention the most celebrated: Mr. Abbey's 'Gloucester and the Lady Anne' (1896); Mr. Brett's 'The Grey of the Morning' and 'The Stonebreaker' (1858); Madox Brown's 'Last of England'; 'The Roll Call,' by Lady Butler; Mr. J. Clark's 'The Sick Child'; Constable's 'Fording the River'; David Cox's 'Vale of Clwyd'; Egg's 'Peter the Great and Catharine'; Mr. Frith's best picture, 'Ramsgate Sands'; two Hooks, 'The Shortest Way to School' and 'The Wily Angler'; Mr. A. Hughes's 'April Love'; Mr. H. Hunt's 'May Morning' and 'Two Gentlemen of Verona'; Landseer's 'Man Proposes'; Leighton's 'Cymon and Iphigenia' and 'Antigone'; Linnell's 'Welsh Drovers crossing a Common'; 'The Banquet Scene in Macbeth,' by Maclise; G. Mason's 'The Harvest Moon'; six by Millais, 'Chill October,' 'The Gambler's Wife,' 'Just Awake,' 'Ferdinand lured by Ariel,' 'A Huguenot,' and 'The Blind Girl'; 'The Newhaven Packet,' one of Henry Moore's masterpieces; Albert Moore's 'Topaz'; Mulready's 'Burchell and Sophia'; Mr. Orchardson's 'The Young Duke'; J. Phillip's 'La Bomba'; Poole's 'Seventh Day of the Decameron'; Sir E. Poynter's 'Dragon of Wantley' and 'Faithful unto Death' (1865); 'In Manus Tuas, Domine!' by Mr. Briton Riviere; D. G. Rossetti's 'The Beloved' and 'The Magdalene at the House of the Pharisee'; Mr. F. Sandys's 'Valkyrie' and 'Head of a Lady'; Stanfield's 'Abandoned'; Mr. Alma Tadema's 'Women of Amphissa' and 'Love's Jewelled Fetter'; Turner's 'Going to the Ball, San Martino,' 'Departure of Adonis for the Chase,' and 'Returning from the Ball, St. Martha'; F. Walker's 'The Old Gate,' 'The Lost Path,' and 'The Plough' (smaller versions); Mr. Watts's 'Aurora'; Wilkie's 'The Penny Wedding' (1819); and Mr. W. L. Wyllie's 'Black Diamonds.' Besides these the collection includes works by Mrs. Alma Tadema, Sir E. Burne-Jones and Sir J. Gilbert, Messrs. Aumonier, J. B. Burgess, M. R. Corbet, A. East, T. Faed, L. Fildes, A. S. Forbes, A. Goodwin, A. C. Gow, P. Graham, G. D. Leslie, J. F. Lewis, D. Murray, A. Parsons, A. Stokes, E. A. Waterlow, and J. S. Sargent.

On and after Monday next the public will be admitted to see, in the Fine-Art Society's rooms, collections of pictures, water-colour drawings, and lithographs, by Messrs. G. Petrie and C. H. Shannon. The private views were appointed for yesterday (Friday) and to-day.

Mr T. Hope McLachlan, the accomplished painter of many pleasing, if not striking landscapes, a considerable proportion of which have appeared at the Academy and elsewhere since 1875, died, while still in the prime of his artistic life, at Weybridge on the 1st inst. McLachlan was bracketed Senior in the Moral Sciences Tripos at Cambridge in 1867, and practised at the bar for a short time before taking definitely to painting.

Prof. Ernest Gardner writes on the 3rd inst.:—

"M. Lambros's 'Notes from Athens' in to-day's *Athenæum* contain a full account of the projected

International Congress for Greek Archæology, to be held in Athens on the celebration of the fiftieth anniversary of the foundation of the French School at Athens. In the circular issued under the direction of M. Homolle, and dated January 11th, 1897, it was proposed to hold this conference on April 26th, 27th, and 28th. But in consequence of the unfortunate turn taken by political affairs in the Levant, M. Homolle has recently found it necessary to issue a second circular, postponing the conference until next September. It need hardly be said that the other proposals mentioned by M. Lambros, such as the performance of the 'Œdipus Rex' in the theatre of Dionysus by the Comédie Française, have also had to be given up, at least for the present. The actual date in September is not yet fixed; but it seems necessary to correct at once the announcement made in the *Athenæum* to prevent disappointment on the part of those who propose to attend the Congress, and may not have heard of the change."

The Salon, which opens on the 25th inst.—not the 1st prox. as usual—is to be held in the Champs Elysées for the last time, and comprises a much smaller number of pictures than for many seasons has been customary. Among them are the following: M. Beauvais's 'Prairie Inondée' and 'Le Chemin Rond au Val de Grâce'; M. Brisset's 'Le Général Lepie à Eylau'; M. P. Buffet's 'La Source, paysage'; M. Fantin-Latour's 'Tentation de St. Antoine' and 'La Nuit'; M. G. B. Olive's 'La Corniche à Marseille' and 'Un Canal à Venise'; M. Vollon's 'Veille de Noël' and 'Portrait de M. P. V.'; M. Benjamin-Constant's portraits of the Duc d'Aumale and of M. Chauchard; M. Bonnat's 'Portrait de M. Bertrand de l'Académie Française'; M. Gérôme's 'La Fuite en Égypte, un Effet de Jour, et un Effet de Nuit'; M. L. Glaize's 'Saint-Saëns'; M. Petitjean's 'Canal du Moulin'; M. Robert-Fleury's 'Au Coin du Feu'; and M. Zuber's 'Lever de Lune au Cap d'Antibes' and 'Journée Orageuse.' Among the sculptures will be the 'Valkyrie' of M. Belloc, the 'Bonaparte en Egypte' of M. Gérôme, and M. Mathurin-Moreau's 'Monument à Pierre Joigneaux, ancien Sénateur.' The last is a group in marble, designed for the city of Beaune.

A Correspondent writes:—

"The addition of the Caillebotte Collection to the gallery of the Luxembourg has, it is stated, been the subject of an indignant protest addressed by the members of the Institute to the Minister of the Fine Arts. The pictures are all of the Impressionist school, and include canvases by Manet and Claude Monet. They are such childish daubs as seen elsewhere would be passed by unregarded, or with the glance one bestows on the mackerel and impossible landscapes chalked on the London pavement. Indeed, the two schools have strong similarities of style and treatment, saving that the London artist omits the 'note'—to use the studio slang—of lubricity which his Parisian rival is fond of parading. Government patronage of productions of this nature is felt in France to be a serious matter, and all foreign admirers of the admirable work accomplished by French painters in the past will sympathize with the patriotic indignation of the members of the Institute."

The atlas to the first volume of M. Ed. Pottier's 'Greek Ceramic Art in the Louvre' is ready for publication, and will be issued this month. It contains fifty plates of vases, each plate including several examples. The text gives detailed descriptions of the separate vases. It is needless to point out the value of this work to the student of Greek art. M. Pottier is preparing the second volume of his work, which will be followed by a third and concluding volume.

M. Charles Ravaisson-Mollien has nearly finished the arrangement of the new gallery of casts of antique sculpture in the Louvre, which it is expected may be opened this summer. The casts are displayed in the hall built for the riding school of the late Prince Imperial. The architectural style of the hall is not exactly that which is appropriate for Greek sculpture. However, the lighting is fairly good, and the size of the hall will admit of such arrangement of the objects that they may be well seen. The system of keeping original work and casts rigorously separate is a wise one; and the fact of its receiving the adherence of the direction of the Louvre must exercise a salutary influence in other national museums.

M. Casolani writes from Cyprus:—

"The small group of magnificent, albeit weather-worn and ruinous columns of the Temple of the Sun at Baalbeck seemed to make a pitiful appeal for protection when I saw them a few weeks ago. It is believed that there were originally fifty-eight columns; of the eight that remained in the latter part of the last century there are now six standing, and judging by the deep cracks in the frieze, their numbers must, at no very distant date, dwindle to five and even four. The little that is left of the very handsome roof of the peristyle of the Temple of Jupiter is also fast crumbling, two of the huge slabs which form the roof being in imminent danger of coming down. I wish, in these circumstances, to appeal to the true lover of art and history to save from utter ruin these unique relics, these bones of ancient Rome, which no treasure, no human ingenuity, could replace. There appears to be a great amount of money to spare in England, France, and the United States; cannot a fund be formed for the preservation of these temples from further decay (which in their case means disappearance), and for their restoration so far as the *débris*—and there is an immense quantity—will permit? Those responsible may be restricted from making excavations or removing anything from the sites. All that need be done really is to restore the buildings as well as possible, frame proper instructions for the two guards, and, if thought advisable, contribute a small sum annually towards an increase of their salaries on condition that a better class of men is employed (if possible a European and a Turk). That being done, the buildings might be handed back to the local authorities, a report on their condition being obtained periodically from any intending visitor to Baalbeck who may be known to the fund. The Ottoman Government may, I believe, be counted upon not to withhold their consent, nor the British ambassador at the Porte his countenance, from such pious work. The area of operations might eventually be extended to Palmyra and other parts of Turkey as well as to Persia and any other country where no steps are taken at present to preserve ancient buildings of great historic or artistic interest. Unless several attempts in the direction indicated have already been made and have failed, it seems a curious and sad commentary on the narrowness of view of antiquaries and museum authorities that monuments of the class of the temples of the Sun and of Jupiter should be allowed to disappear."

There is at present in a jeweller's shop in Dublin a silver-gilt chalice 8 in. high, 13 oz. weight, with an octagon design for the foot—a graceful piece of work. Round the foot the words following are engraved in large Gothic letters:—

Me fieri fecerunt
go IHS Malle i
Thoma de Bur et Graniuali y anno Do
M | CCCC | LXXXX | IIII

The IHS, which is between the two main lines on a level with the ends of the names de Burgo and Granuale of Mally, is adorned with a shamrock.

The Swiss painter Albert de Meuron, who died at Neuchâtel a few days ago in his seventy-fourth year, was one of the founders of the Neuchâtel Museum and an energetic member of the Swiss Federal Art Commission. He studied at Düsseldorf and afterwards at Paris, and was one of the members of the international jury for painting at the Paris Universal Exhibitions of 1878 and 1889.

MUSIC

THE WEEK.

St. James's Hall.—Henschel Concerts. Popular Concerts.
Crystal Palace.—Saturday Concerts.
Queen's Hall.—Symphony Concerts. Promenade Concerts. Bach Festival. Philharmonic Concerts.

Mr. Henschel closed his orchestral and choral concerts in St. James's Hall on Thursday evening last week with a performance which may be regarded as a fitting climax to an enterprise of considerable benefit to musical art, which he carried out for the first few years under discouraging circumstances. Since the commencement of the present decade, however, there has arisen a strong movement in favour of orchestral music, and Mr. Henschel might have to face losses due not to the apathy of the public, but to increasing competition. The closing performance consisted of Bach's St. Matthew Passion Music rendered in English and with some instruments which are now obsolete, intended to represent as nearly as possible those for which Bach wrote. We cannot but think this kind of procedure savours of pedantry. Would not Bach and other old masters have availed themselves of modern improvements in wind instruments had they been ready to their hand? To this question only an affirmative answer can be given. If we must have the harsh tones of old-fashioned oboes and the strident sounds of the high trumpet, we should, to be consistent, insist upon Bach's suites being played on the harpsichord or clavichord, and Beethoven's sonatas on weak-toned pianos. For the rendering of the Passion in every other respect we have little but praise. The choir had been splendidly drilled, and we never heard the dramatic choruses sung with more firmness and decision. Miss Louise Dale was unsatisfactory at first in the soprano solos, and although she improved somewhat later, she was obviously overweighted. Miss Marian Mackenzie was commendable, and Mr. James Leyland, with his pure light tenor voice, was admirable as the narrator. Mr. Charles Clark scarcely infused sufficient dignity and pathos into the music of the Redeemer, but he sang carefully; and Mr. Daniel Price "doubled" the smaller bass parts successfully. It should be added that Lady Halle played the violin *obbligato* in the air "Have mercy, Lord, on me." The new English translation by the Rev. Dr. Troutbeck is an improvement on the old in some respects, though the too abundant use of the present participle might have been avoided. The constant iteration of the syllable "ing" is rather tiresome. The Henschel Concerts have now ceased, but the members of the choir have expressed a desire to be kept together, and it would be a pity if an organization now among the best of its kind in the metropolis were disbanded.

A new departure was made at the Popular Concert last Saturday afternoon. For the last four concerts of the season the celebrated Joachim string quartet party had been engaged, and they made their first appearance on this occasion. Two of the members, Herr Kruse and Herr Wirth, the second violin and viola, are new to London, but Herr Hausmann (violoncello) has played here several times. The most striking merit in the playing of these artists is the extraordinary perfection in *ensemble*. If it were possible for one performer to play a string quartet he could not impress his own individuality on the music more distinctly than Herr Joachim has impressed his on his three associates. Three quartets of Beethoven were performed on Saturday, namely, those in B flat, Op. 18, No. 6; in F minor, Op. 95; and in C sharp minor, Op. 131: thus illustrating in turn the first, second, and third styles of the master.

On Monday more variety was given to the programme, the three quartets being

Mozart's in E flat, No. 4 of the set dedicated to Haydn; Brahms's in A minor, Op. 51, No. 2; and Beethoven's great work in B flat, Op. 130. Here, again, it was impossible to decide which work received the fullest measure of justice. Mozart's quartet was played with a degree of refinement that was positively exquisite, and the more recondite example of Brahms received equal care. Beethoven's Quartet in B flat is the most genial of the set generally known as posthumous, and indeed the *finale*, which replaced the gigantic fugue subsequently published separately, is more in his second than his third manner, though it is believed on the best authority to have been the master's last composition. There was no pianoforte music at either of these concerts, but Madame Marchesi contributed songs by Bach, Schubert, Brahms, and Schumann with delightful effect. The last-named master's 'Die Beiden Grenadiere,' however, was a somewhat unwise choice, for in spite of the artist's marvellous skill in varying the timbre of her voice, the feeling could not be resisted that the song is far more fitted for a male than a female voice.

It was easy to predict that Mr. Edward Elgar's fine and spirited cantata, 'Scenes from the Saga of King Olaf,' produced at the North Staffordshire Festival last October, would shortly be heard again. The Crystal Palace concert last Saturday was mainly devoted to it, and the impression made was unquestionably very favourable. The libretto and the music were noticed at some length at the time when the work was produced (*Athen.* No. 3602), but reference must again be made to the qualities of the music, which combine freshness, force, picturesqueness, and, in general terms, freedom from the slightest appearance of a laboured style. Two of the soloists at Sydenham were the same as at Hanley, namely, Madame Medora Henson and Mr. Edward Lloyd; but Mr. Ffrangcon Davies was replaced by Mr. Andrew Black. The choir seemed to have their hearts in their work, and sang with spirit and with commendable attention to the *nuances*. Mr. Elgar's work was preceded by Beethoven's 'Leonora' Overture, No. 2.

The first series of Saturday afternoon Symphony Concerts at the Queen's Hall came to a conclusion last Saturday afternoon. The first performance in England was given of a Danse Polovtsienne from Borodine's opera 'Le Prince Igor,' based on a barbaric subject of the eleventh century, and apparently treated in a barbaric manner, if one may judge from this excerpt, which is wild, noisy, and garish, with lucid intervals. A splendid performance was given of Tschaïkowsky's 'Symphonie Pathétique,' which seems to grow more and more in popularity. Liszt's Rhapsody in D and G, No. 4, Dvoràk's piquant symphonic poem 'Der Wasser Fay,' Grieg's 'Peer Gynt' Suite, No. 1, and the Prelude to the third act of 'Lohengrin' were also finely played by Mr. Henry Wood's orchestra. The Symphony Concerts have met with so much favour that Mr. Robert Newman announces a second series of six, to take place between April 24th and May 29th; also a musical Thanksgiving Service to take place on Sunday morning, June 20th, with an orchestra and chorus of five hundred. On this occasion the music written by Dr. Martin and Dr. Bridge to be sung at St. Paul's on June 22nd will be performed for the first time, by permission. Admission to the service will be limited to subscribers for the fresh series of Symphony Concerts.

The excellent so-called Promenade Concerts at the Queen's Hall will terminate for the season this evening. The penultimate programme last Saturday included Tschaïkowsky's Symphony in E minor, No. 5, a work that, like the 'Pathétique,' grows on acquaintance. Mr. E. F. Jacques justifiably observes that from the subject-matter the composer in some way probably intended to suggest Poland, but however this may be, the symphony contains much beautiful music, and will not quickly be forgotten. A programme under Mr. Henry Wood would not be complete without a novelty. On this occasion there were two, the first and more important being a Concertstück in F minor for pianoforte and orchestra by Mr. G. W. F. Crowther, a young English musician born in 1864 at Carlisle, and from an early age a student at the Royal Academy of Music, where he gained high honours. He has already composed a fair number of works in various styles, and his Concertstück, if not strikingly original, gives ample proof of high musical culture. Mr. Crowther played the solo part himself in brilliant style. The other piece marked "first time" was the Prelude to the second act of M. Bourgault Ducoudray's opera 'Thamara,' which was produced in Paris in 1891, and is to be revived this year. The significance of the trifle could not be gauged apart from the context, and it created but little impression.

This week it is only possible to chronicle the first performance at the Queen's Hall of the Bach Festival, which opened on Tuesday. As on the previous occasion two years ago, the work selected was the St. Matthew Passion Music, and, also as before, with the original German text. Herr Robert Kaufmann was happily available for the part of the narrator, and he sang it with beautiful feeling and perfect command over his fine voice. Miss Fillunger sang artistically, and Madame Marian Mackenzie, Mr. Kennerley Rumford, and Mr. Francis Harford did fairly well, though the German tongue seemed rather to puzzle the English singers at times. The same remark will apply to the choir, whose singing was devoid of life and vigour, in spite of the exemplary conducting of Prof. Villiers Stanford. The constitution of the orchestra merits note. There were twelve first violins, twelve seconds, nine violas, six violoncellos, six double-basses, eight flutes, eight oboes, and four bassoons, with, of course, contingents of other wind instruments, the idea being apparently to approach the proportions of strings to wind customary in Bach's time. Of the remaining festival performances we must speak next week.

The nearest approach to a novelty at the second Philharmonic Concert on Wednesday evening was Mr. Frederic Cliffe's Violin Concerto in D minor, produced at the Norwich Festival last October. A second hearing reveals good points overlooked at first, but still we think the concerto must rank below the composer's Symphonies in C and E minor, at any rate in freshness of theme. The composer conducted, and the solo part again received full justice from M. Tivadar Nachèz. The Philharmonic orchestra was scarcely up to its usual mark in Dvoràk's brilliant Symphony in D. The magnificent tone of the strings told well, of course, but the *nuances* might have been better observed. Again, the accompaniment to Walther's *Preislied* from 'Die Meistersinger' should have been more subdued. The solo parts in this and in Sir Arthur Sullivan's "Come, Margarita, come," from 'The Martyr of Antioch,' were beautifully sung by Mr. Edward Lloyd. Mendelssohn's 'Hebrides' Overture and Schubert's to 'Rosamunde' completed the programme. Handel's Dead March from 'Saul' was played before the concert as a tribute to the memory of Brahms.

JOHANNES BRAHMS.

The news of the death of this great master on Saturday morning last, though not unexpected, was nevertheless a shock to all interested in music. As Brahms was born on May 7th, 1833, he had nearly completed his sixty-fourth year, and had therefore far exceeded the term of life allotted to Mozart, Schubert, Schumann, Mendelssohn, and Chopin, although he did not attain to so great an age as Bach, Handel, and Spohr. It had been for some time evident that the end of the composer was at hand and that nothing more of importance could be expected from his pen. Whether his career could have been prolonged had he led a more active life and burnt less of the midnight oil cannot be said, but at any rate he accomplished sufficient to render his name immortal. Brahms offered contributions to every department of musical art save the stage, with which he had little sympathy. For many years after his genius had obtained recognition in Germany he was practically unknown here, and the first work to gain acceptance was the 'Deutsches Requiem,' which is not surprising, in view of the great favour always displayed in this country towards choral music. Slowly but surely Brahms's utterances made their way in England, and of recent years every new composition has been brought to a hearing at the earliest moment. It will be within the recollection of musicians that he was invited by the University of Cambridge in 1877 to conduct his First Symphony in C minor and take the diploma of Mus.Doc. by the side of his friend Herr Joachim; but he declined, and in spite of other flattering offers he never crossed the Channel. Up to middle life, however, Brahms could scarcely be described as an anchorite, for he conducted at the Vienna Sing-Akademie and the Gesellschaft der Musik-Freunde, and occasionally appeared as a solo pianist; but from 1875 to the time of his death the master kept himself in retirement, resembling Beethoven in this respect, as well as in his music, more than any other great composer. On glancing back at the life work of Brahms we perceive at once how much he has done to enrich the repertory of musical art in its purest forms. His four symphonies are strangely dissimilar in their characteristics. No. 1, in C minor, is grand and sombre, an epitome of all that is lofty in classical music; No. 2, in D, is, on the other hand, gentle and sweetly melodious with just a touch of melancholy; and No. 3 is so bright and genial that a German critic remarked that it was pleasant to hear something of Brahms that he could appreciate on a first hearing. The Fourth Symphony, in E minor, is very different, and remains a puzzle, especially in the

last movement, a sort of Passacaglia with variations. In the realm of chamber music Brahms was more uniformly successful. His Pianoforte Quintet in F minor, Op. 34, may hold its own with any work of a similar kind; and his pianoforte and string quartets, and his works for clarinet and other instruments, especially the Clarinet Quintet in B minor, are all masterly and, in the main, beautiful. He ceased to write pianoforte sonatas early in life, but he never gave up penning *genre* pieces of a very piquant nature, which showed to the end the hand of one who knew how to deal effectively with the key-board. Turning again to vocal music, we find the assertion so frequently made that Brahms was invariably austere in his utterances absurd, for apart from his delightful 'Liebeslieder Walzer,' and the two books of 'Zigeunerlieder' for vocal quartet with pianoforte accompaniment, he has left a large number of songs for single voice, many of combined beauty and simplicity. He was followed to the grave on Tuesday at the Central Cemetery in Vienna by a large number of musicians and amateurs, and Brahms "In Memoriam" concerts will undoubtedly be numerous during what remains of the London season.

Musical Gossip.

We have received the prospectus of the arrangements for the forthcoming summer season at the Crystal Palace. Here we have only to do with the musical fixtures, which will commence with a Patriotic Concert on a large scale on Easter Monday under the direction of Mr. Manns. A new 'Imperial March,' from the pen of Mr. Edward Elgar, will be introduced on this occasion. The dates of the triennial Handel Festival, June 11th, 14th, 16th, and 18th, have been already announced. Particulars concerning the Selection Day will follow in due course.

Mr. F. H. Cowen will be the successor of Sir Joseph Barnby as conductor at the next Cardiff Festival. A new choral work from his pen, probably a secular cantata, will be presented on this occasion.

A one day's festival is announced at Exeter on the 22nd inst. Dvorák's 'Stabat Mater,' Beethoven's 'Mount of Olives,' and a new work, 'Balaam and Balak,' by Dr. Ferris Tozer, will be performed.

It cannot be said that the orchestral concert of the Royal Academy of Music at the Queen's Hall on Thursday afternoon last week was particularly interesting. Although the orchestra numbered nearly ninety performers, male and female, the hackneyed Overture to 'William Tell' was the only item in which they were employed save as accompanists. Fair promise was shown by Misses Margaret G. Cooper, L. Foote, S. A. Gomersall, Lydia Care, and Gertrude Drinkwater, vocalists; Miss May Mukle, violoncellist; Mr. Percy Hilder Miles, violinist; and Miss Marion White and Miss Elsie E. Horne, pianists. Sir Alexander Mackenzie conducted the concert.

Mr. G. A. Clinton gave the first of his chamber concerts for string and wind instruments at the Queen's Small Hall on Friday last week, the programme including Beethoven's rarely heard Serenade for flute, violin, and viola; Brahms's Clarinet Trio in A minor, Op. 114; and Mozart's Clarinet Quintet. Mr. Clinton was assisted by Messrs. Ludwig, Collins, Hobday, and Whitehouse, and Misses Fanny Davies and Bertha Salter.

A highly promising *début* was made by Miss Elsie Hall, a young pianist from Australia, at the Steinway Hall on Wednesday afternoon. Miss Hall has studied in England and Germany with much profit. She displayed excellent technique and artistic intelligence in pieces by Bach, Chopin, and Henselt, and her powers were put to a severer test in Beethoven's 'Kreutzer' Sonata. From this she emerged successfully, and, of course, the violin part received full justice from Herr Kruse, a member of the Joachim Quartet.

Mr. Philip Cathie, a very talented young violinist, finished his series of recitals in the small Queen's Hall on Wednesday afternoon. The principal item, exceedingly well played, was Mendelssohn's own pianoforte accompaniment, rendered by Mr. Bewley Cathie. A praiseworthy rendering was given of Beethoven's Duet Sonata in C minor, Op. 30, No. 2, with Miss Margaret Pierrepoint at the pianoforte; and two pleasing violin pieces, entitled 'Plaint d' Amour' and 'Chant Hongrois,' by Mr. Lambert, were performed for the first time.

Messrs. Boosey & Co. will shortly publish the selection from Purcell's 'King Arthur' which Mr. J. A. Fuller Maitland has prepared for the Birmingham Festival in October next.

Herr Augustus Hyllested, the Danish pianist, will give at the first of his three concerts in St. James's Hall on May 4th the Beethoven and Liszt Concertos in E flat (Mr. Gustav Ernest being the conductor of the orchestra), and will conduct his own work, a 'Symphonic Poem,' Op. 25, with orchestra, ending with chorus.

PERFORMANCES NEXT WEEK.

Sun.	Orchestral Concert, 3.30, Queen's Hall.
—	National Sunday League, 7, Queen's Hall.
—	Queen's Hall String Quartet Concert, 7.30.
Mon.	Popular Concert, 8, St. James's Hall
Tues.	Miss Maude Danks and Miss Hilda Gee's Vocal and Violin Recital, 3, Steinway Hall
—	Wagner Concert under Herr Felix Mottl, 8.15, Queen's Hall.
Fri.	Queen's Hall Choral Society, 3, 'The Redemption.'
—	Sacred Concert, 3 30, Crystal Palace.
—	Royal Choral Society, 'The Messiah,' 7, Albert Hall.
—	Sacred Concert, 7 30, Queen's Hall
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The production at the St. James's of Mr. Carton's 'Tree of Knowledge' is, with the author's consent, postponed until the autumn. Mr. Alexander will, however, be seen during the season as Mirabell in Congreve's 'Way of the World.' Opportunities of witnessing a comedy of Congreve are so few that the announcement has more than common interest. Originally taken at Lincoln's Inn Fields by Verbruggen, Mirabell has been played by many leading comedians, including Wilks, Ryan, Palmer, Smith, Lewis, Holman, and Kemble.

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Agents for Scotland, Messrs. Bell & Bradfute and Mr. John Menzies, Edinburgh.—Saturday, April 10, 1897.

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SATURDAY, APRIL 17, 1897.

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LITERATURE

The Life of Nelson, the Embodiment of the Sea Power of Great Britain. By Capt. A. T. Mahan. 2 vols. (Sampson Low & Co.)

It is quite possible that some readers may object to the size of this work; may say that it would have been easy to tell the story of Nelson's life clearly and fully in one volume, more especially as the correspondence is almost entirely omitted. As a broad principle, such an opinion deserves a good deal of sympathy; it may be laid down as a general rule that a biography in one volume is better than a biography in two, which is always apt to wander from the right track and become a chronicle or an inchoate mass of correspondence. In the present case, however, we must hold that Capt. Mahan has justified his scheme by the result now before us, which is neither history nor correspondence, but a carefully planned, skilfully executed, and withal elaborate portraiture of the life and character of the greatest of our naval heroes, aptly described as "the embodiment of the sea power of Great Britain."

In his first conception of the work the author must have found himself face to face with a very grave difficulty. In his now standard volumes on 'The Influence of Sea Power upon the French Revolution and Empire' he had already told and commented on so much of Nelson's public services that little remained. This difficulty Capt. Mahan has met and overcome with tact and judgment. In his former work he treated of the great battles as incidents in the campaigns, and gauged their results by their effects on the course of the war. Now he deals with them rather as incidents in the career of Nelson, and with painstaking ability traces their connexion with the development of Nelson's character, passing lightly over the strategical questions involved, except when they, too, were controlled by Nelson. In the 'French Revolution' the battle of Cape St. Vincent, for instance, is considered in its bearing on the struggle for sea power, on the withdrawal of the English fleet from the Mediterranean, and on the necessities of England at the time. Jervis, as the commander-in-chief, is rightly the prominent figure in the story, and the very remarkable exploits of Nelson, though described and justly appreciated, are passed over as brilliant incidents. Now, on the contrary, it is Nelson who fills the foreground of the picture; it is Nelson's action that we are specially called on to witness; and after describing how, wearing out of the line, Nelson threw his ship, singly, in the way of the whole Spanish fleet, Capt. Mahan goes on:—

"By this spontaneous and sudden act, for which he had no authority, by signal or otherwise, except his own judgment and quick perceptions, Nelson entirely defeated the Spanish movement. Devoting his own ship to a most unequal contest, he gained time for the approaching British van to come up and carry on the work they had already begun when first passing these ships—before the moment of tacking.....To quote Jervis's words concerning this incident, 'Commodore Nelson, who was in the rear on the starboard tack, *took the lead* on the larboard, and contributed very much to the fortune of the day.' On the intellectual side, the side of skill, this is what he did; on the side of valour, it is to be said that he did it for the moment single handed. The Culloden, the actual leader, came up shortly, followed afterwards by the Blenheim; and the Excellent was ordered by Jervis to imitate Nelson's movement, and strengthen the operation which he had initiated. It was the concentration of these ships at the point which Nelson seized, and for a moment held alone, that decided the day; and it was there that the fruits of victory were chiefly reaped."

And again, after describing the capture of the San Nicolas and the San Josef, he continues:—

"The dramatic and picturesque surroundings which coloured the seizure of these two Spanish ships have doubtless given an exaggerated idea of the danger and difficulty attending the exploit.....Yet it may better be looked upon as another of those 'fortunate' occurrences which attend — and in Nelson's career repeatedly attended — the happy meeting of opportunity and readiness. Doubtless they were beaten ships, but other beaten ships have escaped in general actions—did at St. Vincent.....[Nelson] was there, he could do nothing else, he saw with his rapid glance that he might do this, and he did it. And after all, it was a big thing—this boarding a first-rate ship over the decks of another hostile ship, not inaptly characterized in the fleet as 'Nelson's patent bridge.' We must mark, too, or we shall miss significant indications of character, that the same qualities which led him to the quarterdeck of the San Josef had led him but an hour before from the rear of the fleet to the van to save the fight—the same quickness to see opportunity, the same promptness to seize it, the same audacity to control it. The brilliant crowning of the day may be but an ornament, but it sits well and fitly upon the knightly deed that rolled back the tide of battle in the hour of need."

The author then goes on to discuss the Parker incident, and it may be noted, as indicating his scrupulous justice and his freedom from the "Lues Boswelliana," that he does not hesitate to condemn Nelson's conduct in it as "ungenerous," for which the only and not quite satisfactory excuse is that he had just lost his arm at Teneriffe, and "was then suffering, not only from pain and weakness, but also from discouragement about his professional future, which he thought threatened by disability" — both as being now "a left-handed admiral," and as having failed in his first independent command. He went home sick and wretched, but rejoined the fleet a few months later cheerful and expectant. As Capt. Mahan points out, it is the dividing line of his career:—

"Before leaving England he is a man of distinction only; prominent, possibly, among the many distinguished men of his own profession, but the steady upward course has as yet been gradual, the shining of the light, if it has latterly shot forth flashes suggestive of hidden fires, is still characterized by sustained growth in intensity rather than by rapid increase. No present sign so far foretells the sudden ascent to fame, the burst of meridian splendour with which the sun of his renown was soon to rise upon men's eyes, and in which it ran its course to the cloudless finish of his day. Not that there is in that course—in its achievements—any disproportion with the previous promise. The magnitude of the development we are about to witness is due, not to a change in him, but to the increased greatness of the opportunities. A man of like record in the past.....might have failed to fill the new sphere which the future was to present. Nelson proved fully equal to it, because he possessed genius for war, intellectual faculties, which, though not unsuspected, had not hitherto been allowed scope for their full exercise.....For success in war, the indispensable complement of intellectual grasp and insight is a moral power, which enables a man to trust the inner light, a power which dominates hesitation, and sustains action, in the most tremendous emergencies, and which, from the formidable character of the difficulties it is called to confront, is in no men so conspicuously prominent as in those who are entitled to rank among great captains. The two elements—mental and moral power—are often found separately, rarely in due combination. In Nelson they met, and their coincidence with the exceptional opportunities afforded him constituted his good fortune and his greatness."

This, as it appears to us, is a singularly happy estimate of the character and genius of the man. It was not merely the restless, intellectual energy arraying all possibilities beforehand; not merely the exceptional genius ready to flash forth when opportunity occurred; not merely the quick perception which showed the opportunity, nor the moral power which at once, unhesitatingly grasped it; but it was the rare union of all these that formed a Nelson. Capt. Mahan points out many incidents which illustrate this difference between Nelson and the best of his contemporaries—men who when they once saw where the possibility lay could do with ability, skill, and courage, and make their ships do, whatever had to be done. He contrasts, for instance, Nelson's conduct at St. Vincent with Troubridge's delay to land at Teneriffe till he had consulted the admiral, thus giving the Spaniards three hours or more for the strengthening of their defences, and rendering the proposed attack impossible. He dwells on Nelson's repeated assertions, after the battle of the Nile, that "if it had pleased God that I had not been wounded, not a boat would have escaped to have told the tale," and says:—

"Whether the result would or would not have equalled his belief, the traces are clear that what was wanted during the remainder of that eventful night [after the Orient blew up] was just that concord of action which the head imparts to the members. Messages went from ship to ship, captains consulted together and proposed to move together, and did move separately; there was no lack of goodwill, nor—as

Nelson says—of exertion; but men were not quite sure of what the other man would do, and felt no authority to command him; and there was hesitation over risks, and cautious delays about soundings and shaky spars, which, the author is persuaded, would not have deterred Nelson in such conditions where victory was decisive, though not yet complete."

The story of Hotham's untimely caution in the Gulf of Genoa, or of Hyde Parker's irresolution in the Baltic, is a commonplace of naval history; and readers of Capt. Mahan's scattered essays will have no difficulty in remembering other instances, more or less analogous, which he has elsewhere noted. With the ideas recently put forward that, except in matters relating to his own profession, Nelson's mind was essentially *borné*, and that even in professional matters his conduct showed neither genius nor remarkable ability, and was guided by the merest common sense—with such ideas Capt. Mahan has no sympathy. To describe as the matter-of-course outcome of common sense actions which no others, senior or junior, could aim at, as at St. Vincent, or could understand, as at Trafalgar, is a misuse of language, and Capt. Mahan will none of it; while as to Nelson's non-professional capacity, he aptly quotes Lord Minto's words—not only those addressed to Nelson himself: "You are as great in the cabinet as on the ocean, and your whole conduct fills me with admiration and confidence"; but also those publicly spoken in the House of Lords:—

"There is one other point of excellence to which I must say a single word, because I am, perhaps, the man in the world who has had the best opportunity of being acquainted with it. The world knows that Lord Nelson can fight the battles of his country; but a constant and confidential correspondence with this great man, for a considerable portion of time, has taught me that he is not less capable of providing for its political interests and honour on occasions of great delicacy and embarrassment. In that new capacity I have witnessed a degree of ability, judgment, temper, and conciliation not always allied to the sort of spirit which, without an instant's hesitation, can attack the whole Spanish line with his single ship."

But keen as was his political insight, great as he was as a strategist, it was as a tactician that Nelson was most brilliantly pre-eminent—far above all his contemporaries even in that age of "giants"—above, we may well believe it, all his predecessors, with whom it is not so easy to compare him. It is essentially as a man of action, dying at the culminating point of his career, that his memory lives in the hearts of his countrymen, and even of aliens in name, not in blood, like Capt. Mahan, who concludes:—

"Sharer of our mortal weakness, he has bequeathed to us a type of single-minded self-devotion that can never perish. As his funeral anthem proclaimed while a nation mourned, 'His body is buried in peace, but his name liveth for evermore.' Wars may cease, but the need for heroism shall not depart from the earth while man remains man and evil exists to be redressed. Wherever danger has to be faced or duty to be done at cost to self, men will draw inspiration from the name and deeds of Nelson."

And so ends this great work. Many lives of Nelson have been written, but till now there has been none which could be considered in any way complete or satisfactory. We will not say that this one is ideally perfect, but it goes a long way towards being so; and when a few slips of the pen—*e.g.*, the misspelling of Fremantle's name, the statement that Syracuse or Augusta is on the west coast of Sicily (ii. 30), and "1894" printed for *1886* (ii. 223, note)—have been corrected, the nineteenth century may flatter itself in its dying years that it leaves behind it an adequate memorial of the great admiral whose achievements rendered its dawn illustrious.

Reports of State Trials. — New Series, Vol. VII. *1848 to 1850.* Published under the Direction of the State Trials Committee. Edited by John E. P. Wallis. (Eyre & Spottiswoode.)

The seventh volume of the new 'State Trials' contains, in the body of the book, full reports of fifteen, and, in the appendix (for some inscrutable reason called "Appendix A"), abridged descriptions of thirteen cases. The editor has performed his duties with his accustomed care, and the production of the work, as usual, does credit to the publishers and printers. As in the case of previous volumes, we feel that, instead of attempting the task (almost impossible in our small space) of summarizing the whole mass, it is wise to select a small number of cases which, for one reason or another, may have a special interest for the general reader.

The first, and longest, case in the volume is the Queen against Smith O'Brien, which occupies 380 columns, or 190 pages. Many of our older readers will remember that Mr. Smith O'Brien was an Irish member of the Imperial Parliament, of distinctly anti-English proclivities, but was considered for a long time to be too sensible and well balanced a man to run into the extreme of trying to carry out his views by physical force. As that was the general opinion, much surprise was felt at his taking a course which caused him to become the somewhat derided hero of a short and easily suppressed outbreak, and to be tried, when captured in a cabbage garden, for levying war against the Queen and compassing the death of Her Majesty. The "cabbage garden" raised an immense amount of ridicule, rather unaccountably, for there must have been fighting in cabbage and other gardens before, though historians may have overlooked the circumstance. But the real source of mirth lay, perhaps, in the fact that we, the British public, felt uncommonly "jolly" at the quick and easy termination of the affair, conscious as we were that such a beginning of strife might have led to much graver consequences. "Mr. Punch" had his good-humoured fling at the rebel leader, remarking that it would not do to laugh at a man and hang him too; everybody felt the same thing; yet it was necessary that the law should declare its power, and Smith O'Brien underwent a nine days' trial before a "Special Commission" at Clonmel, was found guilty of levying war (the count as to "compassing the death" having been withdrawn), and was sentenced to a traitor's doom under the law as it then stood. The actual words were these:—

"That you, William Smith O'Brien, be taken from hence to the place from whence you came, and be thence drawn on a hurdle to the place of execution, and be there hung by the neck until you be dead, and that afterwards your head shall be severed from your body, and your body divided into four quarters, to be disposed of as Her Majesty shall think fit."

Such was the sentence for "levying war" less than fifty years ago; but we may at once relieve the feelings of our younger readers who do not remember the milder actual result. The thoughtful editor here steps in to tell us that the sentence was speedily commuted to transportation under an Act passed expressly for that purpose; and further, that Mr. O'Brien was pardoned in 1854 on condition of not returning to the United Kingdom, and was pardoned in 1856 without any condition whatever. We live in happier times than those in which a dozen or so of the principal hostile leaders were beheaded after every suppression of their outbreaks.

It has been mentioned that the count as to compassing the Queen's death was advanced and afterwards withdrawn; it must not, however, be supposed that Mr. O'Brien was ever thought to have any actual designs against Her Majesty's life. The count had been inserted in the indictment in reliance on an old and barbarous fiction which declared an attack on the sovereign power of the State to be equivalent to a murderous attack on the person of the monarch.

An unusual incident occurred in this trial—an incident indicative of the moderation and just feeling which actuated the most important persons engaged in it. The Lord Chief Justice (Blackburne, afterwards Irish Chancellor) had arrived at an advanced stage in his summing-up, when he found it his duty to comment on the evidence of one Dobbyn, who, his lordship said, had "advanced the case on the part of the Crown one step further than the other evidence." To make the significance of this remark apparent, we may explain that the Crown produced ample evidence of violent acts, but that the defence of the prisoner was based on the contention that he perpetrated those acts to escape being arrested, and not with any *general* intention against the Crown. This contention, if successful, would have ensured an acquittal of the crime alleged, and would have reduced the prisoner's offence from that of levying war to something of a comparatively personal and insignificant character. But now, at the very crisis of the judge's exposition, an unexpected voice arose in court; the prisoner's leading counsel, the celebrated Whiteside (afterwards Lord Chief Justice of Ireland), startled the Bench with the words, "Before your lordship proceeds further with your charge I ask you, as a favour, to hear a short application." "Is it in another case?" asked the judge. "No, my lord, in this," answered Whiteside, who then requested that the Attorney-General might step with him "into the chamber." The judges, as well as the Attorney-General and Mr. Whiteside, then retired to "the chamber," and returned into court in a quarter of an hour, when the extraordinary application was made that the witness

Dobbyn might be recalled and confronted with a new witness, who alleged that he had travelled down from Dublin by the night mail on seeing the report of Dobbyn's evidence in a newspaper. Such a request at such a time was so "very unusual" that the Chief Justice asked the Attorney-General's consent before granting it; that consent, however, was readily given, and then the new witness, a man named Dalton, entered into a long and rather improbable story as to certain interviews with Dobbyn and others, which, if believed, would have negatived the evidence of Dobbyn. That witness, however, swore that the whole of Dalton's statement was, to use the judge's words in commenting on this curious conflict, "a pure and absolute fabrication," and the judge left the question of truth or falsehood to the jury, merely pointing out that if one man was believed the other must be entirely disbelieved. It is probable that this strange episode did not make any difference to the result of the trial, but it made a great difference to the feelings of the persons engaged in it; the prisoner himself exclaimed impulsively, "I beg to make my acknowledgments to the Attorney-General for the concession," and Mr. Whiteside said, "I think it right to state that the Attorney-General and Solicitor-General are entitled to the highest honour for their conduct in the administration of justice." It is not too much, perhaps, to say that there are some eminent barristers who, in their eagerness to win a great case, would hesitate to exhibit the frank impartiality which was shown by Monahan and Hatchell, the Irish Attorney-General and Solicitor-General for the time being. The Irish Bar has long been renowned for the eloquence and spirit of its members; the Dobbyn-Dalton episode bears testimony to their just and honourable feelings.

The case of Regina *v.* Maria Manning, which settled a point of law of some importance, arose out of a trial for a murder of the most deliberate and heartless kind, of which Maria Manning and her husband were found guilty. A man named Patrick O'Connor had been inveigled by the Mannings into their dwelling in a rather secluded neighbourhood in the outskirts of the metropolis, and had been murdered for the sake of plunder and buried under the flagstones of the basement floor. No doubt of their guilt was entertained. No dream, however wild, of mercy could be indulged in, but Mrs. Manning sought refuge under a statute of Edward III., which enacted, in effect, that in trials "amongst aliens and denizens" the jury should, if possible, be a jury *de medietate linguæ*—in other words, half denizens (which here evidently meant Englishmen as distinguished from foreigners) and half aliens. Mrs. Manning was a native of Lausanne, in French-speaking Switzerland, and she demanded a mixed jury of the kind just alluded to. Her request was refused at the trial, but the point was reserved for argument in the Court of Criminal Appeal. If that Court had decided in her favour, it seems quite possible that she might have escaped the capital punishment. It is true that in such case she could not strictly have been held to be *autrefois convicte*, as the original conviction would have been null and void to all intents and purposes; but her counsel would not have admitted this, and the chances are that there would have been a long struggle, and ultimately a commutation of the sentence if the mixed jury had convicted. But it was not to be. Her application was resisted on several grounds; among others, that under an Act of Queen Victoria a woman married to a natural-born subject "shall be deemed and taken to be herself naturalized, and *have all the privileges and rights of a natural-born subject.*" It may seem strange to non-legal reasoners that the judicial mind seized upon this argument as settling the case against the prisoner. To an ordinary intellect it might not seem that the loss of a foreigner's privilege could be reckoned among "privileges and rights" of a British subject. But the intellects of judges are not, perhaps, ordinary intellects, and it must be admitted that in thus deciding the whole case on a simple point of construction their lordships avoided entering into a number of arguments of a more laborious character. These we need not enumerate in detail; but we cannot help mentioning as a forensic curiosity the Attorney-General's argument that "amongst aliens and denizens" must necessarily mean "*between* aliens and denizens," because the original word was the French *entre*, "which," the learned Attorney-General said, "strictly means *between*." Probably the judges could have reminded the Attorney-General that *entre* means *among* just as often as *between*; but, as they decided on another ground, perhaps they did not think it worth while to criticize his Gallic philology.

It may be remembered that the Queen against the Archbishop of Canterbury (described in our notice of the preceding volume) arose from a difference of views between Lord John Russell (at that time a Prime Minister in his novitiate) and several zealous clergymen of the Church of England as to the fitness of a certain learned Oxonian to be a bishop. In like manner, Gorham *v.* the Bishop of Exeter arose from a difference of opinion as to the fitness of an accomplished mathematician of Cambridge, the Rev. George Cornelius Gorham, to be the incumbent of a Crown living. The Bishop of Exeter of that day, a clever and courageous champion of the High Church party, strongly disapproved of the nomination of Mr. Gorham to the vicarage of Brampton Speke in his diocese, and refused to obey the Crown's command that he should complete the appointment by "instituting" its nominee. In justice to all persons concerned, it may be stated that the bishop did not allege anything against Mr. Gorham's personal character, but considered him an unfit person on account of certain religious opinions "held and maintained" by him. Mr. Gorham at once took proceedings to obtain what he considered to be his rights, and the Crown's authority prevailed against opposition, as in the Hampden case, though not exactly in the same way. It will be remembered that in the Hampden case the "confirmation" of the appointment was impugned on the ground that, although objectors had been openly summoned and had appeared, the objections had not been heard; the objectors appealed to the Court of Queen's Bench, and that Court was equally divided. In the Gorham case, on the other hand, it was the appointed person who had to appeal to the law, in order to obtain the completion of his appointment by institution. Mr. Gorham commenced proceedings in the Arches Court, and the Dean of Arches gave judgment against him. On appeal to Her Majesty in Council, however, the decision was reversed by the Judicial Committee, and the cause was remitted to the Arches Court "that right might be done." Without entering too much into legal technicalities, we may briefly describe the sequel. After some preliminary steps the question was argued, in effect, before the Court of Queen's Bench, whether the Judicial Committee was a competent court to hear such an appeal, or whether it was incompetent, so that the reversal pronounced by it was invalid. The Queen's Bench, in an elaborate judgment pronounced by Lord Campbell, decided that it was competent—in other words, decided against the bishop, who afterwards (as the editor tells us) successively moved the Courts of Common Pleas and Exchequer, but with the same result. Mr. Wallis does not tell us what were the exact practical steps which followed the defeat of the Bishop of Exeter. We believe that Mr. Gorham became incumbent of the living *de facto* as well as *de jure*; in other words, that he enjoyed its income and performed its duties; but it would be interesting to know whether the Bishop of Exeter instituted him, whether some one else (say the Archbishop) had power to institute him and did so, or whether he held the living without any institution at all.

Almost as we write, a fresh Hampden case has arisen. A clergyman objected on December 22nd, 1896, to the confirmation of Dr. Temple as Archbishop of Canterbury, and was told, on the authority of the Queen against the Archbishop of Canterbury, that he could not be heard. His retort was neat and obvious: "The invitation to oppose which we have just heard is, in that case, reduced to a nullity." We do not consider that it would be seemly for us to express any opinion as to the fitness or unfitness of Dr. Temple; but we have no scruple in expressing our opinion that the laws of this civilized country should be purged of shams and subterfuges. It is an insult to common sense that persons should be summoned with a distinct assurance that they "shall be heard," and should then be told that those who summoned them are forbidden by law to hear them. Was the immortal Bumble right in his juridical principles, albeit a little unfortunate in their practical application? Is the law "a hass" after all?

The Epic of the Fall of Man: a Comparative Study of Cædmon, Dante, and Milton. By S. Humphreys Gurteen, M.A., LL.D. (Putnam's Sons.)

"In the following work," says Mr. Gurteen in his preface, "my object is to present, as I did in 'The Arthurian Epic,' a comparative study of one most interesting niche in the poetic literature of England." A "study" of "a niche" is not a particularly happy phrase, nor is it solitary in its infelicity. Thus, on another page, Mr. Gurteen talks of "the chaste phantasies of Cædmon and the more brilliant imaginings of the blind bard"

(Milton to wit); and other such like gems are easy to find. Nor yet, it would seem, either in learning or in judgment is Mr. Gurteen quite equal to the task he undertakes. He shows no sign of any real comprehension of the Cædmonic poems and the many problems as to authorship they unquestionably present. Such investigations cannot be ignored by any one who deals with the poems merely as pieces of literature, and surely are not what Mr. Gurteen calls "outlying questions" that need not be touched, "however fascinating or important they may be." Clearly, if Cædmon is to be compared with Dante and with Milton, we must at least have some assurance to the effect that the so-called Cædmonic poems are by one author and not by several. It cannot be very profitable to compare the special work of one man with a work that is composite, and represents the combined output of two or more geniuses, possibly of different times and places. To speak as if the "Cædmonic" poems possessed any such unity as 'Paradise Lost' is hopelessly misleading. And as to Mr. Gurteen's critical faculty, let such a sentence as this be considered:—

"Indeed, as we shall subsequently see, the poem as a whole will bear favourable comparison in many respects with the more elaborate epic of the erudite Secretary of the Commonwealth, and in more than one passage evinces a chaste and delicate line of thought, while the corresponding passages in Milton cannot fail to displease by their coarseness and repulsiveness."

(We have taken the liberty to improve, as we think, Mr. Gurteen's punctuation.)

Still, though it is impossible to applaud either its scholarship or its literary insight, this volume may be of some service in spreading the knowledge of our Old English (what used to be styled Anglo-Saxon) poetry. At all events, it is a sign that there is some general interest awakening in the earliest period of English culture when a book of this popular kind makes its appearance. Mr. Gurteen is essentially a caterer for "the public," and it indicates a certain new affection for the past in the public bosom that he should provide such viands as these. He feels himself a genuine pleasure in these antique metres, and we shall be glad indeed if he can inspire others with it. He will not have laboured in vain if he induces any one to acquaint himself with the story of the Abbess Hild's monastic servant and of the "rimes" that have been connected with his name, and certainly belong to his "school."

And for one thing we wish heartily to recommend Mr. Gurteen's volume, viz. its reproduction of a large number of the old drawings that illustrate the Junian MS. These alone should secure it a welcome with all who are not fortunate enough to possess the Society of Antiquaries' volume containing the complete set; these alone should make this publication a success. It may be mentioned that there are two of these plates given in a little sixpenny booklet published at Whitby by one inspired by the *genius loci*, and they are by themselves well worth the money, even if their value is not greatly increased by the well-meant attempt at an introduction to "Cædmon" that accompanies them. Mr. Gurteen gives twenty-six reduced facsimiles of these very valuable and interesting drawings—the total number is fifty-three, one illuminated—taking them from the twenty-fourth volume of the *Archæologia*, but "corrected and verified with the kind assistance of Mr. Horace Hart, Controller of the University Press at Oxford."

We will now point out a few matters for Mr. Gurteen's consideration, should his volume reach a second edition, as we hope for the sake of these drawings at least that it may do. He should not state boldly, as he does, that Hrothgar was "King of the Danes in the North of England," or that Beowulf and his men "see in the distance their native cliffs—the well-known headlands of the Anglian coast." He should not write, so far as grammar goes, to say nothing else, "Milton's poetic narrative of the Creation and Fall are in possession of the imagination of the average amateur theologian." He should not assert or imply that Milton's sole, or at least first, object in composing 'Paradise Lost' was "to immortalize *himself*," and that the O.E. poet was entirely disinterested and didactic. He should warily revise such curious statements as that

"most of the peculiarities of modern English speech in this respect [*i.e.*, in the matter of pronunciation], which at first seem to court the criticism of those who are not of English birth, belong legitimately to the English nation as heirlooms of its Anglo-Saxon ancestry, and can be shown to be correct on strict philological lines,"—

or that

"his [Cædmon's] 'Fall of Man' is the only poem so far discovered that could be supposed for a single moment to have influenced Milton's brilliant and powerful imagination,"—

or

"This annuity [the one provided for Miss Elstob by her friends] was assumed by Queen Caroline, who was pleased to continue it until her own death."

Also he might perhaps reduce such a centipede as

For in the stead of rebel victory and princely power

to the normal length.

The History of the City of Rome in the Middle Ages. By Ferdinand Gregorovius. Translated from the Fourth German Edition by Annie Hamilton. Vol. III. (Bell & Sons.)

The first two volumes of 'The History of the City of Rome' (reviewed in the *Athenæum*, March 16th, 1895) terminated with the coronation of Charlemagne, A.D. 800; the one before us continues the history during the couple of succeeding centuries. It opens with the anticipation of the fairest prospects for the city and the welfare of humanity:—

"The great tradition of the *Orbis terrarum*, or of the unity of the world, formerly the political end and aim of the Roman Empire of the Cæsars, which arose contemporarily with Christianity, was revived in the age of Charles the Great. This age transformed the ancient Imperium into the Western monarchy, which found its inmost bond of adhesion in the principle of the Christian religion. Charles was the Moses of the Middle Ages, who successfully led mankind through the deserts of barbarism, and bestowed on them a new code of political, ecclesiastical, and civil constitutions. In his theocratic Empire was exhibited the first attempt to establish the new federation of nations in the form of a Christian republic."

This and the following passage indicate the splendid dream which it was hoped would be realized by the union of the Church and the Empire:—

"Who can deny that the idea of a sacred metropolis, a temple of eternal peace in the midst of struggling humanity, a universal asylum of culture, of law, and of reconciliation, is great and admirable? Had the institution of the Papacy but remained void of ambition and worldly desire, had it escaped dogmatic stagnation, and advanced with the development of a widening life, with the social forces of the world and the discoveries of toil and culture, it would have constituted almost the highest cosmic form, in which mankind should have seen the expression of its unity and harmony. However, after the expiration of its first and most glorious period, the Papacy became the essentially retarding principle in the drama of history. The greatest idea latent in the Church never attained fulfilment; but that it had once existed in the Papacy serves to make the Papacy the most venerable of all institutions which history has beheld, and that the city of Rome was the classic receptacle of this idea suffices to secure for her the everlasting love of mankind."

It is to be feared that a lofty ideal such as this can never exist, save in the mental domain of the student. That it was the aspiration of pious souls here and there during the ninth and tenth centuries is, perhaps, the one consoling reflection which may be suggested in contemplating this troublous period of the city's history.

Rome and the Campania in those two centuries appear to have been spared no form of human misery and degradation. From the highest to the lowest, whether laic or clergy, the only form of religion was that of a gross superstition. Courage had died out in the race; Saracens and Hungarians slew men as butchers slaughter sheep. Yet when there were no German soldiers to overawe the populace its passions would suddenly blaze into massacre and wreckage. Licence and ferocity went unrestrained; adultery and incest, robbery and murder, were of common occurrence, though with regard to the last-mentioned crime, when the victim belonged to the higher orders of the clergy or was a Pope, it often assumed the less sanguinary form of poisoning. The ignorance of the clergy was general throughout Italy, and still more marked in Rome. The Gallic bishops in the tenth century at Rheims declared that

"there is no one at present in Rome who has studied the sciences, without a knowledge of which, as it is written, a man is incapable of being even a door-keeper. The ignorance of other priests is in some degree pardonable when compared with that of the Bishop of Rome. In the Bishop of Rome, however, ignorance is not to be endured, since he has to judge in matters of faith, mode of life, and discipline, the clergy, and in short the Universal Catholic Church."

If, however, learning was extinct in Rome, Gregorovius points out that it was still cultivated in the West:—

"Learning seems occasionally to flow in secret channels below the surface of history, coming to light unexpectedly in an apparently erratic manner, and, like a spring, quickening a succession of minds into life. When the

intellectual life of Charles's age seemed to have perished under a fresh inroad of barbarism, Germany and England suddenly became centres of a new intellectual movement, and the reform of monasticism issued from France."

At the same time the author does not omit to point out that while in Rome it might have been difficult to find a scholar who could distinguish by name the statues of poets and sages which then stood, black and mutilated, in the ruinous Forum of Trajan, learning was still cultivated at the monastery of Monte Casino, where the illustrious Bertarius then reigned as abbot.

The root of the disorder was the sheer incapacity of the Popes for temporal government, yet it was for this they were always hankering and intriguing. The rare and hasty visits of the Emperor gave them the desired opportunity, of which they were unable to avail themselves, and consequently were obliged to be constantly flying to him for protection. As the result of their inability to maintain order in the city the author points out what happened at the death of the Popes :—

"He [the newly elected Pope] found the treasure chambers of the palace completely empty. The custom had long since arisen that, on the death of a Pope, his servants and the populace should fall on the apartments of the dead and plunder, not his private rooms alone, but the entire palace, and should carry off everything that came to hand—gold, silver, costly stuffs, and precious stones. The curious condition of anarchy into which Rome was thrown on the death of each Pope in succession gave occasion to excesses such as these. The decease of the ruler invariably called forth extravagant joy among the people. The ship of Peter had been stranded, the cargo left ownerless to be the prey of the public. The like happened on the death of bishops, whether in the city or country ; the episcopal dwellings were sacked in the same way. The princely splendour with which the bishops were surrounded was undoubtedly at open variance with the principles of Christianity. These prelates lived in sumptuous dwellings, resplendent in gold, purple, and velvet. They dined like princes on vessels of gold. They sipped their wine out of costly goblets or drinking horns. Their basilicas were smothered in dust, but their ample obbæ or wine vessels were resplendent with paintings. As at the banquet of Trimalchio, their senses were gratified with the spectacle of beautiful dancing girls and the 'symphonies' of musicians. They slept on silken pillows, and on beds artistically inlaid with gold, in the arms of their paramours, leaving their vassals, coloni, and slaves to look after the requirements of their court. They played at dice, hunted, and shot with a bow. They left the altar, after celebrating mass, with spurs on their feet, a dagger at their side, to mount their horses—saddled Saxon fashion and furnished with gilt bridles—to fly their falcons."

When the possession of office and power offered such free scope for the gratification of their appetites, it naturally followed that passionate and uncultured men were not scrupulous in the means they employed to secure the coveted prizes.

"St. Peter's Chair became the prey of the nobles, and was occupied by a series of Popes in such quick succession that scarcely had they ascended it before they sank into a bloody grave. The Papacy, which under Nicholas, Adrian, and still more under John the Eighth, had risen to lofty aims, sank in the midst of the general political disruption to the lowest depths. A thousand spoilers laid hands on the ecclesiastical State, while the spiritual power of the Pope itself sank into little more than an empty title. Sinister darkness brooded over Rome, scarcely relieved by the doubtful glimmers which ancient chroniclers let fall upon this terrible period. A fearful scene is disclosed : violent barons calling themselves consuls or senators ; rising from amongst them brutal or wretched Popes ; beautiful, fierce, and debauched women ; shadowy emperors who come, struggle, and disappear — all pass before the sight in tumultuous haste.....Pope Stephen [VI.] disgraced the history of the Papacy by a scene of barbarity such as no other period has witnessed. It was ordained that a solemn trial of Formosus [Stephen's predecessor at one remove] should be held, and the dead was summoned to appear in person before the tribunal of a Synod. It was February or March, 897. The Emperor Lambert himself, with his mother, had come to Rome, where he now ruled as sovereign. The cardinals, bishops, and many ecclesiastical dignitaries were assembled. The corpse of the Pope, taken from the grave where it had lain eight months, and clad in pontifical vestments, was placed upon a throne in the council chamber. The advocate of Pope Stephen arose, and turning to the ghastly mummy, beside which a trembling deacon stood as counsel, brought forward the accusations ; and the living Pope, in his insane fury, asked the dead : 'Why hast thou in thine ambition usurped the Apostolic seat, thou who previously wast only Bishop of Portus ?' The counsel of Formosus, if terror allowed him to speak, advanced no defence. The dead was judged and convicted ; the Synod signed the act of his deposition, pronounced sentence of condemnation upon him, and decreed that all the clergy ordained by Formosus should be ordained anew. The Papal vestments were torn from the mummy ; the three fingers of the right hand, with which the Latins bestowed the benediction, were cut off ; with barbarous shrieks the dead man was dragged from the hall through the streets, and thrown amidst the rush of the yelling rabble into the Tiber."

In this, as in the preceding volumes, we find some graphic descriptions of the monuments referred to in relation with the historical events with which they are connected. Gregorovius's knowledge and appreciation of art were far above those of the average historian. They were no second-hand "padding" got up for the occasion, but were genuine and founded on a cultivated taste. And, needless to say, his familiarity with the monuments and all the artistic remains of ancient Rome was exhaustive. Such few monuments (all churches) belonging to these two centuries as still exist he, of course, places on a much lower level than those belonging to the earlier Christian period. He points out that while

"in the age of the Borgias and the Medicis moral corruption was veiled by an outward show of classic culture, the vices of the Church being hidden behind the tapestries of Raffaelle, in the tenth century all show of outward beauty was unknown."

One might hazard the suggestion that the horror of those terrible times did at last find artistic expression, but at the distance of five centuries after the events. The tradition of the hideous saturnalia of blood and crime would linger long in the popular imagination, and would not have been unknown to the artists working at Rome in the fifteenth and sixteenth centuries. Without pretending that Pollaiuolo intended his 'Gladiators' to be a typical representation of Rome in the tenth century, yet it may be advanced that the orgy of blind rage and ferocity which is the subject of the well-known engraving aptly illustrates that dreadful epoch. So the motive of the drawing by the same master in the Hertford House Collection might well portray a scene of agony and despair which would have been no uncommon event in the fortress palaces of mediæval Rome. The legends would have been dimly floating in the mind of the artist, till, by a sudden inspiration, he would fix them in indelible form by means of his burin or pencil. Motives of similar derivation might be traced in Signorelli's frescoes at Orvieto. Raphael's pictures in the Stanze representing events in the life of Leo IV., such as the 'Incendio del Borgo,' will be recalled by the reader. Here the history of the time is depicted from an official point of view. Hence its real degradation is overlooked ; besides, the benign serenity of Raphael's nature influenced his treatment of even tragic subjects. The sentiment of graceful presentation never deserted him. Motives of sanguinary violence or brutal lust he simply ignored. But when Buonarotti displayed the tragedy of human history on the walls of the Sistine Chapel, he may not have forgotten the unspeakable iniquities transacted on the very spot where he was working. To him, as he sat at night in his dark and solitary studio, evolving the conceptions which were to form the subjects of the Sistine frescoes, the woes and trials of God's chosen people would evoke memories of the infinite sorrows of his own race. In the tragedy of his country he himself had been an actor, he had fought and lost, and in the bitterness of exile would have brooded over the apparently never-ending story of Italy's defeat and shame. The Bible and Dante were the books with which he had saturated his mind, and in both he found sin and suffering following each other in ceaseless succession. The record of history presented to his sombre imagination one long blood-stained roll of iniquity, triumphant for a moment, cut down, and then condemned to an eternity of torment. Thus when designing the Deluge, the Haman, the Holofernes, the lamenting Jeremiah, or the agonies of the condemned of the Last Judgment he had but to glance back at the legends of mediæval Rome to give actuality and precision to his painted stories. That he intentionally translated the episodes of the tenth century Pandemonium into sixteenth century form, presented in colours not less lurid, may not be asserted ; but that the traditions of those earlier times influenced his artistic conceptions, and formed, as it were, a standpoint from which he surveyed the current of the history of humanity, can scarcely be doubted.

Englische Geschichte im achtzehnten Jahrhundert. Von Wolfgang Michael. Vol. I. (Leipzig, Voss.)

The labours of such men as Pauli and Lappenberg, Ranke and Gneist, in the field of English history have been as cordially acknowledged in this country as in their own. Prof. Michael will obtain an honoured place among them should the whole of his 'English History in the Eighteenth Century' be as good as the present instalment.

He has worked at his task with true German thoroughness. Two years were spent by him in studying the documents which are preserved in the British Museum and our Record Office. The official reports of Hoffmann, the Austrian Resident in London, he examined at the State Paper Office in Vienna, and those of Bonet, who filled the like position for Prussia, he read in the Secret Archives at Berlin. He has also made good use of the State papers which are treasured at Hanover. He acknowledges in a short preface how freely he was allowed to pursue his researches both in this country and his own, and he adds that many documents which required long examination were forwarded from Berlin and Hanover to the library of Freiburg University, in which he is a professor, and were left at his disposal there during several months. The preface ends with the author's view of the scope and character of his work:

"There are periods in English history bearing no comparison as regards great events and famous names with that which I have treated. The reader of this book must not expect to find in it portraits of mighty men or descriptions of brilliant deeds. The glorious epoch which England passed through in relation to the war of the Spanish succession is closed. Some heroes move among her people like the shadows of a great age which has vanished. The living men were clearly resting on the laurels of their sires. Not one of them rises above his surroundings to such a supreme position as to be the centre and hero of the story. The hero of it is the collective English people with their indefatigable striving after power, wealth, and freedom. In the end the characteristics of particular individuals can be recognized in the nation itself."

This volume, though marked by an excellent spirit and a most readable style, does not afford an adequate notion of the author's design. He purposes setting forth what relates to the business of life, as well as to home and foreign politics, the law and the Constitution, science, art, and literature. Here, however, he confines himself to showing how the English Constitution was evolved and consolidated till it became worthy of a free people and fitted for envy and imitation at the accession of the house of Brunswick, when the dynasty of the Georges began to reign in virtue of a Parliamentary title and the government of the country by the nation through Parliament was finally placed beyond question of overthrow.

The whole of the first book in this volume is retrospective. It embraces the period when England was under Roman dominion to the Revolution in 1688, and must have been composed for German rather than for English readers. Yet the summary is good, and evinces thorough familiarity with the subject. Prof. Michael makes the pregnant suggestion that the development of Ireland and Scotland as independent nationalities would not have occurred had the Romans conquered those parts of Britain as completely as they did the Southern one, the Teutonic invaders never attempting to advance beyond the halting-place of the Romans.

No part of the introductory sketch is better written than that which deals with the reign of Elizabeth. In Prof. Michael's eyes the English queen holds the place which Cæsar does in the pages of Mommsen and William III. in those of Macaulay. He sums up her desires and deeds in as fine and flowing a style as they employed. He tells the story of the Armada in a condensed yet most effective form, noting what many forget, that the Armada was shattered beyond redemption by the English ships before the storm arose which converted defeat into a catastrophe. He states, moreover, what is equally worthy of remembrance, that the victory had a significance for the rest of the world as well as for England, as it ensured the triumph of Protestantism. But the event was also a turning-point in English history. He holds that

"an entire policy for the future was determined when it was settled to meet the Spanish attack, not on land, but on the sea. The greatness of English commerce, which the first of the Tudors had fostered, dates from this time. Encouragement of maritime interests bore good fruit. The line was not then distinctly drawn between merchant ships and men-of-war, and the merchantmen were at the orders of the queen during hostilities. These merchantmen did splendid service against the Armada. Elizabeth was indefatigable in furthering commerce; she conferred privileges upon the trade guilds and tried to induce foreigners to join them. Industry advanced with commerce, and riches and luxury were diffused over the land to an unheard-of extent. It was at this period, when the nation was ruled by a queen after its own heart, pluming itself upon its place in the world, and feeling conscious of its power, that the intellectual life of England attained an unforeseen elevation; for the age of Elizabeth was also that of Shakspeare."

Prof. Michael understands and celebrates the Revolution of 1688 as fully as the great reign of Elizabeth. He writes that

"the English are perfectly justified in speaking of their 'glorious Revolution.' The import of the transformation is not lessened by its bloodless character, because this was due to the unanimity prevailing among the people. The greatness of the event consisted in the moderation displayed. The nation showed itself master of its own destiny by determining not to suffer again, at the hand of a despotic government, the loss of the benefits for which it had struggled during many years, among them being the free exercise of its Protestant faith and of its political rights; yet it proceeded to change the old order while retaining what it had acquired, acting as if heedless of consequences, yet circumspectly, displacing the king and all his mischievous innovations in such a manner, however, as to base the kingly office upon the nation's will."

After the Revolution, the war of the Spanish succession was the most important European act in which England played a leading part, with the result, in Prof. Michael's opinion, of obtaining the position among the nations which she has held since then. Queen Anne is generally supposed to have exercised as much authority in the conduct of affairs as the preceding Stuarts, and the influence of favourites is held to have guided her; yet it is clearly shown in this volume that public opinion had more power during her reign than has been attributed to it, and the queen's dismissal of her Whig advisers, and the summoning of Tories to her council, were in perfect accordance with the hopes and aims of the people. Those who had votes sent Tory members to Parliament to support a Tory administration, and the mob, which had a loud voice and hands ready to smite, bawled for Church and State, and belaboured those who refused to do likewise. Sacheverell, the scourge of the Whigs, was undoubtedly the favourite of the mob.

With the advent of George I. the interest of Prof. Michael's narrative increases, as much of the information is novel. He publishes at p. 371 some verses in French written after Anne's death, which Bonet, the Prussian Resident, forwarded to his Government. They are preserved in the Secret Archives at Berlin, and their substance is that, if Queen Anne had lived six months longer, the Protestants would have been in a sorry plight.

No one has placed in a clearer light than Prof. Michael the predominant feeling in Hanover when the Elector was summoned to wear the English crown. Neither he nor his courtiers had the slightest notion of the real differences between Hanover and England. Both thought that the electorate had annexed the kingdom, or that the form of government in the little German state did not differ essentially from that in the island realm; but they knew that England was far the richer, and the Court, as Prof. Michael notes, migrated in a body to the El Dorado. All of them, from the king downwards, were bitterly disappointed when they learned that they could not dip their hands at will into the Treasury, and that, by the Act of Settlement, foreigners were excluded from the service and pay of the State. George I. did retain some of his German favourites, but he paid them with Hanoverian coin; and Prof. Michael maintains, on the authority of Bonet and Bothmer, that the payments out of the Civil List were made to British subjects exclusively. Baron Schütz was the single German who filled an office at Court, and, as he had been born on British soil, he considered himself entitled to the rights of a double nationality.

The picture of George I. in this volume has the character of having been drawn from the life:—

"George I. was of middle height and without anything kingly in his appearance. His portraits show us two eyes staring into vacancy out of a full and broad forehead. Moreover he had no feature which lent life and expression to his countenance. His nose was large and broad and his mouth was ugly, and without a vestige of the moustache which it was then the fashion to wear. All his features, surrounded by a dark wig, might have been taken for those of a woman had it not been for their repulsive harshness and sternness, betraying a heartless and selfish man. The king's intellectual gifts were not wholly despicable. None of his clever mother's traits had been transmitted to him; yet he possessed a simple understanding which sufficed for the production of a certain measure of ideas, according to which he formed his opinion in all cases. Being slow in thought and action, he was always on his guard against hasty decisions. It is noteworthy, yet in perfect accordance with his environment, how the king effaced himself behind his ministers in all political concerns. He was at one with them at bottom; consequently he permitted them to act as they deemed for the best. It cannot be truthfully said of him that he was always jealously on the watch for the possession and exercise of power. He was obviously conscious of the limits of his own capacity. He avoided speaking in public, even when he could have spoken French, of which he had acquired an adequate mastery. But the right word did not occur to him at the moment.

It was in private circles only, where he could be jovial and at ease after his own fashion, that he sometimes succeeded in making pointed and telling remarks. Foreign ambassadors were never denied an audience by him. Quite as rarely, however, did he let fall from his lips a conclusive answer."

The picture of the king's life, prepared from the reports of Bonet and others, is graphically drawn by Prof. Michael. It is shown how he dined alone at 2 o'clock, and would not give audience to a minister after dinner; how he presided at the opening of Parliament, when a speech was delivered in his name, of which he did not understand a word; how he attended service at St. James's Chapel without having the slightest notion of the ritual or the import of the sermon. When the rebellion of 1715 was crushed, he was the most merciless man in the kingdom. Perhaps he shared the surprise expressed by the Prussian Resident Bonet, that the rack could not be applied to the Jacobites. Prof. Michael considers that he wished every leader in the rising to be executed.

It is amusing to read how, to use the Professor's words, "George thought as elector and acted as king." When Hanover, Prussia, and Denmark were leagued against Charles XII. of Sweden, George I. cleverly manœuvred to make the English fleet fight against a power with which England was at peace. This lamentable episode in our history has never before been told in such detail and with equal effect.

Several errors ought to be corrected and some statements authenticated. At p. 73 "burh" should be *burg;* p. 145, "Kische" should be *Kirche;* p. 152, "sehwand" should be *gewand;* p. 186, "Graf Cornwath" should be *Graf Carnwarth;* at p. 458 Bonet is given as the authority for the statement that 500*l.* a year was paid to the poor peers in the reign of Anne, a statement which is both new and incorrect; in a note at p. 500 "Thorton" is printed instead of *Thornton;* at p. 510 "die Bank von London" should be *die Bank von England;* at p. 531 "Groom of the stool" is a misprint for *Groom of the Stole;* p. 534, "sinp" should be *sind;* at p. 554 *warming-pan* is rendered "Wärmflasche," a better rendering would be "Wärmpfanne"; at p. 700 "treibendeu" is an obvious misprint for *treibenden.* A few words are German newspaper slang, and these offend us the more because Prof. Michael's German is so good on the whole, and so free from the besetting drawbacks of German prose, that it recalls Lessing. Both as writer and historian he has made an excellent and praiseworthy beginning, and the present volume has the further attraction of an elaborate index.

NEW NOVELS.

Guavas the Tinner. By S. Baring-Gould. (Methuen & Co.)

There is a kind of flavour about this book which alone elevates it far above the ordinary novel, quite apart from any particular merit in the story. The curious aloofness of these miners from the generality of English people, and the convincing manner in which the author throws the reader amongst them and makes them perfectly natural, perhaps account for this flavour of plausible singularity; but it is a hard task to define it. The story itself has a grandeur in harmony with the wild and rugged scenery which is its setting. Isolt, with her cold and passionate nature, is a most haunting figure, and her mysterious appearances are very dramatic. The hero in a different way is equally fine — distinguished by a silence and a strenuous self-mastery at once pathetic and magnificent. It seems almost unfair in such a book to select a purple patch, but it is impossible not to dwell on the terrible scene in the disused mine where Guavas is all but done to death in dark and silent forgetfulness. On one point we are in doubt. It is not meant as a criticism of the story, which it would be absurd to tie down to historical accuracy, but Mr. Baring-Gould is generally so exact that it would be interesting to know if he has any warrant for introducing Jews in Cornwall in the time of Elizabeth. It is generally supposed that they were not allowed anywhere in England before Cromwell's time after their first expulsion from the kingdom.

Christine of the Hills. By Max Pemberton. (Innes & Co.)

Mr. Pemberton here deserts his accustomed subject of extraordinary adventure for the quieter matters connected with the human heart. But the change of method is not very successful. Like some of the greatest writers of tales of adventure, he does not seem able to look at human beings except from the outside; as actors his characters are admirable, but when it comes to entering into their real being, to presenting them as individual sentient creatures, he fails. Christine Mr. Pemberton hardly seems to have realized at all, at any rate he fails in making us realize her. She passes through various phases which are vivid enough; but what the real Christine thought of it all or what she was really like is never properly brought out. The most careful attempt at a character sketch in the book is that of the narrator, the old foster-father of Christine, who is a strange mixture of covetousness and of real love for his charge. But it is our impression, though it may be a piece of hypercriticism, that his covetousness is somewhat too crudely rendered—it seems hardly possible that a man would voluntarily reveal such depths of cunning greed.

The Career of Claudia. By F. M. Peard. (Bentley & Son.)

Miss Peard, whose writings are associated so closely with the young girl, could hardly be expected to overlook a late development of the species. It is, however, safe to say that in her hands the "New Woman"—who, by the way, is already old-fashioned—is as harmless as she is conventional. Claudia, indeed, is only twenty, and her "newness" consists principally in spelling "Woman," by which she means herself, and "Career," by which she means her own, in capital letters, and in considering nothing and nobody else. This self-absorption, however, combined as it is with a frank rudeness to those who wish to be kind to her and a determination to ride her bicycle in and out of season, is largely due to her youth, and is considerably modified by experiences that are in no way "new" and of far more importance to a woman than the career of a landscape gardener. Claudia's education is of a decidedly humiliating character; but she remains wonderfully self-contained, and not half so grateful as she should be for an affection which it is astonishing she should ever have evoked, and which she finally condescends to accept. She is none the less a not unlovable character, and certainly a more natural one than Miss Arbuthnot, though her attractions are far surpassed by those of two of her elderly and slightly despised cousins. The story is told with animation and pervaded by a pleasant, wholesome spirit, which should make it very welcome to the girl readers for whom it is obviously written.

St. Eva. By Amelia Pain. (Osgood, McIlvaine & Co.)

A story adorned with a frontispiece by Sir Edward Burne-Jones has, of necessity, a claim upon the respectful attention of the critic. But 'St. Eva' in addition has merits of its own. The author writes really good English, and the characters, especially the minor ones, are admirably and distinctively drawn. The heroine's girlhood at Springfield is alive (if such an expression be in this case permissible) with the dreary existence peculiar to a country-town villa, standing back behind a wooden gate and gravel sweep, whose widowed owner keeps "only one carriage, and utility decided it a brougham." The girl's introduction to life under the kindly patronage of Mrs. Maynard Rowe, her pleasant friendliness with the Gurdons, and the first dawnings of her feeling for Seaford, all prove the author to be a careful observer of human nature in its ordinary pains and pleasures. Even the tragedy in St. Eva's story is handled with restraint up to a point. We do not feel convinced that such a sensitive nature would not have shrunk more decidedly before Seaford's wooing; but while we admit his excellence as a type, we do not recognize his attraction so fully as is intended. St. Eva is in most respects a charming creation, but a little spoilt by a conventional note of æstheticism, beginning with the lute and the hat-strings and culminating in the final catastrophe, which, to our thinking, goes far to mar an otherwise pretty and pathetic story. The end, we are convinced, would have been different and more lifelike had Mrs. Pain moulded her heroine less conscientiously upon the lines of the canvas, and trusted rather to her own conception of serious girlhood in the flesh.

Beyond the Pale. By B. M. Croker. (Chatto & Windus.)

Mrs. Croker's Irish stories have a life and a freshness of their own which go far to atone for the occasional slipshod carelessness of her style and the strong family likeness of her heroines. The present one is first introduced to us as a Cinderella, the hardly used stepchild of a horse-dealer and the breaker-in of his young horses. "Galloping Jerry" is none the less the first lady in the county, the descendant of kings, and more lately of owners of half the country round.

Perhaps it is the proud consciousness of her descent that preserves her from the contamination of her surroundings, and enables her, when occasion arises, to appear with ease and dignity in a satin ball dress, thereby enforcing the recognition of her position, which the ladies, at all events, have denied her in the hunting field. But wherever she is placed Miss O'Bierne holds our sympathies, and, in every sense of the word, overrides our criticism. We cordially rejoice when the fairy prince is raised up to restore her, with much ingenuity of detail, to her ancestral halls. That Denis Money is in reality a descendant of one of the O'Bierne serfs is a humorous point, but one that does not appeal so keenly to us as to Miss Narcissa Dwyer, Jerry's delightful godmother, who, with her sister, lives principally upon the pride of birth and past possessions. Needless to say that the Irish peasantry are handled with a pathos and humour that have already made the author's reputation, and the "Emerald Isle" itself comes in for the usual share of her affectionate appreciation.

Sworn Allies. By M. E. Le Clerc. (Hurst & Blackett.)

The author has selected a title quite unsuggestive of her story; but the latter is none the less decidedly readable. Her success, such as it is, lies not in the unlikely alliance between Robert Warburton and Mr. Bragg, or rather in the corruption of a respectable country-town solicitor by an outside broker of obvious untrustworthiness, but in the delightful picture that she gives us of Mrs. Warburton's brothers and sisters. The Joyces are Irish, and as fresh as their own Atlantic breezes. We can spare a little sympathy for Robert's horror of the shrieking parrot and the yapping terriers; but the majority of it is certainly claimed by the young owners of these, when on their grandfather's death they are removed from the happy freedom of their life in Donegal to the uncongenial shelter of their brother-in-law's English roof. How, for the sake of one another and of the sister who has had the misfortune to marry an Englishman, they comport themselves under these and subsequent serious misfortunes, is told in a truly Irish combination of pathos and lightness of heart. Robert's downfall astonishes us as entirely as it does the family whose little irregularities are such a pain to him; and we scarcely blame the author for her use of the conventional railway accident as the only possible way out of the dilemma.

An Australian Duchess. By Amyot Sagon. (Hurst & Blackett.)

Australia is, we all know, a land of paradoxes:—

"Quick as thought the boy twisted himself free, jumped on to his horse, and seizing the whip that hung at his saddle-bow, he caught the fellow's collar with his left hand, and, with a dexterity born of long practice, brought the whistling lash again and again across the man's body and face; then tired, he flung him bleeding and blinded from him, exclaiming as he looked with flashing eyes at the other men, who had risen and were standing round: 'Dare to touch me, any of you, again, and you know what you may expect.'"

This promising boy turns out to be a girl dressed in male attire, riding astride, one of the most skilful stock-riders in the district. She subsequently marries another stock-rider, a youth fresh from England, upon whom the dukedom of Rivesdale devolves. In due course he and his bride most reluctantly return to England, where we find our heroine endowed with every grace and feminine fascination, worshipped and admired by all who approach her, more especially by one of her husband's aristocratic friends, who steals her diamonds. The author is more at home on the "Blue Creek run" than he is in Park Lane and Grosvenor Square. Some of the scenes on the other side of the world are well described, and two or three of the characters are fairly well drawn.

From Grub to Butterfly. By Joseph Forster. (Ward & Downey.)

It is difficult to say that the transition expressed in the title of Mr. Joseph Forster's novel is edifying. A girl who cleans doorsteps in Walworth ultimately becomes a popular *danseuse*, and wife of "the Hon. Algernon Wildby, the eldest son of the Earl of Cranes"; though it is not said why the young gentleman is deprived of the courtesy title usually enjoyed by an earl's eldest son. The intervening stages in her career are represented by her marriage to a drunkard and her connexion with a swindler. In other respects the story is characterized by more pleasing incidents. The heroine is described as evoking some of the best qualities in the men she meets, and her amiability and charm enable the author to indulge a happy turn for sketching the brighter colours of human character. She is almost

> A creature not too bright or good
> For human nature's daily food.

Were Mr. Joseph Forster's story better written it might almost be compared with a well-known anonymous novel entitled 'Violet; or, the Danseuse,' the authorship of which has been attributed to a daughter of the first Lord Brougham.

The Sound of a Voice. By Linda Gardiner. (Hurst & Blackett.)

A child who recognizes the voice of a man, and who in later years identifies him as the murderer of her guardian, forms the heroine of a romance which, though carefully written, is too sensational to be satisfactory. Where the writer describes scenes that she knows there is some interest to be found. The final scene is practically impossible, and is not in keeping with the design of the story.

CHINESE STORIES.

Chun Ti-kung, his Life and Adventures. By Claude A. Rees. (Heinemann.)—Stories connected with China have appeared of late in considerable numbers, and the adventures of individual Chinamen have been described with more or less verisimilitude from almost every point of view. Though instances have, it is true, occurred in real life in which Chinamen have married English wives, the experiments have not been successful, and, so far as we are aware, in every case the lady has met with bitter disappointment on her arrival in China. The only known instance in which a wife of the English race has found Chinese surroundings congenial to her is that of an Australian lady who is now living in the neighbourhood of Foochow in perfect contentment with her adopted country and her pig-tailed husband. In the work before us the hero, who is the son of a coffin maker, is adopted by a childless uncle, holding the office of Taotai; and after passing the necessary examinations with exceptional distinction, he is appointed secretary to the Chinese Legation in London. While here, although already married in China, he falls desperately in love with a Miss Nellie Serjeant, who, strange to say, returns his affection. The proposed match naturally arouses considerable opposition in the Serjeant family. But in the end love triumphs, and Miss Serjeant becomes in due course the second Mrs. Chun. The rest of the story is not a pleasant one. While Chun makes every endeavour to prevent Nellie from becoming aware of the existence of his first wife, she goes through the various stages of disillusionment until her Chinese rival forces her way into the room where she is prostrated with fever, and denounces her as a usurper in the affections of her husband. Frenzied with grief and shame, she carries her newly born infant to the neighbouring creek and plunges into the tide. The story is told well and interestingly, and considerable pains have evidently been taken to make the incidents conform as much as possible to Chinese manners and customs. To say that in all instances they do so would be to say that Mr. Rees has performed a miracle. So few foreigners have ever penetrated into the inner life of the Chinese that it is not to be expected that in the present volume, in spite of a considerable amount of local colouring, there should be a minutely accurate picture of native domestic scenes. But enough has been done to make the book readable and the plot plausible.

A Marriage in China, by Mrs. Archibald Little (A. E. N. Bewicke) (White & Co.), is not the first work on China that we owe to the pen of Mrs. Little. 'My Diary in a Chinese Farm,' which lately appeared, contained her description of a summer residence in the neighbourhood of the gorges on the Yangtsze, spoken of in the present work; but compared with that book this volume is of a far more pretentious nature. It is a novel of 312 closely printed pages, the scene of which is laid in China, and the author has brought her long experience of Chinese life and manners to add colour to her subject. To all those interested in Cathay the book will be welcome; but it may be doubted whether "the general public" will be deeply stirred by it. The characters are not drawn with sufficient vigour, strength, and distinctness to make them generally interesting, and in the plot there is nothing to fix the attention or to excite sustained interest. The hero, Mr. Fortescue, is a consul in China who has made a companion of a young Chinese girl, by whom he has two children. While temporarily severed from his social entanglements he visits England, where he makes the acquaintance of a Miss Grey, who is residing with her aunt at Northampton. For this young lady he forms an attachment, and, finding it hard to struggle against his feelings, takes to flight. In course of time Miss Grey is left alone by the death of her aunt, and falling under the influence of a Mrs. Betterton, a lady missionary in China, she goes to the "Flowery Land" to make converts, and, as events prove, to meet Mr. Fortescue. At first he thinks it best to avoid her, but circumstances being too strong for him, he falls again under her influence and offers her marriage. The offer is accepted, and the story ends by the Fortescues taking charge of the two Eurasian children, and by the marriage of their mother with a Portuguese resident. Mr. Fortescue is represented as being highly intellectual, a sceptic as far as Christianity is concerned, and with a strong leaning towards Taoism. Probably his character is the one which the author has intended to draw with most distinctness. But he is, after all, too shadowy to make a strong impression, and his strange vagaries in moments of repent-

ance and self-reproach are too erratic to be natural. To residents in China some of the scenes will be very familiar, and it is even possible to identify several of the characters as real personages. In fact, the book reads like a narration of actual facts. But it is somewhat wanting in "go," and the English is not in every instance all that could be desired. Such phrases as "He could not help but know I wished it," in the mouth of the heroine, and "What we bring the girls we say we love to!" are awkward, and some descriptive passages would be better for revision. For example, in the account of the struggles of the boatmen in the heroine's passage through the Yangtsze rapids, we meet with such a passage as the following:—"Evidently the boat must have been caught by one of those sudden geysers that rise up unexpectedly in mid-Yangtsze like a waterspout, creating a new whirlpool for the moment. Whatever it was, there was the boat below turning, and worse! Over now! Four of them in a confused knot! The fifth caught with his hands at the edge of the cliff, then was jerked and flung down after the others. The sixth just saved himself by lying sprawling on the road; the rest, by giving way a little, going back with the boat, then tugging with might and main, seemed getting the boat out of the whirlpool, when the tow-line gave, and they were all thrown forward on their faces against the cliff." The picture of life in China which the author draws is not an attractive one, and we would fain hope that the climate on the Yangtsze is not so unfavourable to European life, that the mobs are not quite so aggressive, and that the missionaries are not so unfavourably placed as she represents them.

Chin-Chin-Wa, by Charles Hannan, F.R.G.S. (Constable & Co.), is a volume of short stories, two of which are Chinese, three Indian, and the remaining three European. They are extremely light, and, as far as they go, are well and amusingly told. When looking abroad for his inspirations the author has not troubled himself over much to make acquaintance with the manners and customs of the people of whom he writes, and probably he would consider such a study superfluous. The book is of a kind that might while away the tedium of a railway journey or help to relieve the monotony of a sick room; but it would seem to require the environment of boredom to make it really acceptable. There is little that is new in the situations which are described, and the stories want point and finish.

BIBLICAL AND PATRISTIC LITERATURE.

Studia Biblica et Ecclesiastica: Essays chiefly in Biblical and Patristic Criticism. By Members of the University of Oxford. Vol. IV. (Oxford, Clarendon Press.)—The continuation of the 'Studia' deserves a hearty welcome. The papers contained in this volume are of various merit. The first, 'St. Paul and Hellenism,' by Mr. E. L. Hicks, is not a study at all, and ought not to have appeared in the book, for it is a lecture delivered in a magisterial tone to an audience whom the lecturer must have considered extremely ignorant. It contains some interesting information, but for the most part it abounds in facts known to all or in generalizations and assertions which are not proved or supported in any way. The subject which the scholar has to discuss in connexion with St. Paul is the amount of influence which Hellenism, Hebraism, and Orientalism exercised on the apostle, but this must be determined by an accurate analysis of his conceptions and a juxtaposition of them with the conceptions which are supposed to have influenced him. There is nothing of this sort in the lecture. If there is anything characteristic of the lecture, it is a dogmatic attack on Dr. Hatch's Hibbert Lectures. Mr. Hicks says:—

"It is irrational to appeal from the Nicene Creed to the Sermon on the Mount. For Christianity needs to be expressed in the language, and therefore in the thought and phrase of mankind at whatever particular date."

And so it might be inferred that Mr. Hicks thinks that Christianity is always the same, whether it is expressed in Arian, mediæval, Puritan, or other modes, because these are the modes of the particular date. We are quite sure that Mr. Hicks does not mean this. Mr. Hicks has done splendid work in his purely scholarly books, and it is to be regretted that he has allowed a crude exposition of crude ideas to appear in what ought to be a purely scholarly volume. The next article is by Prof. Ramsay. It discusses the Galatia of St. Paul and the Galatic territory of Acts. It was written before the publication of his 'St. Paul' and it is incomplete. The question is, as our readers already know, whether the foolish Galatians who troubled the soul of the apostle by their return to beggarly elements were the Galatians of Celtic origin in the North or the inhabitants of the Roman province of Galatia that were in the South. It is a question that will never be settled, but it will always afford a subject of interesting discussion, and new points may arise. Prof. Blass, for instance, has just found in the rendering of a passage in Acts contained in a MS. of a Latin translation of that book a reason for believing that Prof. Ramsay is in the wrong. Prof. Ramsay himself seems to make his theory a personal question. Thus he speaks of Dr. Zöckler in these words: "Hence he sees only what seems to agree with his decision. There can, I think, be no other reason why he makes some of the statements which vex me so often." Why should Prof. Ramsay be vexed at all? Does he think that it is a question that involves the character of the Celts of the present day, and has he some interest in these Celts? His article is well worth reading. It adduces a number of passages from ancient writers bearing on the subject which have not generally been taken into account, and also commences a series of investigations into the history of Christianity in North Galatia which may prove to be of the greatest value. The third article is an attempt to embody in a Greek and in a Latin form Armenian versions of the 'Acta Pilati.' It is a valuable contribution to apocryphal literature. Mr. Conybeare has evidently done his work with great care, but whether he has translated the Armenian accurately we are not able to say. No Armenian scholar, as far as we know, has ever expressed distrust of his ability. The next paper is 'On the Purpose of the World-Process and the Problem of Evil as explained in the Clementine and Lactantian Writings in a System of Subordinate Dualism.' The writer, Mr. F. W. Bussell, in the first part explains his own philosophical position. He is what he calls a Personalist, and his belief is expressed in these words: "The true life of the world is seen to consist of one relation only, a personal God in immediate contact with personal man." He unfolds the consequences of this belief. On the one hand, "the idea of an Evil Spirit, who in a sense *thwarts* and in another *fulfils* the designs of Providence, is by no means an obsolete superstition, but a doctrine of the highest truth and importance." On the other hand, "it is clear that omnipotence, in the usual sense of the word, can no longer form one of the *primary* attributes of the Divine Nature." In this part Mr. Bussell shows considerable metaphysical power, wide philosophical reading, and great lucidity in the expression of his thoughts. In the other parts he furnishes the readers with citations from the Clementine homilies and Lactantius in regard to God, the Devil, and evil. This part is not so well done, though it is good. There is a curious blending of Greek, Latin, and English. One feels that the passages would be more intelligible if they were read in their context. Mr. Bussell moreover does not seem to have made a thorough study of the books from which he makes extracts. He has only one critical reference to the text of the Clementine homilies, and it shows that he has not referred to the notes of Wieseler and of other commentators or to more recent translations. There are also misprints in Greek, such as συγκιρνάντος for συγκρίναντος, unless he means this for an emendation; and accents are misplaced, as ἡγέμονες for ἡγεμόνες. Mr. E. W. Watson is the author of the last article. The subject is 'The Style and Language of St. Cyprian.' It is an admirable piece of work. Mr. Watson has made a masterly study of St. Cyprian's treatises, he has availed himself of all modern researches, and he exhibits great critical ability. It is the most valuable contribution in the book.

Ante-Nicene Library. Additional Volume. Edited by Dr Allan Menzies. (Edinburgh, Clark.)—Twenty-five years have passed since this most useful series came to a close, and all who are unfamiliar with ancient languages will rejoice that the work is now being brought up to date. Among the contents of the new volume one notices Origen's commentaries on Matthew and John, the fresh leaves of 1 and 2 Clement, the 'Apology of Aristides,' the 'Gospel of Peter,' the 'Passion of the Scillitan Martyrs,' the 'Narrative of Zosimus,' and the 'Acts of Xantippe.' The prize put into our hands is indeed an exceptionally rich one, but there are some traces of undue haste in publication. For example, in the index to Origen one finds that 'The Gospel according to the Hebrews' has quite escaped notice; and, in the text, that the remarkable addition to that Gospel which the Latin version of Origen supplies is passed over in silence. In the comparison of the Peter Gospel with canonical matter, the parallelism to Mark xvi. 10, John xix. 34, is unrecognized. And one may doubt, too, whether in some cases the editor has been altogether judicious in his selection. The Apocalypses of Paul and of Mary are almost certainly post-Nicene, and in any case ought to have waited until justice had been done to such important works as Lagarde's 'Syriac Recognitions,' the 'Proverbs of Xystus,' the 'Pistis Sophia,' and the Papias-Hegesippus-Pierius fragments which De Boor has recently detected in Philippus Sidetes. These, together with the 'Dialogue of Aristo,' now appearing in the *Expositor*, and the 'Gospel of Mary,' about to be published in Germany, will, it may be hoped, soon form part of a supplement. But it would be unjust to take leave of the present work with expressions of dispraise. The volume is as a whole a beautiful one, and will certainly earn wide gratitude.

CATALOGUES OF MANUSCRIPTS.

A Guide to the Manuscripts, Autographs, Charters, &c., exhibited in the Department of Manuscripts and in the Grenville Library.—Facsimiles of Royal, Historical, Literary, and other Autographs in the Department of Manuscripts, British Museum. First and Second Series. (Printed by order of the Trustees.)—The 'Guide,' intended for popular use, is full of instruction, and is, as becomes its source, unimpeachably accurate. We cannot but think, however, that, in view of the objects of its publication, greater attention should have been paid to that portion which deals with autographs, whether letters or literary works. Special care has been given to the chronicles, illuminated and other manuscripts, such as the Greek and Latin, and the papyri; but for one of the public who will look at these, a hundred will look at the autographs. The 'Guide' is also intended to serve as a handbook to the facsimiles which the Trustees have had beautifully executed by the process of photo-lithography.

As Mr. Scott, the Keeper of the Manuscripts, says in his few words of introduction to the facsimiles, "they have all been carefully selected with a view to direct attention, so far as possible, to the leading events and most prominent persons

in each reign. The student is thus enabled to follow English history, at least in outline, in the actual handwriting of those who have most largely contributed to make it." We remark that some of the documents have their dates given in the facsimile, but a large number have not, except in the printed under-line. It is obvious that a certain value is lacking to the facsimile, unless the original date and signature are included in it. In No. 6, though the date is not wanting on the face of the document, the endorsement has been facsimiled on the plate. The same could have been done in other cases where the date was not on the face of the record. No. 8, the instructions of Charles I. to Sir Edward Herbert relative to the Five Members, is another example of what can be done in a series like this by bringing together, not two parts of one document, but even parts of two different documents. We may notice, by the way, that the later instruction to Sir Edward Herbert is evidently not in Charles I.'s hand. Again, Mr. Scott says, and with much force, "It would be easy to pick out plates from the present instalment which might profitably be used as texts or illustrations for historical lectures." The Trustees have done a good work in issuing these aids to history.

At first the value of the work was lessened by the autograph letters referred to not being printed *in extenso*, but since the publication of the facsimiles the Trustees have wisely supplemented it by printing the full text of the several letters, and the various portions given of journals and similar documents. The letterpress is edited by Mr. George F. Warner, Assistant Keeper of Manuscripts, and he has done his work with great accuracy. A welcome promise is given that the printed text will be supplied with future issues of the facsimiles.

The first series of these facsimiles appeared in 1895, and already, with commendable zeal, the Museum authorities have published a second. The reproductions are excellent, and maintain the high reputation acquired by the Museum for similar work in the past. Although, to avoid the multiplication of plates, only portions of some letters are reproduced, yet the full text is printed with the facsimiles, and for this boon the public will be thankful; for, except to experts, much of the writing is very difficult to decipher. Perhaps the worst hands in this series are those of John Pym, Napoleon I., and Martin Luther. The educational value of these facsimiles is great and has been recognized, a fact that will encourage the Trustees to the regular publication of further reproductions from their magnificent collection. Each series is complete in itself, and illustrates several centuries, whilst the price is extremely small. The letters in this second series have been singularly well chosen, and extend from Henry V. to Lord Tennyson. One of the most remarkable is that by Claverhouse on his defeat at Drumclog. It is strange to see Napoleon writing from Egypt in 1798, "Je n'ai plus que de quoi vivre," or to hear the mild William Cowper, when denouncing Johnson's biography of Milton, declaring of the burly Doctor, "Oh! I could thresh his old jacket till I made his pension jingle in his pocket," or to be assured by Edward Gibbon that he considers "religion as the best guide of youth and the best support of old age." Letters by Anne Boleyn, Lord Burghley, James I., Lord Clive, William Pitt, Edmund Burke, and many others are to be found here. We congratulate the Trustees on the success that has attended one of their latest enterprises.

I Codici Francesi della R. Biblioteca Nazionale di S. Marco in Venezia. Descritti e illustrati dal Prof. Domenico Ciampoli. (Venice, Olschki.) — The French manuscripts of St. Mark's Library are mostly well known. They were mentioned briefly by Zanetti in 1746 at the end of his 'Græca, Latina, et Italica D. Marci Bibliotheca Codicum Manuscriptorum,' and all, or at any rate the most important of them, were described by M. Paul Lacroix fifty years ago. Since that time those belonging to the Middle Ages (and this date covers most of them) have been the object of notices or various publications by numerous German, French, and Italian scholars, among whom we may mention the names of A. Keller, I. Bekker, Guessard, L. Gautier, Ant. Thomas, Mussafia, P. Meyer, and Bartoli. The history of these MSS. is as familiar as their contents since the publication in 1880 in the *Romania* of an inventory drawn up in 1407 of the rich library of the Gonzaga family of Mantua. This account has shown that the most valuable of the French MSS. of St. Mark's belonged to the Gonzagas, and were, some of them at any rate, executed for that family. This fact, taken with others elsewhere stated, is sufficient evidence that in the fourteenth century French was, properly speaking, the literary language of a large part of Northern Italy. We did not then expect to find in Signor Ciampoli's catalogue anything like a revelation. We do not, however, wish to say that it is useless. On the contrary, it would have been convenient for purposes of research to possess an exact description of the French MSS. of St. Mark's, with some indication of the publications in which they have been treated and a short *résumé* of the history of each of them. Unfortunately the present catalogue is in no way equal to our expectations. Prof. Ciampoli is evidently a novice in bibliographical study, and has an insufficient knowledge of the works which have been devoted to the MSS. which he has described. He reproduces and quotes at great length the opinions of M. Paul Lacroix (the celebrated Bibliophile Jacob), which are often erroneous. He copies, with faults of reading unchanged, selections already edited by this bibliographer. Yet he has missed much of the latest writing on the subject. To be convinced of this, it is only necessary to read the letter of Prof. Crescini, which the author is candid enough to print as an appendix. Prof. Crescini, in fact, saw the catalogue when it was already in print, but not yet published, and pointed out to the author a crowd of omissions and mistakes, concluding with the words, "Many additions are needed." And, indeed, it would be easy to fill several columns with corrections and additions. It is when he has to describe a MS. without the help of M. Paul Lacroix, his usual guide, that Prof. Ciampoli is absolutely at sea. To give an instance, the MS. registered under No. 26 is beyond all dispute an incomplete copy of the 'Grandes Chroniques' of Saint Denys. A comparison with the edition of Paulin Paris is enough to prove it. It is then surprising to find this MS. regarded as a fragment of Froissart's chronicles, and Prof. Ciampoli presenting us, as in duty bound, with a long and yet very incomplete bibliography of the editions of Froissart. If he had taken the trouble to compare his MS. with any one of these editions, he would have seen that there is no connexion whatever between the two. The mistakes he makes in the extracts which he gives from this MS. are extraordinary. In the first line he writes "apres le despassement" for *trespassement*, and a few lines lower down "le conte dalemon" for *d'Alençon*. From the preface we gather that Prof. Ciampoli was officially selected to make this catalogue. No more deplorable choice could have been made.

TRANSLATIONS FROM THE GREEK POETS.

Some twelve or thirteen years ago three Oxford undergraduates published a volume of verse entitled 'Love in Idleness,' the most notable pieces in which were two studies on Homeric subjects by Mr. J. W. Mackail. They were perhaps Homeric in subject rather than in manner; but to one of them, a soliloquy by Nausicaa after the departure of Odysseus from Phæacia, may fairly be ascribed the impulse which has now led Mr. Mackail to publish a translation of the sixth book of the Odyssey in the same metre, *Odysseus in Phæacia* (Nutt). So far as scholarship goes, Mr. Mackail's reputation answers for itself. One knows beforehand that his version will be at once faithful and graceful. But it is rather as a metrical experiment that his little volume is interesting; and we are bound to add that it is not a wholly successful experiment. Like the earlier poem of 'Nausicaa,' the translation is written in the quatrains of Fitzgerald's 'Omar Khayyam,' and the comparison of the two is instructive. The measured cadence of the stanza, the rise of tone in the unrhymed third line and its relapse in the fourth, suits the melancholy and meditative character of the Oriental poem; but Homer's free and flowing narrative refuses to be shut up within such narrow bounds. The sense overflows the stanza oftener than not, and thereby the special effect of the metre is destroyed. The fourth line, which should round off the sense to its conclusion, is of no greater account than the others, and indeed is felt rather as an obstacle than as a climax. Thus, in 'Nausicaa,' where Mr. Mackail was free to match the sound and the sense to one another, only four stanzas out of twenty end otherwise than with a full stop; whereas in an equal number of stanzas of 'Odysseus in Phæacia' the proportion is exactly reversed. A concrete example may be given from each poem. In 'Nausicaa' the princess meditates thus:—

> O splendour of the sunset as we went
> Past the ploughed fields to where the poplar bent
> About Athene's spring, that, rising there,
> Down the King's Meadow its white water sent!

The corresponding passage in 'Odysseus in Phæacia' runs as follows:—

> Now, guest, mark well my words; and they are these:
> So at my father's hands you may with ease
> Find convoy and home-coming. You will note
> Athena's goodly grove of poplar-trees,
>
> By the roadside: therein a spring wells out;
> And the king's close and croft lie round about
> In the rich meadow, as far off the town
> As a man's voice will carry if he shout.

If we admit a preference for 'Nausicaa' over 'Odysseus in Phæacia,' it does not follow that Mr. Mackail is to be regarded as a greater poet than the author of the sixth book of the Odyssey, but rather that his representation of Homer is not wholly successful. But Mr. Mackail is too good a scholar and poet to expect complete success in such a task; and as an interesting experiment we can cordially recommend his version.

The second volume of Mr. A. S. Way's *Tragedies of Euripides in English Verse* (Macmillan & Co.) fairly maintains the good promise of the first, to which we were able to give a warm welcome two years ago. If, nevertheless, it is somewhat less interesting to read, the blame may be imputed rather to the author than to the translator. The plays contained in this volume are 'Andromache,' 'Heracleidæ,' 'Troades,' 'Electra,' 'Helen,' and 'Hercules Furens'—a list which includes a large proportion of what are generally reputed to be the weakest of Euripides's plays, and none of his greatest masterpieces. It is, perhaps, owing to a perception of this fact that Mr. Way has prefixed to this volume a long essay on Euripides and his works, vindicating the poet from the aspersions which have been cast upon him by modern critics. His defence would be more effective if the language in which it is couched were less flowery and rhetorical. Still, it is not necessary to condemn Euripides in order to exalt Æschylus and Sophocles, and Mr. Way does well to protest against the exaggerated denunciations of Schlegel and Donaldson. Probably, however, the poet's most influential advocate will be found in a brother poet, and Browning's 'Balaustion' and 'Aristophanes' Apology' will do more to rehabilitate him than any number of prose essays. We shall look with much interest for Mr. Way's concluding volume,

in which he has still to render the 'Orestes,' the two 'Iphigenias,' and, above all, the 'Bacchæ.' The last of these will furnish free scope for the Swinburnian rhythms of Mr. Way's choruses; but we hope he will try to attain greater smoothness in the use of them than he shows generally in the present volume. The metres are Swinburnian, but the Swinburnian music is too often wanting. The joints of the rhythm seem to creak and move heavily. A rapid rhythm will not bear slow, many-consonanted words. Even the blank verse would sometimes be better for a more careful study of rhythmical expedients. But in spite of this defect we are glad to recognize in this second volume a faithful and poetical version of the great and once popular tragedian, and wish Mr. Way success in what remains of his task of producing the first complete translation of Euripides into English verse within the present century.

Songs from the Greek. Translated by Jane Minot Sedgwick. (Lane.)—Perhaps the pleasantest form of translation from the classics, at least for those who can read the originals, is that which confines itself to rendering select passages and short poems, instead of complete works. The translator can then devote himself to the more congenial parts of his task, and need publish only such versions as seem to him reasonably successful. In addition, if he selects, as he will naturally do, passages of noted beauty or especial interest, some part of the inspiration of the original is likely to attach itself to his translation. Of course this is to ignore the very important service which the translation of complete plays and long poems may do to those who cannot read the originals; it is spoken from the point of view of those to whom translations are merely a graceful and pleasant amusement. It is to such that Miss Sedgwick's little volume will chiefly appeal, containing as it does versions of a few selected odes from Sophocles and Euripides, and a few poems or fragments of poems by Theocritus, Moschus, Sappho, and the poets of the 'Anthology.' Miss Sedgwick's translations come near a high degree of success, without quite attaining it. She has the great merit of writing natural English, not translators' English, and she uses English metres which are easy and straightforward. This of course necessitates a certain amount of freedom of rendering, to which we make no objection; but unfortunately Miss Sedgwick's expansions and paraphrases are often rather flat. For instance, the last lines of Theocritus's eighth idyl,

κὴκ τούτω Δάφνις παρὰ ποιμέσι πρᾶτος ἔγεντο,
καὶ νύμφαν, ἄκρηβος ἐὼν ἔτι, Ναΐδα γᾶμεν,

are rendered thus:—

> From this time forth victorious Daphnis headed
> His brother shepherds, as they say in truth;
> And at his bridal the fair Naiad wedded,
> Although as yet in very earliest youth.

Few of the poems are without some weakness of this sort, and it is this that makes them fail of real success. There are, however, many pretty things among them, as, for example, the well-known lines of Sophocles (μὴ φῦναι, κ.τ.λ.):

> Man's happiest lot is never
> To draw in vital breath,
> And his second best is ever
> To be early freed by death.

The pieces chosen are all worth translation, and a pleasing feature is the use that is made of the fragmentary remains of lost poets. These, in the nature of things, cannot appear in the larger translations, but are often eminently suited to volumes of selections such as this. They have in many cases been preserved to us through having been inserted in ancient anthologies, and may well be transferred to modern collections. Indeed, we have sometimes wondered why no scholar with a turn for verse translation has given us a version of part at least of Stobæus. Among the fragments utilized by Miss Sedgwick is one from Bacchylides, which, though not in his most exalted vein, is worth quoting now, when the poet is on the eve of coming forth to the fuller light of day. It is a fair specimen of the translator's style:—

> A sweet compelling power in the fire
> Of wine doth the awakening brain inspire,
> When, mixed with Dionysos' generous gift,
> Soft hopes of love the throbbing heart uplift.
>
> Then is a man absorbed by lofty cares
> The battlements of towered walls he dares
> To overthrow, and thinks that he may reign
> O'er all mankind, himself sole sovereign.
>
> His house is built of gold and ivory;
> Rich argosies, incoming from the sea,
> Bring him from Egypt heaps of glistening grain:
> And, as he drinks, his thoughts are bold and vain.

OUR LIBRARY TABLE.

Two books which concern Australia reach us at the same time, and are published in London by Messrs. Simpkin & Co., and in Sydney by Messrs. Angus & Robertson. The one is *The Coming Commonwealth: an Australian Handbook of Federal Government*, by Mr. R. R. Garran, which is a useful introduction to the study of systems of Federal government in all countries.

The second book of the two to which we have referred is of extraordinary interest, although it consists only of the letters of a working man to his family. It is *An Emigrant's Home Letters*, being a collection of letters to his family written by the late Sir Henry Parkes, G.C.M.G., between 1838 and 1844. This correspondence of the future Prime Minister of the mother colony of Australia is altogether superior to the poetry and the other writings of Sir Henry Parkes. The simple and dignified pathos with which the wretched story of his early struggles is related has touched us more than any book which has come before us for many days. Little passages about the most trivial concerns—the care of the dog that he has left behind, his poor library, the price of bread, and such like matters—are beyond almost anything of the kind in literature, and we commend the courage with which his family have issued to the world letters which in one way may be called too sacred to be read, but which as an account of distressing circumstances borne with high spirit are an example to the world. There is courage, too, in publishing in Australia Parkes's frank statement:—

> "I have been disappointed in all my expectations of Australia, except as to its wickedness; for it is far more wicked than I had conceived it possible for any place to be, or than it is possible for me to describe to you in England."

It is largely owing to Parkes—admitting everything that can be said against him—that Australia is a better place in the present day. As a specimen of the letters, we quote one:—

> "Beloved father and mother, I feel as if they were already in their graves. A father and mother bowed down with years of affliction, and steeped in poverty and wretchedness. The very thought seems to make me unhappy for ever, when I know that half the circumference of the globe will shortly lie between us. Farewell, my father and mother, my fond affectionate parents. God Almighty bless them, and provide for their few remaining years better than I can hope they will be provided for. May they be daily surprised with comforts, and may floods of unexpected joy continually descend into their hearts. Another letter, and another, and perhaps another, and then my next letter will be dated on the blue, wide ocean, where I can have no answer—and then more than a long weary year must pass away before I can hear from you again. Yes, my beloved sister, I shall soon leave you, even as you come to me in your affectionate letters. The very name of Birmingham will no longer meet my eye, except when I unconsciously write it on some part of the ship that bears me over the beaming waters, or on some gloomy tree in the wilderness of Australia. I shall hear no more of Birmingham except from my own tongue, or from my weeping wife's, when we think of those dear friends who live there, and of those angel-infants of our own, who sleep there in their little graves. And when I do hear from you again, will it be of death?"

MM. Perrin & Cie. publish *Une Fiancée de Napoléon: Désirée Clary, Reine de Suède*, by the Comtesse d'Armaillé, a little volume which we are unable to praise, as it does not strike us as being very ably put together. The author apparently tries to please Bonapartists by smoothing over the circumstances under which Bonaparte jilted the future Madame Bernadotte, and married Josephine; and says: "By a strange coincidence the abandonment of the sweetest hope of the youth of Napoleon was almost exactly coincident to a day with the circumstance which was to decide his military future." Either the author is a singularly simple person, or this is an odd way of stating that, in marrying into the circle of the all-powerful Barras, Bonaparte received as his dowry, under discreditable circumstances, the command which was to make his fame. We do not remember whether it has been remarked that Bernardine Eugénie Désirée Clary, although always called Désirée by herself, was called Eugénie by Bonaparte, and, had she married him, would have reigned as the first empress of that name.

The house of Calmann Lévy have printed the second volume of the letters of Pozzo di Borgo, while Russian ambassador at Paris, to Count Nesselrode. This volume takes us from January, 1817, to the conference of Aix-la-Chapelle in September, 1818. It is almost wholly devoted to the negotiations with the Duke of Wellington for the evacuation of France by the allied forces under his command.

Of all the literary impostors who are playing with the French public M. Paul Fort, next to M. Péladan, is the most wild. His *Ballades Françaises*, published by the Société du Mercure de France (which spells not only its own name but that of a respectable street with *v*'s for *u*'s), is a series of "thoughts," written, as his friends explain, neither in verse nor in prose, but in the intermediate style "which is alone complete," "the literary style of the future." In addition to being neither in verse nor prose, it is in slang, a large number of vowels being omitted, according to the vulgarest of Parisian pronunciation, in the style of some of the heroines of "Gyp." We might be willing to forgive these ridiculous eccentricities if there were any substance in the "thoughts" themselves; but there is not, or, if there is, we entirely fail to find it. When recently a book of M. Péladan was sent us for notice we declined to criticize it, but we must take the present opportunity, as the epidemic apparently continues to prevail, of condoling with the literary people who claim with pride to have the most perfect of modern literary schools and of modern styles on this attempt to make France ridiculous.

Edmondo de Amicis has reprinted in an *édition de luxe* the somewhat slight and superficial lecture he delivered last year at Turin on the subject of anonymous letters, *La Lettera Anonima* (Milan, Treves). The book is charmingly illustrated with little vignette sketches interpolated in the text, but whether that text was worth reprinting is doubtful. As a spoken discourse it may have beguiled an idle hour; as a printed book and an attempt to study psychologically a form of social plague which is particularly rampant in Italy, where both men and women are apt to lack moral courage, it is ineffective and inadequate.

In their new "Diamond Library" Messrs. Chapman & Hall have sent us *A Collection of Ballads*, edited by Mr. Lang, and *English Sonnets*, edited by Mr. Quiller-Couch. Both editors are, as might be expected, quite at home with their subjects, and the little volumes are well printed on good paper. Mr. Lang is pleasantly learned on the ballads, but "Q" should not leave references in such a state as "Horace, Carm., line 16." We do not care for the illustrations, still less for the figure in red which stares from the cover.

Messrs. Routledge publish in their "Olive Books" *Poems*, by E. B. Browning, which is spoilt by the crowding of print on the pages.

Messrs. Bliss, Sands & Co. have added to their wonderfully cheap "Burleigh Library" an excellent reprint of *Mary Barton*.—Messrs. Clowes & Sons have reissued at a lower price Serjeant Pulling's gossipy volume *The Order of the Coif*.

We have on our table *Pius the Seventh, 1800-1823*, by Mary H. Allies (Burns & Oates),—*Sir James Y. Simpson*, by E. B. Simpson (Oliphant, Anderson & Ferrier),—*The Historical Development of Modern Europe*, by C. M. Andrews: Vol. I., *1815-1850* (Putnam),—*Livy, Book I.*, by J. K. Lord (Boston, U.S., Leach, Shewell & Sanborn),—*Greek Inflection*, by B. F. Harding (Ginn & Co.),—*Lectures on French Literature*, by Irma Dreyfus (Longmans),—*Studies in Interpretation*, by W. H. Hudson (Putnam),—*Socialism and Catholicism*, from the Italian of Count Edward Soderini by Richard Jenery-Shee (Longmans),—*A Series of Lessons in Articulation and Lip-Reading*, by R. Elliott (Asylum for the Deaf and Dumb, Old Kent Road),—*Outlines of Psychology*, by W. Wundt, translated by C. H. Judd (Williams & Norgate),—*Physiography for Beginners*, by A. T. Simmons (Macmillan),—*Arnold's School Shakespeare: The Tragedy of King Richard the Third*, edited by F. P. Barnard (Arnold),—*The Primer of English History*, by T. J. Livesey and S. B. Thorp (Burns & Oates),—*A Guide to Modern Photography*, by H. Baker (Iliffe),—*Beauty and Art*, by A. Heaton (Heinemann),—*Mercantile Practice*, by G. Johnson (Wilson),—*The Crichton Royal Institution, Dumfries*, by J. Carmont (Leicester, Raithby, Lawrence & Co),—*The Land Question in North Wales*, by J. E. Vincent (Longmans),—*Grandmother Gwen*, by the Author of 'Earth's Many Voices' (S.P.C.K.),—*The Children of Melby Hall*, by M. and J. M'Kean (Chambers),—*A Boyar of the Terrible*, by F. Whishaw (Longmans),—*A Thankful Heart*, by Lady Dunboyne (S.P.C.K.),—*Golden Chimes, and other Poems*, by A. H. Gray (Stock),—*Peeps into Bird Life*, by A. Donne (Simpkin),—*Scientific Theology*, by Vox (Marshall, Russell & Co.),—*A History of the Hebrew People*, by C. F. Kent (Smith, Elder & Co.),—*The Clock of Nature*, by H. Macmillan, D.D. (Isbister),—*Das Schauspiel im Schauspiel zur Zeit Shaksperes*, by Dr. Hans Schwab (Vienna, Braumüller),—*Les Origines de la Monnaie*, by M. E. Babelon (Paris, Firmin-Didot),—and *Die Lyrik Lydgates*, by E. Gattinger (Vienna, Braumüller). Among New Editions we have *Quiet Hours*, by J. Pulsford, D.D. (Melrose),—*A Paradise of English Poetry*, arranged by H. C. Beeching (Rivington),—*The Loss of John Humble*, by G. Norway (Blackie),—*French Book-Plates*, by W. Hamilton (Bell),—and *The Confession of St. Augustine* (Melrose).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Barlowe's (Bp.) Dialogue on the Lutheran Factions, with Introduction by J. R. Lunn, cr. 8vo. 2/6 cl.
Bell's (Rev. G. C.) Religious Teaching in Secondary Schools, cr. 8vo. 3/6 cl.
Dionysius the Areopagite, Works of, translated by Rev. J. Parker, 12mo. 6/ cl.
Farrar's (F. W.) The Bible, its Meaning and Supremacy, 15/
My Life in Christ, Extracts from the Diary of the Most Rev. J. I. Sergieff, 8vo. 9/ cl.
Ourselves in relation to a Deity and a Church, 8vo. 6/ net, cl.
Patton's (Rev. W. J.) Pardon and Assurance, cr. 8vo. 3/6 cl.
Spence's (Very Rev. H. D. M.) The Church of England, a History for the People, Vol. 1, imp. 8vo. 6/ cl.

Law.

Ashburner's (W.) A Concise Treatise on Mortgages, Pledges, &c., royal 8vo. 25/ cl.
Beach's (C. F.) The Modern Law of Contract, 2 vols. 65/ cl.
Jelf's (R. A.) Where to Find your Law, 8vo. 10/6 cl.
Wines's (F. H.) The Liquor Problem in its Legislative Aspect, cr. 8vo. 6/ cl.

Fine Art and Archæology.

Handbook to Christian and Ecclesiastical Rome, by H. M. and M. A. R. T., Part 1, cr. 8vo. 7/6 cl.

Poetry.

Douglas's (H.) The Silver Cross, a Collection of Poems and Hymns for the Sick and Suffering, 18mo. 3/6 cl.

Bibliography.

Hazlitt's (W. C.) The Confessions of a Collector, cr. 8vo. 6/ cl.

History and Biography.

Baddeley's (St. C.) Robert the Wise and his Heirs, 1278-1352, 8vo. 21/ cl.
Boswell's Life of Johnson, ed. P. Fitzgerald, imp. 8vo. 3/6 cl.
Bryan's (W. J.) The First Battle, a Story of the Campaign of 1896, illus. 8vo. 10/6 net, cl.
Carlyle's Oliver Cromwell's Letters and Speeches, Vol. 2, Centenary Edition, 8vo. 3/6 cl.
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Omond's (G. W. T.) The Early History of the Scottish Union Question, cr. 8vo. 2/6 cl.
Parkes, Sir H., Life of, by C. E. Lyne, 8vo. 16/ cl.
Royal Navy, by W. L. Clowes, assisted by Sir C. Markham and others, illus., Vol. 1, 4to. 25/ net, cl.

Geography and Travel.

Bowles's (C. and S. M.) A Nile Voyage of Recovery, 7/6 swd.
Clifford's (H.) In Court and Kampong, Tales and Sketches of Native Life in the Malay Peninsula, cr. 8vo. 7/6 cl.
Picturesque America, Vol. 4, 4to. 18/ cl.
Workman's (F. B.) Sketches Awheel in Fin de Siècle Iberia, cr. 8vo. 6/ cl.

Philology.

Bohn's Classical Library: The Poems of Horace, a Literal Translation by A. H. Bryce, cr. 8vo. 3/6 cl.

Science.

Bailey's (L. H.) The Forcing Book, a Manual of the Cultivation of Vegetables in Glass Houses, cr. 8vo. 4/ net, cl.
Elder's (W.) Aphasia and the Cerebral Speech Mechanism, illus. 8vo. 10/6 cl.
Fenwick's (W. S.) The Disorders of Digestion in Infancy and Childhood, illus. 8vo. 10/6 cl.
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Housman's (L.) Gods and their Makers, 12mo 3/6 net, cl.
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Kernahan's (C.) Capt. Shannon, illustrated, cr. 8vo. 3/6 cl.
Marryat's Works, Uniform Edition: Little Savage, Valerie, cr. 8vo. 3/6 net each, cl.
Peacock's (F. M.) A Friendship after Plato, cr. 8vo. 3/6 cl.
Pemberton (A. C.) and others' The Complete Cyclist, illustrated, cr. 8vo. 5/ cl.
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Tales from the Ranks, Recollections of Service during the Queen's Reign, illustrated, cr. 8vo. 3/6 cl.
Wood's (Mrs. H.) Ashley, cr. 8vo. 2/ cl.

FOREIGN.

Theology.

Baur (J. B.): Argumenta contra Orientalem Ecclesiam eiusque Synodicam Encyclicam a. MDCCCXCV., 2m.
Chable (D. F.): Die Wunder Jesu in ihrem innern Zusammenhange betrachtet, 2m.

Fine Art and Archæology.

Aegyptiaca, Festschrift f. G. Ebers, 20m.
Soria (H. de): Histoire Pittoresque de la Danse, 15fr.

Poetry and the Drama.

Fontainas (A.): Crépuscules, 3fr. 50.
Vigié-Lecocq (E.): La Poésie Contemporaine, 1884-1896, 3fr. 50.

History and Biography.

Eisenhofer (L.): Procopius v. Gaza, 2m.
Foucart (Comm.): Bautzen, 20-21 Mai, 1813, 5fr.
Perrens (F. T.): Les Libertins en France au XVII. Siècle, 8fr.

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Grande Carte Cycliste des Environs de Paris, 2fr.; Du Nord de la France et de la Belgique, 0fr. 75.

Science.

Buchner (G.): Lehrbuch der Chemie: Part 1, Chemie der Nichtmetalle u. Metalle, 5m. 50.
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Montpellier (J. A.): Les Dynamos, 16fr.

General Literature.

Benoist (C.): La Crise de l'État Moderne, 10fr.
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Gildemeister (O.): Essays, 2 vols. 6m.
Leblanc (M.): Armelle et Claude, 3fr. 50.
Mauclair (C.): L'Orient Vierge, 3fr. 50.
Queyssie (E. de la): Acte de Raison, 3fr. 50.
Reinach (J.): Œuvres Oratoires de Challemel-Lacour, 10fr.

UBALDINO AND THE ARMADA.

The discovery of Petruccio Ubaldino's account of the Armada campaign, by which Prof. Laughton was able to identify Howard's official 'Relation,' was one of the most interesting features of his collection of Armada papers. Since then a still more interesting MS. by the same hand, and in the same place, has come to light. This is a second 'Commentary' by Ubaldino. The first, as is well known, was merely a translation of Howard's 'Relation of Proceedings,' with a few amplifications and additions, notably one excusing Drake's chase of the Hanseatic hulks the night after the Plymouth action. The second one just discovered is much more full. It is entitled 'Commentario della Impresa fatta contra il Regno d' Inghilterra dal Re Catholico l' anno 1588 per la Relation et Instruttione del Illmo. Caval. Franco. Drake, Vice-Ammiraglio, et altri huomini honorati che nell' Armata erano.' The dedication is to Drake's staunch patron Sir Christopher Hatton, in whose honour Drake changed the name of the Pelican to the Golden Hind. It begins thus:—

"Forasmuch as last year, most illustrious and excellent Sir, I was desired and requested by the illustrious knight Sir Francis Drake to be pleased to put into my mother tongue what befell that summer upon these seas between the fleets," &c.

The date is "London, New Year's Day, 1590." In this long-unnoticed paper we have undoubtedly the most valuable contemporary narrative of the memorable campaign. Its genuineness is indisputable. From internal evidence it is clear that Ubaldino was not only instructed by Drake, but must have been furnished by him with copies of his despatches to prove how unjust to him was Howard's 'Relation.' Drake's sudden disappearance from the front rank in 1588 has long been a suspicious mystery. Up till that time, and again in the following year, he was recognized as the leader of English naval enterprise, and yet in the received accounts of the 1588 campaign he seems to sink to the level of the rest of Howard's prominent captains. The mystery is now solved. We have at last Drake's own account of the matter, and we find that as far as it goes—only, unfortunately, up to the arrival of the Armada in the Channel—it differs lamentably from Howard's. Certain statements of the Lord Admiral's, which make him appear the real director of the campaign, we already knew were an inaccurate representation of what really happened. It is just these passages that are altered in Ubaldino's revised version, and in a sense that is entirely endorsed by extant documents. The self-restraint of Drake's defence of himself is one of the most remarkable features of the document. From Spanish accounts it is clear he might have said much more. Indeed, there is no trace of his having troubled himself to answer Howard at all until the Lord Admiral attempted to get his garbled story disseminated through Europe by means of Ubaldino's translation. It was then apparently Drake determined, in justice to himself, to set the actual facts of the case plainly before the world, and Ubaldino's second commentary is the result. To give in detail the whole of the evidence as to the true significance of the newly found document is impossible. How Drake was smarting under the wrong that was being done him is apparent throughout. In a forthcoming life of him I trust to deal fully with the new and unexpected light thrown on the well-worn tale that has so long passed current.

Julian Corbett.

P.S.—Since writing the above I have found in the Florence archives (Archiveo Mediceo, 4185) two letters written by Ubaldino from London to his prince, Ferdinand Medici, Grand Duke of Tuscany. In the first of these, dated August 12th, 1589, he enclosed the long-lost account of the Armada campaign for the Grand Duke's acceptance. The letter, which is in the same hand as the British Museum MSS., runs as follows:—

"Il signor Lorenzo Guicciardini mi hai piu volte accenuto che saria stato bene che V.A. ser^ma^ havesse ricivuto da me qualche sommario dell' armata passata sopra questo mare l' anno precedente, sapendo lui, ch' io scriveva quelle cose. L' ho finalmente scritto, et di mia mano, et non stampato ne si stamperà. Et so, che da quei, che si adoperarono in ogni parte di quei fatti, io n' ho di propria bocca

havuto sicura instruttione. Si degni adunque V.A. Ser^ma^ di ricever questa mia fatica; prima, che per lei passa il mare, se non per completa historia, al meno trama opportuna," &c.

It is possible that after Drake's failure and disgrace in the summer of 1589 Hatton was unwilling to become sponsor of his defence, and that Ubaldino, in order not to lose his labour, resolved to send the MS. to his prince. In any case the letter makes it certain that the account was never printed in England, and explains how it thus became inaccessible to English historians. The remainder of the letter refers to Ubaldino's previous works, and shows him as an author of some pretensions. He had already sent the Grand Duke a work on Scotland, and had written another on the illustrious members of the Medici family. The complete list of his works which he enclosed is missing, but several, perhaps all, of them are in the British Museum.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE 'Dictionary of National Biography' is now rapidly approaching completion. Below we publish a further instalment of the final list of names which it is proposed to insert. Cross-references are excluded. When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

Wetenhall or Whetenhall, Edward, Bishop of Kilmore, 1636-1713
Wetherall, Sir Frederick, general, 1754-1842
Wetherall, Sir George Augustus, general, 1788-1868
Wetherell, Sir Charles, politician, 1770-1846
Wetherset, Richard, Chancellor of Cambridge, fl. 1350
Wetwang, Sir John, captain R.N., 1684
Wewitzer, Ralph, actor, 1748*-1824
Weyland, John, writer on the poor laws, 1774-1854
Weyland, Thomas de, judge, fl. 1272
Weymouth, George, voyager, fl. 1620
Whalley, Col. Edward, regicide, fl. 1650
Whalley, George Hammond, politician, 1813-1878
Whalley, John, quack, 1654*-1724
Whalley, Peter, divine, 1722-1791
Whalley, Thomas, politician and eccentric, 1766-1800
Wharton, Anne, poet, 1685
Wharton, Edward Ross, scholar, 1896
Wharton, Sir George, soldier and author, 1617-1681
Wharton, Henry, chaplain to Archbishop Sancroft, 1664-1695
Wharton, John, author, fl. 1575
Wharton, Philip, 4th Baron Wharton, 1613-1695
Wharton, Philip, Duke of Wharton, 1699-1731
Wharton, Richard, politician and author, 1820*
Wharton, Sir Thomas, 1st Baron Wharton, 1501-1568
Wharton, Thomas, physician, 1610-1673
Wharton, Thomas, Marquis of Wharton, 1640-1715
Whately, Richard, Archbishop of Dublin, 1787-1863
Whately, Thomas, writer on gardening, 1772
Whately, Thomas, medical writer, 1821
Whately or Whateley, William, Puritan divine, 1583-1639
Whatton, William Robert, antiquary, 1790-1835
Wheare, Degory, Professor of Ancient History at Oxford, 1573-1647
Wheatley, Charles, divine, 1686-1742
Wheatley, Francis, painter, 1747-1801
Wheatstone, Sir Charles, inventor of the electric telegraph, 1802-1875
Wheeler, Daniel, Quaker author, 1771-1840
Wheeler, George Bomford, writer of school-books, 1805-1877
Wheeler, Sir Hugh M., defender of Cawnpore, 1789-1857
Wheeler, James Talboys, historian of India, 1897
Wheeler, John, 'A Treatise of Commerce,' fl. 1600
Wheeler, Maurice, 'The Oxford Almanack,' fl. 1695
Wheeler, Thomas, botanist, 1754-1848
Wheelocke, Abraham, Professor of Arabic at Cambridge, 1653
Wheler, Sir Francis, admiral, 1694
Wheler or Wheeler, Sir George, traveller, 1650-1724
Wheler, Robert Bell, historian of Stratford-upon-Avon, 1785-1857
Whelpdale, Roger, schoolman, 1422
Whetecroft, Henry, translator, fl. 1598
Whethamstede, John, Abbot of St. Albans, 1464
Whetstone, George, dramatist, fl. 1580
Whetstone, Sir William, admiral, fl. 1700
Whewell, William, Master of Trinity College, Cambridge, 1794-1866
Whichcord, John, architect, 1823-1885
Whichcote, Benjamin, Provost of King's College, Cambridge, 1810-1883
Whichcote, George, general, 1794-1891
Whichelo, John, water-colourist, 1865
Whiddon, Jacob, sea captain, fl. 1585-1595
Whiddon, Sir John, judge, 1575
Whincop, Thomas, divine and dramatist, 1745
Whinyates, Sir Edward Charles, general, 1782-1865
Whipple, George Matthews, Superintendent of Kew Observatory, 1843-1893
Whish, Sir William Sampson, soldier, 1787-1853
Whishaw, Francis, engineer, 1804-1856
Whistler, Daniel, Gresham Professor of Geometry, 1684
Whiston, James, economic writer, fl. 1704
Whiston, William, divine, 1667-1752
Whitaker, Sir Edward, admiral, 1735
Whitaker, Sir Frederic, New Zealand Premier, 1891
Whitaker, John, historian of Manchester, 1735-1808
Whitaker, John, musical composer, 1776-1847
Whitaker, Joseph, founder of 'Whitaker's Almanack,' 1820-1895
Whitaker, Thomas Dunham, divine and antiquary, 1759-1821
Whitaker, Tobias, physician to Charles II., fl. 1660
Whitaker, William, Master of St. John's College, Cambridge, 1548-1595
Whitbourne, Richard, author and adventurer, fl. 1620
Whitbread, Samuel, brewer and politician, 1758-1815
Whitby, Daniel, theological writer, 1638-1726
Whitchurch, Edward, printer, fl. 1550
White, Andrew, Jesuit, 1579-1656
White, Anthony, surgeon, 1782-1849
White, Blanco, divine and author, 1775-1841
White, Charles, gynæcologist, 1728-1813
White, Francis, Bishop of Ely, 1638
White, Francis Buchanan, botanist, 1894
White, Gilbert, naturalist, 1720-1793
White, Henry, educational writer, 1880
White, Henry Kirke, poet, 1785-1806
White, James, miscellaneous writer, 1806-1862
White, James, founder of Jezreelites, 1840-1885
White, Jeremiah, chaplain to Cromwell, 1629-1707
White or Whyte, John, Bishop of Winchester, 1511-1560
White, John, divine, 1615
White, John ("Century White"), 1590-1645
White, John, Puritan divine, 1574-1648
White, John, founder of White's chocolate-house, 1768
White, John Tahourdin, classical scholar, 1810-1893
White, Joseph, Oriental scholar, 1746-1814
White, Sir Michael, general, 1791-1868
White, Sir Nicholas, Master of the Rolls in Ireland, fl. 1590
White, Patrick F., composer, 1875
White, Richard, Roman Catholic divine, 1584
White, Whyte, or Vitus, Richard, canonist, 1612
White, Richard, Roman Catholic divine, 1604-1687
White, Robert, organist, 1574
White, Robert, engraver, 1645-1704
White, Robert, Newcastle antiquary, 1802-1874
White, Robert Meadows, Professor of Anglo-Saxon at Oxford, 1798-1865
White, Samuel, schoolmaster, 1733-1811
White, Stephen, Irish Jesuit, fl. 1645
White, Sir Thomas, Lord Mayor and founder of St. John's College, Oxford, 1492-1566
White, Thomas, founder of Sion College, London, 1624
White, *alias* Woodhop, Thomas, Benedictine, 1583-1655
White, Thomas (Anglus), philosopher, 1582-1676
White, Thomas, Bishop of Peterborough, 1698
White, Thomas, surgeon, 1728-1813
White, Thomas, Canadian statesman, 1830-1888
White, Walter, miscellaneous writer, 1811-1893
White, William, divine, 1678
White, Sir William Arthur, ambassador, 1824-1891
White, Sir William Henry, C.B., military official, 1826-1893
Whitefield, George, divine, 1714-1770
Whitefoord, Caleb, wit and poet, 1734-1810
Whitehall, Robert, poet, 1685
Whitehead, Charles, author and critic, 1804-1862
Whitehead, David, divine, 1571
Whitehead, George, Quaker preacher, 1723
Whitehead, James, gynæcologist, 1812-1885
Whitehead, John, Quaker, 1696
Whitehead, John, M.D., biographer of John Wesley, 1740*-1804
Whitehead, Paul, author, 1710-1774
Whitehead, William, poet, 1715-1785
Whitehurst, John, horologer, 1713-1788
Whitelaw, James, author, 1749*-1813
Whitelocke, Bulstrode, regicide, 1605-1676
Whitelocke, Edmund, friend of Essex, 1565-1608
Whitelocke, Sir James, Justice of the King's Bench, 1570-1632
Whitelocke, John, general, 1759*-1808*
Whiter, Walter, philologist, 1759*-1832
Whiteside, James, Chief Justice in Ireland, 1806-1876
Whitfield, Henry, New England divine, 1597-1654*
Whitfield, John, musician, 1770-1836
Whitford, David, soldier and scholar, 1674
Whitford or Whytforde, Richard, 'The Wretche of Syon,' fl. 1530
Whitgift, John, Archbishop of Canterbury, 1533*-1604
Whithorne, Peter, military writer, fl. 1563
Whithorne, Thomas, song-writer, 1528-1570*
Whiting, John, Quaker writer, 1722
Whiting, Richard, Abbot of Glastonbury, 1539
Whitlock, Mrs. Elizabeth, actress, 1761-1836
Whitlock, John, ejected divine, 1625-1708
Whitlock, William, historian of Lichfield, 1584
Whitmore, Sir George, Lord Mayor of London, 1657
Whitney, Geoffrey, poet, fl. 1585
Whitshed, Sir James Hawkins, Bart., admiral, 1762-1849
Whitson, John, merchant adventurer, 1575*-1629
Whittaker, George Byrom, publisher, 1793-1847
Whittaker, James W., water-colourist, 1876
Whittaker, John William, divine, 1791-1854
Whittingham, Charles, printer, 1767-1840
Whittingham, Sir Samford, lieutenant-general, 1841
Whittingham, William, translator and Dean of Durham, 1524-1579
Whittington, Sir Richard, Lord Mayor of London, 1423
Whittington or Whitynton, Robert, grammarian and Latin poet, 1480-1530*
Whittle, Peter, topographer, 1789-1867
Whitty, Edward Michael, journalist, 1827-1860
Whitty, Michael James, 'Tales of Irish Life,' 1795-1873
Whitworth, Charles, Lord Whitworth, diplomatist, 1725
Whitworth, Sir Charles, author, 1778
Whitworth, Charles, 1st Earl Whitworth, 1754-1825
Whitworth, Sir Joseph, mechanician, 1803-1887
Whood, Isaac, portrait painter, 1689-1752
Whorwood, Jane, partisan of Charles I., fl. 1645
Whyte, James, colonial statesman, 1820-1880
Whyte, Robert, F.R.S., President of the Royal College of Physicians, Edinburgh, 1714-1766
Whytehead, Thomas, divine and hymn-writer, 1815-1843
Whyte-Melville, Capt. George John, novelist, 1821-1878
Whytt, Robert, Professor of Medicine, 1714-1766
Wickens, Sir John, Vice-Chancellor of County Palatine of Lancaster, 1815-1873
Wickham, William, D.C.L., politician, 1761*-1840
Wickins, John, master of Manchester Grammar School, 1677
Wickwane, William, Archbishop of York, 1285
Wiclif, John, Reformer, 1415
Widdowes, Daniel, 'Naturall Philosophie,' fl. 1631
Widdrington, Roger, controversialist, fl. 1617
Widdrington, Samuel Edward, writer on Spain, 1856
Widdrington, Sir Thomas, Speaker of the House of Commons, 1665
Widdrington, William, 1st Baron Widdrington, 1611-1651
Wiffen, Benjamin Barron, Spanish scholar, 1794-1867
Wiffen, Jeremiah Holme, author, 1792-1836
Wigan, Alfred Sydney, actor, 1818*-1878
Wigan, Horace, actor, 1818-1885
Wigan, John, physician, 1695-1739
Wigg, Lilly, botanist, 1749-1828
Wigginton, Giles, divine, fl. 1585
Wighard, hagiologist, 1164
Wight, John, printer, fl. 1580
Wight, Robert, writer on Indian botany, 1796-1872
Wightman, Sir William, judge, 1784-1864
Wightwick, George, architect, 1802-1872
Wiglaf, King of Mercia, 838*
Wigner, George William, chemist, 1842-1884
Wigram, Sir James, judge, 1793-1866
Wigram, Joseph Cotton, Bishop of Rochester, 1798-1867
Wihtgar, Saxon invader, 544
Wihtred, King of Kent, 725
Wikeford, Robert de, Archbishop of Dublin, 1375
Wikes, Thomas, chronicler, fl. 1304
Wilberforce, Henry William, journalist, 1807-1873
Wilberforce, Robert Isaac, divine, 1800-1857
Wilberforce, Samuel, Bishop of Winchester, 1805-1873
Wilberforce, William, philanthropist, 1759-1833
Wilbye or Wilby, John, composer, fl. 1598
Wilcocks, Joseph, author, 1723-1791
Wilcox, Thomas, translator, fl. 1580
Wild, Charles, architect and water-colourist, 1781-1835
Wild, Henry, Arabic scholar, 1684*-1755
Wild, James, architect and Curator of the Soane Museum, 1815-1892
Wild, Jonathan, thief taker, 1682-1725
Wild or Wilde, Robert, Nonconformist divine and poet, 1609-1679
Wildbore, Charles, mathematician, 1802
Wilde, Sir Alfred T., lieutenant-general, 1819-1873
Wilde, George, dramatist and Bishop of Londonderry, 1609-1665
Wilde, John, judge, 1588*-1669*
Wilde, Sir John, Chief Justice of the Cape of Good Hope, 1781-1859
Wilde, Thomas, Baron Truro, Lord Chancellor, 1782-1855
Wilde, William, judge, 1611*-1679
Wilde, Sir William Robert Wills, surgeon and antiquary, 1876
Wilderspin, Samuel, educational promoter, 1867
Wildman, John, Puritan, fl. 1650-1680
Wilford, Lieut.-Col. Francis, Orientalist, 1822
Wilford, John, biographical compiler, fl. 1741
Wilfrid, St., Bishop of York, 634*-709
Wilkes, John, politician, 1727-1797
Wilkes, Richard, antiquary and physician, 1691-1760
Wilkes, Sir Thomas, clerk of the Privy Council, 1598
Wilkie, Sir David, painter, 1785-1841
Wilkie, William, "the Scottish Homer," 1721-1772
Wilkins, Sir Charles, Orientalist, 1749-1836
Wilkins, Charles, lawyer, 1800-1857
Wilkins, David, ecclesiastical scholar, 1685-1745
Wilkins, George, poet, 1603
Wilkins, John, Bishop of Chester, 1614-1672
Wilkins, William, architect, 1779-1839
Wilkinson, Charles Smith, Australian geologist, 1843-1891
Wilkinson, Henry, divine, 1675
Wilkinson, Henry, divine, 1616-1690
Wilkinson, John, ironmaster, fl. 1785
Wilkinson, Sir John Gardner, archæologist, 1798-1875
Wilkinson, Tate, actor, 1740*-1803
Wilkinson, Thomas Turner, antiquary, 1815-1875
Wilkinson, William, divine, fl. 1580
Wilks, John, adventurer, 1846
Wilks, Mark, Indian official, 1831
Wilks, Robert, actor-manager, 1670-1732
Wilks, Washington, journalist, 1864

(To be continued.)

THE list of eminent members of the Wentworth family for the 'Dictionary of National Biography' appears to me very deficient. Apart from the holders of the earldoms of Strafford, Cleveland, and other titles, the junior family is only represented by Sir Peter Wentworth; Thomas, who died in 1627; and Lady Wentworth, the mistress of Monmouth.

In Mr. Rutton's well-known volume on 'Three Branches of the Family of Wentworth' I find the following names of persons worthy, it may be thought, of a place in the 'Dictionary': Sir Henry, grandfather of Queen Jane Seymour; Lady Maria, on whose monument is the famous epitaph:—

> Else the soul grew so fast within
> It broke the outward shell of sinne
> And so was hatch'd a cherubin;

Sir Roger and Sir John; Sir John, Baronet; Sir Nicholas; Peter, who died a prisoner in the

Tower, as did his wife; Paul, his brother, also M.P.; Thomas, M.P., Recorder of Oxford; Peter, D.D., Dean of Armagh.

Besides these there is a Darcy Wentworth, of Portadown, near Belfast, who was so far eminent that his portrait was etched by Crispin de Pass in 1624. He is claimed as an ancestor by the Australian Wentworths, one of whom figures in the list. His arms are on the plate, and are differenced by a crescent. I think there is a pedigree of this branch in Burke's 'Australian Landed Gentry.' W. J. Loftie.

THE SPRING PUBLISHING SEASON.

Messrs. Cassell & Co.'s list includes the following novels: 'My Lord Duke,' by Mr. E. W. Hornung; 'Ill-Gotten Gold,' by Mr. W. G. Tarbet; 'A Story-Teller's Pack,' by Mr. Frank Stockton; 'In the Days of the Pioneers,' by Mr. E. S. Ellis; and 'Rogues of the Fiery Cross,' by Mr. Walkey,—'My Life in Christ,' being Extracts from the Diary of the Most Rev. John Iliytch Sergieff (Father John), of St. Andrew's Cathedral, Cronstadt, translated by Mr. E. E. Goulaeff, of St. Petersburg,—Vol. III. of the 'Building World,'—Vol. IX. of 'Cottage Gardening,'—and a new serial 'The Queen's Empire.'

The Society for Promoting Christian Knowledge promises in "Diocesan Histories," 'Lincoln,' by the late Canon Venables and the late Archdeacon Perry, and 'Rochester,' by the Rev. A. J. Pearman,—'The Ancient Hebrew Tradition as Illustrated by the Monuments,' by Prof. Fritz Hommel, translated by Mr. McClure and Mr. Crosslé,—"The Bishop Paddock Lectures" on 'The History of the Theological Literature of the Church of England from the Reformation to the Close of the Eighteenth Century,' by the Bishop of Edinburgh,—'Christ in His Holy Land,' written during and after a journey through the Holy Land, by the Rev. A. A. Boddy,—'Heldai's Treasure,' a tale by Frances H. Wood,—'Addresses to Lads,' by Prof. H. C. Shuttleworth,—'In the Beginning,' by Mary E. Bellars,—'The Great Storm,' by Hope Carlyon,—'The Legend of St. Christopher,' by the late Archdeacon Allen,—'The Work of Grace,' devotional addresses by the Rev. J. Brett,—'Papal Claims and Anglican Orders,' by the Bishop of Gibraltar,—'The Private Devotions of Bishop Andrewes,' arranged by Prebendary Kempe,—'The Protestation issued by the English Romanists in 1788,' edited by the Rev. A. J. C. Allen,—and 'The Queen, her Empire, and the English-speaking World.'

CHAUCER AND KING RENÉ OF ANJOU.

The first lines of the 'Canterbury Tales' have been compared with a variety of texts, either Latin or English, and well they may as springtime and April supplied to most poets of the Middle Ages their opening description. Dr. Richard Morris has called attention to the (not very striking) similitude between the well-known lines and a passage in Stephen Hawes's 'Pastime of Pleasure':—

> When that Aurora did well appeare
> In the depured ayre and cruddy firmament, &c.

Mr. Skeat has quoted much more curious texts anterior to Chaucer, and offering a much closer resemblance; they are derived from the Latin of Guido delle Colonne and Vincent de Beauvais ('Complete Works,' v. 2). But the closest resemblance of all (and strangely enough it seems to have escaped Sandras) is to be found in the works of King René of Anjou. The pastoral in which René has commemorated his love for Jeanne de Laval, who became his second wife in 1455, begins in the same words almost as the 'Canterbury Tales.' That work is entitled in the St. Petersburg MS., of which a facsimile is preserved in the National Library of Paris (Fr. 12,178), "Les amours de René, Roy de Naples et de Sicile, et de Jeanne, fille de Guy, comte de Laval, qu'il espousa en secondes noces." It begins thus:—

> Vers my avril, en temps que la verdeur
> Je m'apraist, commençant par douleur
> Du renouveau issir la fueille et fleur
> En bautonnant, de laquelle l'odeur
> Fait devenir l'air serain trop meilleur
> Qu'il n'a esté par la dure froideur
> Que le soleil a si fort combatue .....
> Les oiseillons si n'ont lors plus de peur
> D'encommencer leurs doulx chans sans demeur,
> Par amourettes qui leurs gens cueurs argue.....
> Car le doulx temps si fort les esveritue
> Que du tout ont leur crainte abatue.

Does not this read like a free translation of the familiar lines?—

> Whan that Aprille with his shoures sote
> The droghte of Marche hath pereed to the rote,
> And bathed every veyne in swich licour,
> Of which vertu engendred is the flour;
> Whan Zephirus eek with his swete breeth
> Inspired hath in every holt and heeth
> The tendre croppes, and the yonge sonne
> Hath in the Ram his halfe cours y-ronne,
> And smale fowles maken melodye
> That slepen al the night with open ye,
> So priketh hem nature in hir corages.....

It seems unlikely that King René knew English and followed the English model; both probably derived the same hints from some older original. I need not observe that in this as in most cases the more Chaucer is compared to other writers the greater appear his poetical genius, his literary tact, and his skill and sobriety. King René continues for pages; and yet all spring, with its freshness, its flowers and birds, is in the few lines of the English master. The more you read the "originals and analogues" of his works, the more you enjoy that "property" which Lowell so justly attributes to him, "that vernal property that soothes and refreshes in a way of which no other has ever found the secret."

J. J. Jusserand.

SALE.

Messrs. Puttick & Simpson sold on Wednesday, Thursday, and Friday in last week a collection of books and MSS., including a further portion of the library of Mr. Farmer Atkinson, the following being some of the principal prices: Dibdin's Bibliotheca Spenceriana and Ædes Althorpianæ, 17*l.* 10*s.* MS. Missale of the fourteenth century, on vellum, with three miniatures, 22*l.* Biblia Germanica, Nuremberg, Koburger, 1483, 21*l.* Case, I Monumenti di Pompei, 11*l.* 10*s.* Browning's Aristophanes' Apology, with the author's corrections in his autograph, 17*l.* 10*s.*; Bells and Pomegranates, first edition, 9*l.* Calendars of State Papers, 175 vols., 50*l.* Mirror of Fashion, A Trip to Town, and Fashion and Folly, three series of coloured caricatures printed on long rolls and fitted into cases, 28*l.* 5*s.* Collection of 500 Civil War Tracts, 25*l.* 10*s.* Cervantes, Novelas Exemplares, 1613, 5*l.* 5*s.* De Bry, Emblemata Nobilitate, 1593, 14*l.* Biblia Latina, Nuremberg, 1478, 10*l.* 10*s.* MS. Psalterium Davidis, finely written on vellum of peculiarly choice quality and whiteness, with 31 miniatures and ornamental borders, 119*l.* Mr. R. Kipling's Quartette, first edition, 5*l.*; Wee Willie Winkie, Under the Deodars, Story of the Gadsbys, and In Black and White, first editions, 5*l.* 17*s.* Officium B.V.M., printed on vellum, Lugduni, 1499, 53*l.* Scrope's Salmon Fishing, 1843, 8*l.* 2*s.* 6*d.* Gospels of the Fower Evangelistes, Anglo-Saxon, 1571, 13*l.* Spenser's Faerie Queene and Colin Clout (the latter first edition), 27*l.* 10*s.* Thackeray at Clevedon Court, 1865, 10*l.* Queen Victoria, by R. R. Holmes (voucher for this work, to be issued in June next), 19*l.* 10*s.* The total of the three days' sale was 1,160*l.*

TWO PROTHALAMIA.

April 12, 1897.

Of course I withdraw my acquiescence in the suggestion that by "the new and worthy seat" Vallans meant Hatfield rather than Theobalds—a suggestion started by Mr. Flower himself (see his article of March 20th). But my own objection to Mr. Wickham Flower's charge against Spenser of "appropriating" things from Vallans did not, and does not, stand on that point; I carefully kept it quite distinct from it.

This discussion seems now pretty well exhausted; and it remains that no at all noticeable obligation of Spenser to Vallans has yet been proved or made probable. It is possible the author of the 'Prothalamion' had read the 'Tale of Two Swans.' Certainly Mr. Case, in his very interesting note, shows that the author of the 'Tale of Two Swans' had seen the 'Epithalamion Thamesis,' and had heard of the designed English marriage song, which, as I said last week, is now to be found in the fourth book of the 'Faerie Queene.' However these things may be, I venture to assert that all the coincidences that Mr. Flower insisted on in his first letter—*e.g.*, that Vallans used the words "nurse" and "merry," and so did Spenser!—have been found on inspection to be wholly insignificant. And so "*securus*" *judicet* "*orbis terrarum*"; and I shall be very much surprised if any careful reader of this correspondence echo, in Mr. Flower's sense, Mr. Flower's "Palmam qui meruit ferat," and, as he suggests, transfer the palm from Spenser to Vallans!

Mr. Flower now tells us that he thinks "along the lee," which he so unfortunately quoted in his first letter, means "along the smooth and sheltered part of" the river. Well, if this interpretation gives him pleasure, "*per me licet esse*" *beato*, only I hope any younger readers who may be inclined to think it plausible will *examine* the matter before they subscribe to it. And I notice at least two other errors in Mr. Flower's last communication; but I am not concerned with these. What I wished to do, and it seemed right to do, I have done—I trust with all courtesy. John W. Hales.

Literary Gossip.

Mrs. Julia Davies, who died at Clifton a few days ago at the great age of ninety-four, was probably the last survivor of the intimate friends of Charles Lamb. She was the daughter of Joseph Hume, of Montpellier House, Notting Hill, where Lamb, Godwin, and Hazlitt were constant guests. She married Vice-Admiral George Davies, R.N., and was the mother of the late Mrs. Augusta Webster. Another daughter is the widow of Isaac Todhunter, the mathematician.

The catalogue of the New Gallery will have an unusual literary value this year in the shape of a remarkable poem by Mr. Rudyard Kipling, written to Mr. Phil Burne-Jones's strange picture 'The Vampire.' Those who heard it recited by Mrs. Beerbohm Tree the other night state that it shows Mr. Kipling's powers in a new direction.

Mr. Miller Christy writes from Pryors, Broomfield, near Chelmsford:—

"Will you allow me to state through your columns that I am engaged upon a life of Joseph Strutt (1749–1802), author of 'Sports and Pastimes' and other well-known antiquarian works, and to ask whether any of your readers possess, or know of the existence of, any of Strutt's letters or any documents connected with him, and, if so, whether they would allow me to borrow the same for purposes of my work? Any letters or documents sent here would be very acceptable, and would be returned as soon as they have been copied."

Messrs. Smith, Elder & Co. will publish shortly a revised and cheaper edition of Sir W. W. Hunter's 'Annals of Rural Bengal.' It has been prepared by the author in

response to suggestions which reached him that its publication would be very opportune at the present time as showing what a great famine really means in India.

Mr. Emanuel Green, F.S.A., has finished his 'Bibliography of Somerset,' upon which he has long been engaged. The work will be in two volumes, the first dealing with the county, to the exclusion of Bath, while the second will be devoted entirely to the literature of that city. The printing will be done in Taunton, and the work will be obtainable by subscribers only.

Messrs. Crosby Lockwood & Son will have ready in a few days a new edition of 'A Handbook of English Literature,' originally compiled by Mr. Austin Dobson, and now revised and extended to the present day by Prof. Hall Griffin.

Mrs. W. K. Clifford's novel 'Mrs. Keith's Crime,' which for the last few years has only been procurable in an eighteenpenny form, is about to undergo a curious change of fortune. Mr. Fisher Unwin has determined to do with it as Messrs. Hutchinson did with 'The Story of an African Farm,' which was published at a shilling; he will raise it again to the price of six shillings, and restore to it the advantages of good type and binding. Mrs. Clifford has written a special introduction, and the Hon. John Collier has drawn a frontispiece for the new edition. 'Mrs. Keith's Crime' appeared first in 1885, when it was anonymous, and may fairly be said to have made a sensation.

Mrs. C. W. Earle has written a volume, consisting mainly of notes on gardening, but referring also to household management and education, to which Lady Constance Lytton has contributed an appendix. The book will be published by Messrs. Smith, Elder & Co., under the title 'Pot-pourri from a Surrey Garden.'

News comes from the United States of the decease of Mr. W. T. Adams, a voluminous writer for children under the pseudonym of "Oliver Optic."

Some years ago we reported that the Empress of Austria, during her temporary stay at Paris, had deposited a wreath on Heine's grave in the cemetery of Montmartre. We were surprised to see from a recent number of the *Frankfurter Zeitung* that his tomb is in a deplorably neglected state. A rusty iron wreath is the only visible tribute to the author of the 'Buch der Lieder.'

We informed our readers lately that a *Mädchengymnasium* was to be established at Bremen, and now we learn that, owing to the efforts of the society called "Frauenbildungs-Reform," a similar institution will be founded at Carlsruhe. The town has granted a contribution of 2,000 marks for the purpose.

The first volume of the series of photographic reproductions of the oldest Greek and Latin manuscripts has recently made its appearance at Leyden. It is edited by Dr. W. N. du Rieu, the late principal librarian of the university of that place, and bears the title of 'Vetus Testamentum Græce,' &c. Only a limited number of copies has been printed.

August Radintzky, the Nestor of the dialect poets of the Austrian-Hungarian monarchy, died at the Collegialstift of Mattsee on March 22nd. He was born at Salzburg in 1810. He became widely known under his pseudonym of "Fink von Mattsee," the ancient foundation which he had served for many years as administrator.

SCIENCE

Red Deer. Natural History, by the Rev. H. A. Macpherson; Deer-Stalking, by Cameron of Lochiel; Stag-Hunting, by Viscount Ebrington; Cookery, by A. Innes Shand. Illustrated by J. Charlton and A. Thorburn. (Longmans & Co.)

In dealing with the first section of this work Mr. Macpherson has acted judiciously by restricting the larger portion of his remarks to a haunt of the red deer with which he is well acquainted, and about which little has been previously written. This is Martindale, situated in the heart of the Lake district, and bounded on the north by Ullswater, while Haweswater closes it in on the eastward, unless an adventurous stag, in quest of unknown hinds, dares to face the ascent of Shap Fell. It is true that Martindale stags have been known to swim the breadth of Ullswater to visit the hinds in Gobarrow Park, but excursions in the reverse direction are rare. Compared with Scottish deer forests, Martindale is wooded, though without the heavy timber of the coombes of North Devon and Somerset; therefore the herd, which now numbers about two hundred and fifty head, exhibits a mixture of the characteristics of the woodland and of the mountain deer. Mr. Macpherson does not omit some observations on deer in other districts, but he is mindful of the fact that as regards Scotland his "player" in this "pool" is Lochiel, while Lord Ebrington follows with the practical knowledge of Devon and Somerset obtained by some years' mastership of staghounds. It is just as well that Mr. Macpherson does not venture to write about the West Country, for, while justly eulogizing the late Dr. Collyns, he brackets with him Richard Jefferies, whose 'Red Deer' we consider to be as thorough a specimen of book-making as was ever turned out; while the excellent work of the Hon. John Fortescue (Lord Ebrington's brother) is ignored. Occasionally the author nods, and by "Dartmoor" (p. 31) he must mean Exmoor; while "Islay Forest" (p. 43) is evidently a slip for Jura.

Lochiel's account of deer forests and their management contains some interesting facts indicative of the changes in customs which have taken place in the Highlands. At the beginning of this century it was not always thought "good form" for the owner of a deer forest holding a high social position to go out stalking himself, and the old Lord Lovat, grandfather of the present peer, on succeeding to the estate, was told by his guardian that such a practice was neither dignified nor customary, a view largely shared by other country gentlemen, and certainly prevalent in the district. When Sir Walter Scott had aroused a love for Highland sport, especially by that wild episode of the "tinchel" in 'Waverley,' and after Scrope had described the pursuit of the deer in Atholl Forest and the drive in Glen Tilt, "so thrilling," says the author, "was the interest which I felt in the adventures of Tortoise and Lightfoot, as well as in the splendid performances of Tarff, Derig, and Shuloch, that at this day, and with the experience acquired during many years of managing forests, I can hardly bring myself to criticize the proceedings which I then looked upon not only as quite proper, but almost sublime."

The lords and ladies who were the guests of the Duke of Atholl of that day doubtless enjoyed the exciting scene of cross-firing, racing herds of deer, and pursuing hounds; but no forest could stand such treatment for long, and it is almost unnecessary to say that driving has been generally abandoned. Lochiel confesses that in his hot youth, when the weather was unsuitable for stalking, the house party would sometimes "drive" a small bit of ground dignified by the name of "the sanctuary," in which no real harm could be done. Ladies could go to see it, "and, in short, it was very good fun. We are older and wiser now, but, alas! do we have the same fun?" He proceeds to admit that he, too, has sinned against the very rules which he has laid down as the canons of true deer forestry, having gone out with a couple of pure-bred deerhounds and coursed a cold stag, sometimes bringing him to bay, very rarely pulling him down. After deprecating these "joyous frivolities," the author gives excellent advice as to the management of forests and the means to be employed in keeping up a good stock of deer. Comparatively few proprietors like to ask their guests to spare stags with well-growing heads and to kill old inferior stags; besides, it is not always easy to distinguish a beast that is "going back," though we think short blunt points are apt to accompany old age. In uttering a word of warning against surrounding a forest with a deer fence, it is remarked that for want of fresh blood the animals will get smaller and smaller, till they dwindle to the size of island deer. Some island deer, however, are not small; for instance, those of Jura and Rum; while in Harris the stags have pretty heads with many points, and, owing to the fine grazing, they are fat and make excellent venison, though not tall beasts. The chapters on the practice of deer-stalking and the social and economical aspects of forests are excellent, and there are some good stories about the Select Committee on the crofter question, for the narrator does not mind a joke against himself at times.

Not many years after Monmouth's rebellion, when the wild red deer had a far more extended range than Macaulay indicates in a well-known passage, the second Duke of Bedford kept staghounds at Tavistock, hunting the coverts on the Tay, Tamar, and other rivers on the side of Dartmoor, and the deer often took the sea at Torbay. Subsequently the venue was shifted to North Devon, where the first Earl Fortescue took the mastership, so that it may well be said of Lord Ebrington, "il chasse de race." In 1855, however, hunting was at a very low ebb, when the late Mr. Fenwick Bisset took the hounds and laid the foundations of the prosperity of the present Devon and Somerset pack. Practically it was Mr. Bisset who introduced deer into the Quantocks, where they have multiplied exceedingly, and we do not wonder that, from the

point of view of a master of hounds, Lord Ebrington, who succeeded Mr. Bisset, regrets the act; for it is necessary to hunt that district from time to time, and the mob which turns out during a Quantock week and the picnic at Triscombe Stone would try the patience of any master who wished to show sport. Cloutsham can be bad enough, but there the terrible Taunton contingent with its brass band is absent. Of woodcraft, harbouring warrantable stags, and famous runs Lord Ebrington writes from experience, and, moreover, with great judgment. Before leaving this section we must say a few words in praise of the illustrations. Those by Mr. Thorburn relate to the Highland scenes he depicts so well, while Mr. Charlton deals with hunting, and a particularly spirited plate is that facing p. 210, where a French mounted *relai volant* is struggling with "rather a handful" of hounds in leash.

Mr. Shand has written a very pleasant article upon the cookery of venison, though the want of material has driven him to begin with the patriarch Isaac and the savoury-meat story and work upwards, while at times he gets very far away from the flesh of deer. He considers that "the ideal red deer for table purposes is a young yeld or barren hind, in prime condition from favourable pasturage"; but we prefer a big, heavy old hind, for young red deer seldom lay on much fat in a wild state. Fallow deer comes under the head of park-fed venison, and is beside the question; but we endorse Mr. Shand's praise of roe deer *when at its prime*, which is not often. As regards the entire work, it has given us more pleasure than any other volume of the "Fur and Feather" series, of which it forms a part, and we can strongly recommend it.

ANTHROPOLOGICAL NOTES.

The papers on anthropological subjects published by local societies during the year ending June 1st, 1896, according to the report of the Corresponding Societies Committee of the British Association, were thirty-nine in number, and the societies publishing them were seventeen. The Dumfriesshire and Galloway Natural History and Antiquarian Society heads the list with seven papers, dealing with standing stones (Mr. F. R. Coles), Roman earthworks (Dr. J. Macdonald), folk-lore (Mr. S. Arnott), a superstitious custom about young calves (Mr. John M'Kie), and the local antiquities of Dunscove (Rev. R. Simpson), Troqueer (Mr. J. G. Hamilton Starke), and Tynron (Mr. James Shaw). When to this wealth of local illustration is added all that contained in the Rev. Walter Gregor's report to the Ethnographical Survey Committee and in Sir Herbert Maxwell's new book, it will be seen that the anthropology of Dumfriesshire and Galloway is being very thoroughly studied. The Essex Field Club ranks next with six papers: two by Prof. Meldola, on an ancient entrenchment on Navestock Common, and on the eastern boundary stones of the forest of Waltham; another on Navestock by the Rev. S. C. Hore; on the Romano-British settlement at Chigwell, by Mr. I. C. Gould; on the field-name of Puttock's Lees, by Mr. Miller Christy; and on the lost rural industry of potash-making, by Mr. Henry Laver. The Buchan Field Club has four: two on the ethnographical survey of Buchan, by Mr. John Gray and Mr. J. F. Tocher; a report on antiquarian remains at Schivas, by Mr. James Spence; and ecclesiastical punishments in the seventeenth century, by the Rev. P. Milne. The Dorset Natural History and Antiquarian Field Club has three, all by Mr. E. Cunnington, on Poundbury, Hambledon, and Helstone; and the Berwickshire Naturalists' Club the same number: on Scottish place-names, by Miss Russell; on the British camps above Lauder, by the Rev. G. Gunn; and a catalogue of a loan collection of prehistoric and other antiquities, by Mr. G. F. Black. Four societies have two each: the Norfolk and Norwich Naturalists' Society (neolithic man in Thetford, by Mr. W. G. Clark; Mayday customs at Lynn, by Dr. C. B. Plowright); the Marlborough College Natural History Society (Wayland Smith's cave, by the Rev. A. J. Galpin, and Mr. E. Meyrick's anthropometrical statistics); the Isle of Man Natural History and Antiquarian Society (Miss A. M. Crellin's anthropological report, and Mr. A. W. Moore on foreign elements in the Manx language); and the Belfast Natural History and Philosophical Society (on three Irish sepulchral urns, by Mr. R. M. Young, and a paper on antiquarian collections in Ulster, by Mr. S. F. Milligan). The eight societies which contribute a single paper each are the Hertfordshire Natural History Society (Sir John Evans's anniversary address on the Stone Age), the Hampshire Field Club (Mr. T. W. Shore on prehistoric remains in the old Clare country), the Birmingham Natural History and Philosophical Society (Prof. Windle and Mr. Manners-Smith on the physical characters of a group of female pupil teachers), the Liverpool Literary and Philosophical Society (the Rev. J. Sephton on Runic remains), the Rochdale Literary and Scientific Society (Dr. Thomas Hunt on some Heywood surnames), the Yorkshire Geological and Polytechnic Society (Mr. J. Spink on lake dwellings in the Vale of Pickering), the Cardiff Naturalists' Society (Mr. Wm. Riley on entrenchments and camps on Mynydd Baidan and Mynydd Margam), and the South African Philosophical Society of Cape Town (Dr. S. Schönland on some human skulls in the collection of the Albany Museum). All these entries are noticeable as showing the great and growing attention that is being paid in every part of the country to observations on the physical characters of the people, the ancient monuments, and the relics of old superstitions, customs, and beliefs; but the last entry is particularly interesting as showing a desire on the part of our fellow countrymen in South Africa to be enrolled with societies at home as fellow workers in anthropology.

Folk-lore for March contains some notes on the physique, customs, and superstitions of the peasantry of Innishowen, co. Donegal, by Mr. Thomas Doherty. He observes that most of the inhabitants are descendants of the old Celtic tribes, and that where there has been an intermixture of race between them and the descendants of the English and Scottish planters of Stuart times, the Celtic features predominate. Though red is the prevailing colour of hair in the seaboard districts, to meet a woman with red hair is looked upon as a bad omen, as such women frequently have the evil eye. Hare-lip is common, and is accounted for by the mother meeting a hare before the child's birth. Witchcraft is still strongly believed in, and witches often take the form of hares. They can then only be shot by silver bullets. Mr. Alfred Nutt's address to the Folk-lore Society on taking the chair as its president relates to the origin and nature of the fairy mythology of English literature. He seeks to show why England alone of modern countries has admitted the fairy world into its highest imaginative literature. He proposes to pursue the subject further in the forthcoming second volume of the 'Voyage of Bran.'

The first number of the journal of the Swiss Folk-lore Society has been issued. Not merely traditions are included within its programme, but also the material arts, dwellings, tools, dress, food, and fabrics of the people, and to these the society proposes to add physical observations.

The *Journal* of the Anthropological Institute for February contains a paper by Mr. Henry Balfour on a remarkable ancient bow and arrows, believed to be of Assyrian origin. The bow is fifty-three inches long, of composite structure, formed of two kinds of wood, of black horn, of animal sinew, of birch bark, and of glue. It was found in a tomb of the twenty-sixth dynasty at Thebes. A paper by the lamented Mr. Horatio Hale, honorary fellow of the Institute, also appears with notes and addenda by Prof. Tylor, forming a study of aboriginal American history and mnemonic symbols, based on four Huron wampum records, viz., the double-calumet treaty belt, the peace-path belt, the Jesuit missionary belt, and the four-nations alliance belt. A similar belt, deposited with the Historical Society of Pennsylvania in 1857 by a great-grandson of William Penn, is held by Mr. Hale to have been given to Penn on the occasion of his treaty of peace with the Indians in 1701. The conclusion is drawn that when the European colonists arrived in America, the tribes who then occupied what are now the United States and Canada enjoyed frames of government and forms of civilization which evinced intellectual and moral faculties of no mean order. The Hale series of belts has been presented by Prof. Tylor to the Oxford University Museum. Two papers by Prof. Oscar Montelius, on the Tyrrhenians in Greece and Italy and on pre-classical chronology in Greece and Italy respectively, are illustrated by a splendid series of sixteen folded plates. He dates the first portion of the first period of the Bronze Age, or the "Copper Age," in Northern and Central Italy at 2100–1950 B.C.; the second portion at 1950–1800; the second period from 1800 to 1650; the third from 1650 to 1350; the first portion of the fourth period from 1350 to 1200, and the second from 1200 to 1100. The first period of the Iron Age in Northern Italy he assigns to 1100–950 B.C.; the second to 950–750; the third from 750 to 550; and the Etruscan period from 550 to 400. For Central Italy, he marks out a first proto-Etruscan period from 1100 to 1000 B.C. and a second from 1000 to 900; a first Etruscan period from 900 to 800, a second from 800 to 700, a third from 700 to 600, and a fourth from 600 to 500 B.C. This chronology differs considerably from that hitherto generally accepted. In particular Dr. Montelius throws back the date of the Regulini-Galassi tomb at Cervetri two hundred and fifty or three hundred years earlier than the received chronology, a conclusion in which Mr. Arthur Evans, in the interesting discussion which took place on these papers, followed him only halfway. Mr. Laurence Duckworth furnishes to the *Journal* an account of three skulls from Madagascar in the Anatomical Museum of Cambridge University, with photographs. The skulls in question belong to different tribes, respectively Hova, Betsileo, and Betsimisaraka; and Mr. Duckworth finds that the Hova skull has its counterpart in one from Borneo, while the two others agree in such features as distinguish them from the Hova, and resemble certain skulls from the African continent rather than any Oceanic specimens.

SOCIETIES.

Geographical.—*April* 12.—Sir C. Markham, President, in the chair.—The following gentlemen were elected Fellows: Baron A. von Andrée, Capt. C. Ashburnham, Messrs G. D. Callender, S. Castle, H. W. Cave, H. A. Doubleday, H. Hague, and J. Hardy.—The paper read was 'Fourth Centenary of the Voyage of John Cabota, 1497,' by the President.

Archæological Institute.—*April* 7.—Judge Baylis, V.P., in the chair.—Mr. C. E. Keyser read a paper 'On Aldermaston Church, Berkshire.' He gave a brief description of the distinguished personages who were lords of the manor and owners of

the Aldermaston estates, and then described the church and the necessary reparation which had been recently carried out at his expense under the direction of Mr. E. D. Webb. The church was probably built about 1120 on the site of the earlier one mentioned in the Domesday survey; it was enlarged about the years 1260 and 1300, in the fifteenth century, again about 1660, and at the beginning of the present century, when it was unfortunately thoroughly beautified. The mural paintings representing St. Christopher and probably two scenes from the life of St. Nicholas, found last year in the south chapel and elsewhere; the old glass; two panels representing the Annunciation and Coronation of the Virgin, dating from the middle of the thirteenth century; numerous armorial shields, inserted by Sir Humphrey Forster, *circ.* 1540; and the various tombs and brasses, notably the fine alabaster monument of Sir George Forster and Elizabeth his wife, who died in 1526, were most minutely described.—An interesting discussion afterwards took place, in which Messrs. W. H. St. John Hope, M. Stephenson, E. D. Webb, P. H. Newman, and G. E. Fox pointed out the various peculiarities and particular objects of interest, more especially with regard to the tomb of Sir George Forster.—Some excellent rubbings of the brasses and inscriptions, and photographs of the monument, mural paintings, and Norman west doorway, were exhibited by Mr. M. Stephenson, Mr. A. H. Lyell, and the writer of the paper.

Linnean.—*April* 1.—Dr. A. Günther, President, in the chair.—Prof. Graf zu Solms-Laubach, the Rev. R. Usher, and Mr. W. Martindale were admitted, and Messrs. J. B. Sowerby and J. B. Willis were elected Fellows.—Mr. M. Christy exhibited three royal state cloaks, formerly worn by the kings of the Hawaiian Islands, and made of the feathers of four species of birds, of which the exhibitor gave an account, referring to the coloured figures of them given in Mr. Scott Wilson's 'Birds of Hawaii,' namely, *Vestiaria coccinea* (red), *Psittacirostra psittacea* (green), *Acrulocercus nobilis*, and *Drepanis pacifica* (black and yellow). The last named, of which no specimen is to be found in the National Collection, is believed to be now extinct.—Mr. W. T. Thiselton-Dyer exhibited: 1. A series of drawings (on the screen) to illustrate the "cultural evolution of *Cyclamen latifolium*, Sibth." The species is a native of Greece and the Levant, and is believed to have been first introduced into European cultivation in 1731. In 1768 Miller described a form modified by cultivation under the name of *Cyclamen persicum*. This was erroneous, as according to Boissier neither the wild nor the garden form occurs in Persia. The latter persisted in cultivation for about a hundred and fifty years, and about 1860 became the starting-point of the modern races which were illustrated. *Cyclamen latifolium* has never been hybridized, and it was shown that the striking forms now in cultivation were the result of the patient accumulation of gradual variations. Drawings of the remarkable forms "Papilio," obtained by De Langhe-Vervaene, and of "The Bush-Hill Pioneer," by Messrs. Hugh Low & Co., were shown. It was pointed out that the tendency of the species under cultivation was to lose its distinctive generic characters and to approximate to a more generalized type. The reflexion of the corolla-segments was often lost as in Lysimachia, the segments were sometimes multiplied as in Trientalis, and the margins were fringed as in Soldanella and cultivated forms of *Primula sinensis*. The "Bush-Hill Pioneer" possessed, in the cresting of the petals, a remarkable character without parallel in any primulaceous plant occurring in a wild state. 2. A series of plants was exhibited to illustrate the origin of the garden "Cineraria." It was generally agreed that this had sprung from one or more species native of the Canaries. An extreme cultivated form was shown and compared with *Senecio cruentus*, which all internal evidence indicated as the sole original stock. *S. heritieri*, another reputed parent, was exhibited. But it was pointed out that this has a shrubby habit and stems markedly zigzag between the internodes, while the leaves are clothed beneath with a dense white tomentum. These characters it transmits more or less to its hybrid offspring. In illustration of this point Mr. Poë's hybrid (*S. super-heritieri* × *cruentus*) was exhibited (a similar one has occurred at Edinburgh); also the Cambridge hybrid (*S. super cruentus* × *heritieri*). *S. cruentus* crosses very freely with the garden cineraria, and as the latter never exhibits any trace of the characters of *S. heritieri*, it was concluded that that species had no part in its origin, and that, as in the case of the cyclamen, the striking development of *S. cruentus* in cultivation was due to the continued accumulation of gradual variations.—Mr. A. W. Bennett exhibited a series of drawings by Mr. E. B. Green of root-hairs of plants with various parasitic growths, and showed preparations of several under the microscope.—Mr. G. R. Murray exhibited several lantern-slides of coccospheres and rhabdospheres, prepared from specimens collected by Capt. Milner, of the s.s. Para, while on a voyage to Barbados, including all the forms figured in the Challenger Report. Of these remarkable organisms Mr. Murray gave a detailed account, explaining the formation of coccospheres (so named by Dr. Wallich) as the aggregation into spheres of the so-called coccoliths described by Huxley from deep-sea soundings taken in the North Atlantic by H.M.S. Cyclops. The calcareous scales (or coccoliths) were shown to overlap each other, and to constitute not only a defensive armour, but from their arrangement to admit of the growth of the organism, which is thus not limited by its calcareous coat, as diatoms are by their siliceous shells; each coccolith being attached to the cell by a button-like projection on its inner surface. In the rhabdospheres with projecting rods, of which figures were shown, the plates (rhabdoliths) do not fit into each other as figured in the Challenger Report, but their bases are imbedded on the surface of the cell, each by itself without contact. As to the cell-contents, the exhibitor had found nothing more than a granular material resembling protoplasm. There was no trace of colouring-matter in the specimens, all of which had been brought up from a depth of three fathoms.—Mr. H. Groves exhibited a large number of Characeæ collected by Mr. T. B. Blow in various parts of Australasia and Asia, views of the localities referred to being shown on the screen by the collector.—Mr. G. Massee, on behalf of Miss H. B. Potter, communicated the substance of a paper 'On the Germination of Spores of Agaricineæ.'

Zoological.—*April* 6.—Dr. W. T. Blanford' V.P., in the chair.—The Secretary read a report on the additions to the menagerie during March, and exhibited, on behalf of Mr. A. J. L. Jones, a cinnamon-coloured variety of the blackbird (*Turdus merula*), which had been captured near Dorking.—Prof. B. C. A. Windle and Mr. F. G. Parsons contributed the first part of a paper 'On the Myology of the Terrestrial Carnivora,' which dealt with the muscles of the head, neck, and fore limb of eighty-three individuals.—Communications were read: from Mr. C. S. Tomes, on the minute structure of the teeth of Notoryctes, in which he confirmed the view previously arrived at by other naturalists that this animal has affinities with the Dasyuridæ and Didelphidæ,—and from Mr. R. Lydekker, entitled 'The Blue Bear of Tibet, with Notes on the Members of the *Ursus arctus* Group.' The author described a mounted specimen in the British Museum which he identified with the *Ursus pruinosus* of Blyth. He also made a survey of the other members of the *U. arctus* group, and came to the conclusion that, with the exception of the extinct *U. spelæus*, they should all be regarded as subspecies rather than species. As they are all structurally similar, they seem, in his opinion, to be merely local varieties and colour-phases of what is essentially one animal.—Mr. G. A. Boulenger gave an account of the freshwater fishes collected in Celebes by Drs. P. and F. Sarasin. The specimens obtained were referred to fourteen species, of which four were described as new, one of them forming the type of a new genus of Atherinidæ, proposed to be named Telmatherina.

Philological.—*April* 2.—Mr. H. Bradley, V.P., in the chair.—Prof. G. Foster read a paper 'On the Text and Versification of Sir Thomas Wyatt's Poems.' The earliest version of most of the poems is Additional MS. 17,492 in the British Museum. This MS. was borrowed by Wyatt's editor of 1816, Dr. Nott, from the Duke of Devonshire, and was never returned, but sold at Nott's sale. It has much alliteration, the rondeaux in a bad form, lines scanning mainly by accent and not by feet or measures. It is the sole source of forty-nine poems. The revised version of most of the rest of Wyatt's poems is the Egerton MS. 2711, which is the only authority for fifty-eight poems. It puts the rondeaux into the right French form, gets rid of much of the alliteration, improves the expression of the thought, and has many run-on and central-pause lines, the work of later years and freer power. The Additional MS. 28,365 is Nott's transcript of a lost original MS. of 1564, a miscellany probably compiled by one of the Harrington family, part of which was sent as copy to the printer by the editor of 'Nugæ Antiquæ.' It contains poems by Wyatt and by some twenty-four other authors, some of which have not yet been printed. It is the only source of three or four poems of Wyatt. The Harleian MS. 78 contains several poems attributed to Wyatt that have not yet been published. The Parker MS. at Cambridge is the sole authority for one poem, and contains four in other collections. Of the printed versions of Wyatt's poems, the 'Penitential Psalms' were published by Sir J. Harrington in 1549, and have a few variations from the Egerton text. Tottell's 'Miscellany,' 1557, is the only source for fifty-seven poems in the form to which N. Grimoald or some one else has altered them from Wyatt's originals. The rondeaux are changed to sonnets; the accentual lines are made syllabic; the alterations are many and evidently unauthentic. Nott in 1816 printed a text (1) from the Egerton MS.; (2) from Addit. 17,492, with emendations of his own. The Aldine editions of 1834–6 are reprints of Tottell doctored, with other poems taken direct from Nott. There is no edition founded on the best authorities. An editor should base his text on the Egerton MS., and give collations of Addit. 17,492. Wyatt's versification has been, to some extent, treated by Drs. R. Alscher and Simmons and Prof. Schipper. He began accentually, the pause clear, and each half-line having two strongly stressed syllables. Afterwards he became syllabic, and his verse-stress frequently contradicted the natural word-stress. At first he rhymed "passion" with "reason," and treated the genitive *s*, "lovës," as a syllable. These practices he gradually gave up, and acquired freedom, shown by his omission of unstressed syllables; he took to run-on lines and used inversion; he allowed two unaccented syllables at the beginning of a line, and extra syllables before the line-pause and at the ends of lines. He was the first to use the sonnet and rondeau, and (save Chaucer's fragments) *terza rima*; and was the inventor of many single-stanza forms. His first sonnets kept to the regular Italian form in the octave, but did not always complete the sense in it; later he rhymed the octave alternately. In the sestet he uses three forms, and ends it in a rhyming couplet.

Mathematical.—*April* 8.—Prof. Elliott, President, in the chair.—The following were elected Members: the Rev. A. H. Frost, and Messrs. S. H. Burbury and E. T. Whittaker; and Dr. Bryant, the Rev. F. H. Jackson, and Messrs. F. W. Lawrence and A. Young were admitted into the Society.—The President dwelt at some length on the great loss the Society and the mathematical world had sustained by the recent death of Prof. Sylvester, who was the second President of the Society.—It was ordered that the President should send a letter of condolence to the nearest relatives of the deceased.—The following communications were made: 'An Extension of a certain Theorem,' by the Rev. F. H. Jackson,—'On the Deformation of a Closed Polygon, so that a certain Function remains Constant,' by Mr. F. S. Macaulay,—'A Continuation of Gauss's Dioptrische Untersuchungen,' by Prof. R. A. Sampson,—and 'Ueber verzweigte Potentiale im Raum,' by Prof. A. Sommerfeld.—Mr. S. Roberts, an ex-President, having taken the chair, the President read papers by Mr. A. L. Dixon, 'On the Potentials of Rings,' and by Mr. J. W. Russell, 'On certain Concomitant Determinants.'—Mr. R. Hargreaves and Lieut.-Col. Cunningham made impromptu communications. The latter gentleman announced four high primes.

Physical.—*April* 9.—Mr. S. Bidwell in the chair.—Mr. T. A. Garrett read a paper 'On a Nickel Stress Telephone.'—Mr. W. A. Price read a paper 'On Alternating Currents in Concentric Conductors.'—Mr. Price exhibited a galvanometer support.—Mr. H. Garrett read a paper, communicated by Prof. W. B. Morton, 'On the Effect of Capacity on Stationary Electrical Waves in Wires.'

Hellenic.—*April* 12.—Mr. F. C. Penrose, V.P., in the chair.—Miss Harrison read a paper on the Danaides. She contended that the origin of the Danaid myth had been misunderstood, especially as regards the supposed punishment of the water-carrying in leaky vessels. This was really no punishment at all, but simply the carrying on in Hades of their upper-world function as well-nymphs; the *pithos* the Danaides had to fill was bored only at the bottom, as shown on ancient monuments, and it was a well cistern. The labour of well-filling was endless from the beginning, because Argos was πολυδίψιον. The idea of water-carrying in Hades as a penalty for the ἀμύητοι was also, she contended, not a mere later moralizing addition, but inherent in the primitive Danaid myth, and the leaky vessels pointed to an "ordeal by the sieve," such as was undergone, according to Pliny, by the vestal virgin Tuccia ('Nat. Hist.,' xxviii. 2, 3). The forty-nine guilty Danaides would fail in the ordeal and be proved as ἀμύητοι in the rites of Demeter Thesmophoros. Referring to Prof. Ridgeway's recent paper in the *Hellenic Journal* on the Pelasgian origin of the "objects called Mycenæan," Miss Harrison expressed her view that though the Olympian gods would be found, on analysis, to be part Hellenic, part Pelasgian, the remaining denizens of Hades would prove, like the Danaides, to be of Pelasgian origin.—Prof. Ernest Gardner read some notes on a vase in the museum at Chicago, which seemed to him to represent the myth of Athamas.—The paper announced by Prof.

Gardner, on a vase in the museum at Harrow, was postponed to a subsequent meeting.

MEETINGS FOR THE ENSUING WEEK

Wed. Meteorological, 7½.—The Relation between Cold Periods and Anticyclonic Conditions of Weather in England during Winter: Mr. W. H. Dines: 'Sunspot Influence on the Weather of Western Europe': Mr. A. B. Macdowall: 'The Use of Kites to obtain Meteorological Records in the Upper Air at Blue Hill Observatory, Mass., U.S.A.': Mr. A. L. Rotch.—Microscopical, 8.—Exhibition of Microscopical Entomological Specimens by Mr. J. Enoch.

Thurs. Electrical Engineers, 8.—Continued Discussion on 'Recent Developments in Electric Traction Appliances.'

Fri. Philological, 8.—Dictionary Evening.

Science Gossip.

Messrs. Longman are about to publish a new and revised edition of Sir John Evans's 'Ancient Stone Implements, Weapons, and Ornaments of Great Britain,' which has long been out of print. The first edition was published in 1872, and since that time numerous discoveries have been made of objects both of neolithic and palæolithic age, which have necessitated considerable additions to the original work, inasmuch as all the principal discoveries of stone antiquities that have taken place in Britain during the last quarter of a century are more or less fully recorded in the new edition. The principal additions that have been made relate to the palæolithic period, concerning which our knowledge has been much enlarged within the last twenty-five years. The new illustrations, partly borrowed from the publications of different learned societies, but to a great extent specially engraved for the work from original specimens, are upwards of sixty in number. Although to a certain extent rewritten, the book still retains its original form and character, and no alteration has been made in the numbering of the figures, the new illustrations being indicated by letters affixed to the numbers.

The Cambridge University Press will publish very shortly 'The Life-Histories of the British Marine Food-Fishes,' by Dr. W. C. M'Intosh, of St. Andrews, and Mr. A. T. Masterman.

The first conversazione of the Royal Society this season is fixed for Wednesday, May 19th.

The ensuing ordinary general meeting of the Institution of Mechanical Engineers will be held on Wednesday evening, April 28th, and Friday evening, April 30th, at 25, Great George Street. The chair will be taken by the President, Mr. Windsor Richards, at half-past seven P.M. each evening. The following papers will be read and discussed, as far as time permits: 'Mechanical Propulsion on Canals,' by Mr. L. S. Robinson, and 'Experiments on Propeller Ventilating Fans, and on the Electric Motor driving Them,' by Mr. W. G. Walker.

We regret to announce the death, in the thirty-sixth year of his age, of Baron Eduard von Haerdtl, Professor of Astronomy at the University of Innsbruck, and author of several investigations in the lunar and planetary theories (one of which obtained the Gold Medal of the Copenhagen Academy of Sciences in 1891) and on the motions of comets and small planets.

FINE ARTS

The Ruined Cities of Ceylon. By H. W. Cave, M.A. Illustrated with Photographs taken by the Author in the Year 1896. (Sampson Low & Co.)

This is a handsome book, beautifully illustrated and well got up. That there were many important ruins, the relics of an ancient densely-peopled empire, hidden away in the forests of Ceylon, has long been well known; but until the volume now before us appeared little opportunity had been given to men possessing artistic or antiquarian tastes of judging what kind of monuments the great island rulers of past ages had left behind them. Mr. Cave has therefore supplied a want, and in a series of forty-seven photographs and sixteen smaller engravings shows relic-shrines, temples, tanks, rock-sculptures, and fortified places, dating in many instances from a remote antiquity, all more or less now jungle-covered and in decay, but bearing silent testimony to the wealth, the power, the religious enthusiasm, and the architectural skill of an important Buddhist monarchy, the history whereof can fortunately be traced in the chronicles of the Mahawansa. The illustrations are the notable feature of this book; but their value is much enhanced by the letterpress. The author in eight chapters has contrived to interweave a narrative of his journeyings, and a brief notice of the leading features of Buddhism, with appropriate extracts from Singhalese histories and descriptive accounts of the monuments represented. But, says Mr. Cave, "only the merest fringe of this great subject has been touched" in the present publication; "the trackless jungle still covers the greater part of the huge cities of Anuradhapura and Polonnaruwa, while other remains of a glorious past are scattered here and there all over the island." The object of his book he declares to be to arouse the interest of those to whom these ruined cities are unknown and to quicken the interest already existing. That these wishes will be realized can hardly be questioned—here, indeed, is an opening for the man of cultured tastes and colossal affluence!—but it is no disparagement of Mr. Cave's labours to say that we quite agree with the view that his photographs only whet the appetite for ampler details. No plans, no sections are supplied, and it is quite possible that the *débris* and vegetation have in no instance as yet been sufficiently cleared away to admit of the true outlines being properly traced. The puzzle, however, which seems so far from a solution, and yet awakens such deep interest when mighty works like these remains in Ceylon are brought to light, is to explain wherein the men of the past so differed from their squalid descendants of the present age that these vast monuments could be erected over wide areas and often in the hardest stone, whereas the utmost that can be expected now is a moderate-sized building of bricks, plaster, and tiles. In many parts of Burma, in Java, in Camboja, and in Ceylon there are the ruins of public works to be seen which unaided native effort could no longer produce. Fervid religious enthusiasm may count for much, but the Asiatic has always been indolent—not the small man indolent only, but the noble and the taskmaster too; and as the forced labour of slaves is perfunctory and skill-less now, one would presume that it was perfunctory and skill-less in the days of old. It must have been the ancestors of the present Singhalese race who set to with one accord and for years kept all their people cutting, hoisting, dragging, and fitting enormous blocks of stone; for if it had been some now decayed race of superior energy, ability, and power, this superior people would have left descendants at the present day, and the less capable Singhalese would have been the race to disappear.

Remains of Buddhist architecture present everywhere similar features. We discover the same vast relic-shrines or dagobas, the same cave temples, the same temple buildings, the same sleeping Buddhas; there is a monotony over it all which tends somehow at last to deaden the curiosity of the student or the energy of the explorer; and for this reason many readers will probably concur in regarding that part of the present volume as possessing the most attraction in which the lonely crag Sigiri is pictured and described. This was the stronghold of King Kasyapa, who, after depriving his father of throne and life, here sought security by converting the rock into an impregnable fortress. Kasyapa flourished in the latter half of the fifth century of our era, and having rendered himself unpopular by his crimes he retired to Sigiri.

"The perpendicular sides of this rock made it impossible to climb, but Kasyapa by a clever device carried a spiral gallery around it, gradually rising from base to summit. He next surrounded the rock with a rampart of great strength, within which he collected all his wealth and treasure, and set guards over them. He then raised a splendid palace and other buildings needful for the seat of government. Here he lived in great luxury."

Sigiri rises abruptly from the plain, and has an artificial lake on its west side. There are traces of massive stone walls enclosing about fifty acres round the base of the rock, and forming the first line of defence. Further within the wall terraces may be observed, which are held to have been also constructed for defensive purposes, and, in addition, the foundations of numerous city buildings can be pointed out. The spiral galleries, which were carried to the summit of the rock, are in parts well preserved, but in other parts have entirely collapsed, so that the ascent, though lately rendered possible, is still not free from danger. Excavations are, however, being made on the hot and thirsty top of the crag; ruins have been found there belonging to at least two periods, and several other interesting details of what has been done are quoted in the present volume from the report of the Government Archæological Commission. It is to be hoped that the authorities may find themselves able to uncover completely all that is left of this interesting and beautifully situated royal fastness, taking measures also to protect the ruins from future injury or decay, and to improve the road which leads to them. Facility of access and convenient accommodation ought to attract many visitors to this relic of the old despotic rulers of Asia.

The curses of modern Ceylon are the sparseness of population and the sickliness of many large districts where jungle-growth has supplanted the tiller of the soil. But it was not so once, as Mr. Cave's descriptions and pictures of artificial lakes, tanks, and other mighty irrigation works instructively prove. A dense population must formerly have existed, even under the arbitrary sway of Eastern kings. The moonstones form another interesting feature illustrated by the author. These moonstones are semi-circular slabs, peculiar to Singhalese architecture, which constitute the doorstep to the principal entrance of a building. Their ornamentation varies considerably, and is often very florid; but they look like nothing so much as a handsome doormat laid at the

foot of a staircase, and this is perhaps the very thing which they are intended to represent. Of one specimen Mr. Cave says that its carving is as sharp and well defined as if it were fresh from the sculptor's chisel, and this in spite of an interval of sixteen hundred years. Of course, during the major portion of that period the moonstone has remained buried beneath a layer of earth, and we must remember also that those who once passed through the principal entrance to a sacred edifice were barefooted; but if there is no trace at all of wear in the stone (and there would appear to be none), the surmise suggests itself that only certain high dignitaries, on particular festivals, were permitted to use that entrance, or it may be that the moonstone was only placed in position some short time before the fall of the empire. In places many beads have been found, of glass, of bone, or of other materials; and among the coins, which on the whole are not abundant, two "third-brass" coins of the later Roman Empire have been unearthed. Sometimes fragments are turned up of thick glass two and a half inches long, and smaller bits of thin blue and white glass. It is possible that this glass may have been used, as it is to-day in Buddhist buildings elsewhere, for mosaic decoration; but Mr. Cave has not touched upon this point.

The end of these Buddhist rulers and of their mighty works came in the early part of the thirteenth century, when the Tamil invaders took the capital and laid the whole country waste. They ransacked the kingdom "even as a wild fire doth a forest." They cut off hands and feet; they despoiled dwellings; the cattle they bound up and carried forcibly away. They broke down the image-houses, and the five ranks of the religious orders they sorely distressed; "many books also of great excellence did they loose from the cords that bound them, and cast them away in divers places." The great and lofty relic-shrines they utterly destroyed. "Alas! alas! even so did these Tamil giants." The rest of the annals of Ceylon till the days when Europeans first landed on its shores are filled with the desolating struggles between the natives and the invaders. The population melted away, and forests wrapped these mighty ruins, with which Mr. Cave's welcome labours will now familiarize the reader at home. We have by no means touched on all that is of interest in the volume, and we lay it down with regret. It has been accurately printed; in fact, save that on p. 28 "needs of the time of the people" has been written instead of "needs of the people of the time," and that the photograph forming plate xxxii. does not support the statement (on p. 97) that the stairway "has *quite* disappeared," there are no clerical errors, or, rather, none that we have detected; and if an index had not been lacking, we should have had nothing but praise for this handsome book.

Arthur Boyd Houghton. With an Introductory Essay by L. Housman. (Kegan Paul & Co.)—The immediate occasion for this handsome volume seems, so far as we can judge, to have been the getting together of a considerable number of blocks upon which had been cut, after the fashion prevalent in the days of the late Mr. Houghton, certain drawings—by no means of the highest quality—made by him to illustrate various publishers' ventures—reprints of the 'Arabian Nights,' 'Don Quixote,' 'Nursery Rhymes,' and the like. Mr. Houghton was not a great artist, nor even a good designer, still less an impeccable draughtsman, and, besides, he seldom cared to do himself justice by putting the power and skill he possessed to that best of all tests—the best he could do. Mr. Housman, in a clever and sympathetic, but too laudatory essay, pleads that Houghton's handling has all the qualities that belong to a brilliant sketch rather than to a closely finished drawing, and he adds that this detracts from the technical charm of his work. If he had left out the word "brilliant" we should have been disposed to agree with his verdict. But we fail altogether to recognize, even in the best of the cuts before us, that imaginative force and vitality which assigns right values and meanings to the subjects the illustrator has undertaken. Houghton was, it seems to us, always in too great a hurry to make sketches on his blocks and have done with them. Such imagination as he possessed rarely had time to bestir itself, and, even at its best, his invention seems to have been sluggish, content with trivial impressions, and but seldom spontaneous. Founded upon Millais's brilliant art, which was backed by great technical resources and an imagination as profound as it was tender and untiring, Houghton's drawings at their best were thin and superficial; he crowded his figures together without telling their story. Most of his designs, when deprived of that ostensible movement which his bluster and *chic* imparted to them, are commonplace; many of them were tame and confused, which can never be said of Millais's; and he seldom had insight enough to select from the stories he had to illustrate those dramatic points which most concern the reader and call out the sympathy as well as the genius of the artist. To compare him with Millais, even so remotely as Mr. Housman seems inclined to do, is a misuse of terms. The cut before us, much praised as a representation of the meeting of Camaralzaman and Badoura from the 'Arabian Nights,' is not a bad design for a "cuddling group," which, if adequately drawn—we say nothing of that finish which was quite beyond the reach of Houghton—might pass for a good third-rate book illustration. But nothing can be more ridiculous than the size of the prince's head and his mountain of hair; his legs are too short, and his eyes out of drawing; and yet this cut has been selected as a type of Houghton's powers. The princess is much more successfully portrayed, and she really hugs her disproportioned lover with a delight his construction hardly justifies. Far the best of the designs is the 'Death of the Old Gardener,' with the prince listening to the feeble words of his moribund friend; the drawing, too, is less defective than usual. Next in merit is 'Helga and Hildebrand,' for the drawing of the figures is exceptionally good—sufficiently so indeed to prove what we have said, that Houghton was generally in too great a hurry to do himself justice. Nearly always struggling to be great, the artist, in a lumbering way, lets us see how unequal were his powers, and, most of all, his technical education, to his purpose. At best but a heavy-handed follower of Millais, he could not for a moment fairly be classed, as our author groups him, with Frederick Walker, or even with Pinwell, although it is true there might have come a time when, had Houghton willed it, he and Pinwell could have stood side by side. Mr. Housman's enthusiasm has betrayed him into some random remarks about Houghton's "tone-scheme," of which many of the cuts before us furnish no evidence whatever, but very much of the want of something of the sort.

Le Parthénon et le Génie Grec. Par Émile Boutmy. (Paris, Colin & Cie.)—This volume, as M. Boutmy explains in his introduction, is a new edition, or rather a reprint, of his 'Philosophie de l'Architecture en Grèce,' a charming and suggestive little treatise, which first saw the light in 1870, and which the author modestly supposes to have been overwhelmed in the terrible convulsions of that year. Nevertheless it was known to some readers even in England, and they will welcome its revival in a new and more attractive form. The change of title implies no change of view on the part of the author, but only a consciousness that the former name was too ambitious; M. Boutmy still devotes his book to maintaining the thesis that the Parthenon "holds latent in it a whole psychology." Accordingly he does not confine his study to a subtle analysis of the forms of the building itself, but gives also a sketch of the religious notions that it embodies, the surroundings amidst which it was made, the political and social conditions, even the racial character of the people, and the geographical nature of the country. In all this the author shows a keen eye for suggestive analogies, and a refinement of observation which combines with the charm of his style to make a most fascinating book. At the same time it is often easy to criticize his remarks; there is, indeed, little attempt at accuracy in detail, or at keeping up to the level of recent archæological research. Perhaps the most striking example of this defect may be seen in the fact that the author is content to change the past eighty years of discovery to a hundred with but little modification of his summary of their results—and this although the last twenty years, perhaps, count for more in the knowledge we have acquired of the Acropolis of Athens than all the eighty years before. M. Boutmy seems to anticipate some such criticism as this, since he asserts in his preface that recent discoveries have only served to confirm the inferences he had drawn from what was previously known; but he can only maintain this view by discrediting, to what seems an undue degree, the value to the student of Greek architecture of the many early monuments that have recently come to light. Since, however, he practically renounces the historical study of architecture his contention may be justified. It is more in accordance with modern practice to trace the stages by which a final Greek form was evolved from its prototype, but M. Boutmy's method is rather to study the perfect form as he finds it; and if we accept the well known aphorism that "the true independence of Greek art lies in its perfection, not in its origin," we must admit that such a method is likely to reveal to us many beauties which a purely historical study might have missed. Certainly no one can read M. Boutmy's book without feeling that he has gained a fresh and a clearer insight into many traits, not only of Greek architecture, but of the Greek character as well.

M. Golénischeff has just published at St. Petersburg a description of the Assyrian monuments preserved in the Hermitage. The positions of the bas-reliefs are indicated by ground plans, and the pamphlet is illustrated with several outline drawings of the principal scenes. The cuneiform texts from some of the bas-reliefs are also reproduced.

SIR E. BURNE-JONES AT THE NEW GALLERY.

Sir E. Burne-Jones will contribute to the forthcoming exhibition in Regent Street an unusually large picture, entitled 'The Pilgrim of Love,' which has for its motto Mr. Swinburne's lines:—

> Love that is first and last of all things made,
> The Light that moving has man's life for shade.

It represents two nearly life-size figures in a bleak marshy plain, interspersed with pools, almost covered with rushes, and strewn with rocks. This barren spot is enclosed by low hills, the angular crests and purplish sides of which cut distinctly against the warm vapours of the

skyline. The effect of the scene as a whole is almost shadowless, and, without being sad, decidedly impressive and sombre. The immediate foreground consists of patches of dark grey water, arid herbage, and slate rocks with sharp edges hurtful to the human foot. A very rugged pathway runs athwart the picture, and is encumbered by huge tangles of thorny and flowerless briars. A dense bush of them fills the front on our left, where, having just delivered himself from the tangle, the pilgrim, who is clad like a monk in a very dark bluish hood and a gown of the same colour that reaches to his feet, is moving in the footsteps of Love, who, a tall and comely youthful god dressed in pale blue, of that divine order in which the masters of the early Italian Renaissance delighted, leads the willing pilgrim by the hand which is eagerly extended and placed in that of his guide. In his left hand the god holds a javelin, and uses it to steady his bare feet along the thorny and stony path. Love's wings are black as those of a raven, and there are bronze, silvery, and blue reflections on their lustrous surfaces. He is crowned with roses and girt with a belt of thorns. Around his head hover a multitude of little birds singing as they fly, and thus form a living garland for the traveller. Other birds throng the thornbushes behind and the rocks in front of the group. Love looks back at his companion with an expression of ineffable tenderness. His face is very beautiful, and not less ardent than fair. Hardly inferior in its charm is the worn face of the pilgrim, shaded as it is by the hood, below which his eyes devoutly watch the movements of his guide. What we have said of the landscape applies equally well to the coloration of the work, its tone scheme, the strong harmonies of its local tints, and the breadth and softness of its treatment. It was a happy thought of the artist which induced him to dedicate his work to Mr. Swinburne by means of a cartel with an appropriate inscription.

VITRUVIANA.

Last year Dr. A. S. Murray, of the British Museum, drew my attention to a Danish pamphlet on Vitruvius, with an abstract in French, by the learned M. Ussing, Professor of Philology and Archæology at the University of Copenhagen. Prof. Ussing maintains that the work of Vitruvius we now have shows that Vitruvius was but slightly acquainted with architecture, and that he could not have been an architect; that his style was not Augustan; and that his language shows that he lived during the decadence of the Latin tongue. He says that the quotations given by Servius in the fourth century are not from our Vitruvius, nor is the title of the book the same; and that some of Pliny's extracts from Vitruvius are not to be found in our Vitruvius, and that other passages, common to both authors, rather point to an amplification of Pliny by Vitruvius than to a condensation of Vitruvius by Pliny, and he suggests that our Vitruvius drew his information from Varro.

A strong argument of Prof. Ussing's is that Vitruvius in his tenth book, on machines and engines of war, simply translates chapters xix.–xxi. from Athenæus, who lived in the third century A.D. He also objects to his addressing Augustus as "imperator Cæsar" after the assumption of the title of Augustus, which Vitruvius must have known, as he speaks of the "ædis Augusti" in describing the Basilica he built at Fano.

Prof. Ussing's conclusion is that our Vitruvius was written by some literary man who lived in the third or fourth century, and it pleased him to call his compilation 'The Ten Books of Architecture of Vitruvius,' and to dedicate the book to Augustus.

It seems to me that the main proof of this assertion is to be found in the language and style. I have consequently sent this letter to you in the hope that some of our scholars may confirm or overthrow Prof. Ussing's contention, although I hear that he is a most accomplished Latinist.

I think that the technical questions may be best settled by architects.

A book on architecture by Vitruvius existed in the days of Charlemagne, as his secretary Eginhardt wrote to some one he calls his son to explain to him certain passages in it. The late Prof. Cockerell, in his tract on William of Wykeham (8vo. Lond., 1846), says: "The evidences of the estimation in which Vitruvius was held in the Middle Ages abound. The citation of his name in the earliest and most authentic documents of the Freemasons is seldom wanting. The church in the castle of Nurembourg, built by Barbarossa in 1158, and the Fraumkirk in the centre of that great city .....are exact illustrations of the 'Temple in Antis' of Vitruvius as given by Cæsariano, lib. iii. fol. 52." After the rediscovery of the codex by Poggio Bracciolini in 1414, Vitruvius served as the guide of all the Italian Renaissance architects, and was the *vade mecum* of Rondelet. Up to 1826 there were at least forty-three editions of Vitruvius published, and there have been many since. It has been translated into English, French, German, Italian, Polish, and Spanish. Architects consequently do not wish to see it sent to the limbo of forgeries without undoubted proof, though they are thankful to Prof. Ussing for his learned labours.

George Aitchison, President R.I.B.A.

POMPEY'S PILLAR AT ALEXANDRIA.

Any criticism from Mr. Flinders Petrie is welcome to me. It would be even more so if I were able to understand his technical arguments better than I now do. But as regards his archæological visit to the pillar two years ago, it was evidently made before Dr. Botti's labours upon the site, and now the aspect of the matter is widely different. Not only did Dr. Botti find large artificial terracing round the hillock, but he uncovered large blocks of granite evidently used for some temple in Egyptian style, and as it seemed to me far older than Roman times. This is confirmed by the great underground chambers he also discovered — one of them running deep under the pillar itself—which surely point to an occupation of the site for important purposes at an earlier date than the third century A.D. It seems to me that Dr. Botti's identification of the site as that of the Serapeum is reasonable, and the best suggestion yet made. His official report of all these novelties is now being printed.

I come now to the foundation of the great pillar, which Mr. Petrie describes as (1) carelessly set upon partly rock, partly a cistern filled with various chips, (2) containing among them a black syenite fragment with a dedication of Ptolemy Philadelphus's time. He does not seem to take any account of the repeated attempts, mentioned by older travellers, which the Arabs of Alexandria made to blow up the whole structure by exploding gunpowder under the base in search of hidden treasure. These explosions blew out a considerable part of the old foundation, but happily did not disturb the pivot stone upon which the pillar sat, and which was specially pictured and described in White's 'Ægyptiaca' as far back as 1801. If he thinks that the stone inscribed by Thestor, son of Satyrus (to Arsinoe Philadelphus), shows the late date of the whole structure, he falls into a trap into which I also fell when first examining the foundation. If he were right his argument would bring down the erection of the pillar to a date *posterior to 1864*, at which date this stone was found far away, on the supposed site of the Bruchium, and afterwards brought, with other inscribed stones, to fill up the unseemly gap under the great base made by explosions and probings of the Arabs (cf. *Revue Archéol.* for 1864, p. 380).

Coming, lastly, to the question of the rehandling of the obelisk, I do not fully understand his arguments 1 and 2, and therefore must pass them by. A note from Mr. Somers Clarke to me shows that he also sees difficulties here. With regard to No. 3—viz., that if the stone was originally an obelisk, it must have lost much of its length before it could be suitable for the present pillar—this is exactly what our authorities tell us. Pliny says that the operations of Maximus, the Roman prefect, consisted of cutting down the top (*resecto cacumine* are the words). The dimensions, moreover, of the great obelisk of Philadelphus, as given by him, are considerably greater than those of the present shaft. He gives the obelisk as eighty-five cubits high. The present shaft is less than 69 ft.

Though quite ready to abandon the hypothesis, if technical arguments prove it untenable, I still think, as I have argued more fully in the *Cosmopolis* of this month, that the disappearance of the greatest obelisk at Alexandria is only to be accounted for in this way. Mr. Somers Clarke seems to think that if so, it must have fallen, or been taken down, and then reset in its present form. J. P. Mahaffy.

SALES.

Messrs. Christie, Manson & Woods sold on the 10th inst. the following, from the collection of the late Mr. G. James. Drawings: T. Collier, After the Storm, Pattenham Common, between Godalming and Farnham, 84*l.*; A Welsh Moorland Scene, with sheep, 54*l.* D. Cox, Rhyl Sands, with bathing machines and figures, 173*l.*; Shakspeare's Cliff, with figures on a jetty, 73*l.*; A Town on the Sea-coast, with figures, 71*l.* C. Fielding, Weymouth Bay, 357*l.*; A Bird's-eye View over a River, 86*l.*; View from above Chichester Harbour, Isle of Wight in the distance, 136*l.* W. Hunt, Too Hot, 525*l.*; The Restless Sitter, 414*l.*; Black and White Grapes, Apple, and Haws, 68*l.* A. Mauve, Cows in a Meadow, 525*l.*; A Landscape, with figure and cattle, 199*l.*; Ploughing, 357*l.*; Troupeau près Bergerie, 609*l.*; Washing Day, 168*l.* J. M. W. Turner, St. Mawes, with numerous fisher-folk on the beach, 241*l.*; The Grand Canal, Venice, with the church of Santa Maria and the Dogana, 178*l.* F. Walker, A Fishing Scene at Corriehoille, 504*l.* P. De Wint, Hay Harvest, 241*l.* Pictures: R. P. Bonington, A French Coast Scene, with shipping, 257*l.* Corot, A View near a Farm, with cows near some old willows, 430*l.* C. Fielding, A Coast Scene, with shipping off a jetty, 173*l.* J. Holland, Venice, 131*l.* J. Maris, Amsterdam, 1,155*l.* A. Mauve, A View in Holland, with three cows in the foreground, 409*l.*; Changing Pasture, 997*l.* H. Moore, Off Gerrans Bay, Cornwall, 346*l.* G. Morland, A Woody Scene, 336*l.* W. Müller, A View near a Village, with church and haystack, 309*l.*; Syrian Dancing Girls, Xanthus, 105*l.*

Also the following, from various collections. Pictures: J. Phillip, The Balcony, 152*l.* J. Israëls, The Shepherd, woodland pastures, late autumn, 798*l.* D. Bles, The Poet and the Cat, 126*l.* E. Verboeckhoven, A Landscape, with peasant and dog, ewes and lambs, 262*l.* R. Ansdell, Rescued, 199*l.* Drawings: Sir J. Gilbert, A Landscape, with a knight and figures on a road, 52*l.* J. L. Gérôme, The Blind Beggar, 99*l.* S. Prout, A Norman Cathedral, 56*l.*

At the sale of the contents of M. F. Willems's studio, which occurred in Brussels on the 5th inst., M. E. van Marcke's Bestiaux au Pâturage realized 24 000 francs. On the same occasion some pieces of porcelain of the *famille verte* order fetched exceptional sums, *e. g.*, Deux Potiches were sold for 19,000 francs.

Fine-Art Gossip.

Mr. Watts, who is in excellent health and continues painting with unabated vigour, will, being now a Retired Royal Academician, contribute to Burlington House this year but a single work, the three-quarters-length, nearly life-size portrait of Miss Dorothy MacCallum, clad in a primrose and rose-coloured dress, bareheaded, and looking up to us as she moves to our right. The carnations of the picture are in the artist's best manner; the gentle and vivacious expression of the features, and the figure's simple and graceful air, are charming elements of a delightful work of art.

The private view of the New Gallery exhibition is fixed for Saturday, the 24th inst. The public will be admitted on the Monday following.

The Report for 1896 of the Director of the National Gallery contains some additions to the information which has already been given in these columns concerning the acquisitions by purchase, gifts, and bequests. Certain works have been lent to provincial collections at Rotherham, Leeds, and Chester, and interchanges have been made from one country gallery to another. The building in Trafalgar Square was for the first time on a Sunday opened to the public on May 3rd last, and again on each Sunday till September 13th following. During the intermediate Sundays 29,607 persons visited the building; the highest number on a single Sunday was 3,240 persons, the lowest number 770. In the current year the period of Sunday openings is extended from the 1st inst. until September 30th, from 2 p.m. until 5 or 6 p.m., according to the season. Hogarth's 'Calais Gate'; Mulready's 'Crossing the Ford'; Turner's 'Battle of Trafalgar,' 'Carthage,' 'A Sandbank,' 'Phryne,' and 'Æneas with the Sibyl'; Linnell's 'The Windmill'; Etty's 'Imprudence of Candaules'; S. Aretino's 'Crucifixion'; G. Santi's 'Virgin and Child'; and several less important examples, have been variously repaired, and some of them have been varnished. Nearly 500,000 persons visited the gallery during 1896 on weekdays. The seventy-seventh edition of the catalogue of old masters' pictures and the seventieth edition of the works by modern artists are still on sale; a supplement to each of these catalogues was issued on April 1st, 1896, during which year more than 13,000 catalogues in all were sold. The month when the greatest number of visitors went to the gallery was August; April came next in the list, and September third. The fewest visits occurred in December. The largest monthly attendance was 65,842; the smallest 23,985.

The second number of the *Annual* of the British School at Athens is now nearly ready for issue to subscribers. Besides the usual reports and accounts, it will contain the following papers, by members of the school and others: 'Archæology in Greece' and 'Excavations in Melos,' by Mr. Cecil Smith (Director); 'The Campaign of Artemisium and Thermopylæ,' by Prof. J. B. Bury (Associate); 'Goulas: the City of Zeus,' by Mr. Arthur Evans (Associate); 'Meteora,' by the Rev. Arthur Cruickshank; 'A Visit to Cyrene in 1895,' by Mr. Herbert Weld Blundell; 'The East Gate of Melos and Prehistoric Graves in Syra,' by Mr. R. C. Bosanquet (student); 'Lesbos,' by Mr. W. H. D. Rouse; and 'The Churches of Melos,' by Mr. H. M. Fletcher and Mr. S. D. Kitson, who, though not regular students, did some useful work for the school last session. The first number of the *Annual* was printed only for subscribers; but as the new number contains so much matter of general interest, the Committee have decided to publish it through Messrs. Macmillan & Co. at the price of half a guinea.

M. E. Detaille contributes to the Salon an important picture representing 'Les Obsèques de Pasteur.' The great military painter thus diverges from his usual choice of subjects.

The rearrangement of the Egyptian collection at Turin is being steadily carried on by Prof. Schiaparelli, and, when completed, will mark an era in the display of Egyptian art. The Professor has selected an ivory tint for the colour of the walls of the room and the insides of the glass cases, consequently the varied and brilliant colours of the objects are seen in their true values. Every example is clearly visible, and the grouping is calculated to emphasize and illustrate the artistic and historical relationship of each particular specimen.

The Museum of Tarento, which had been closed for some years, is now reopened, the Conservator being Signor Caruso, Soprastante dei Musei e Scavi, who has now carefully arranged the highly interesting collection of objects found at the place. The building containing them was formerly a convent, and the rooms are small and ill lighted. It is to be hoped that the municipality will remove the museum to a more commodious structure.

A Correspondent writes:—

"A numismatic 'find' was made last week on the Buchli, about half way between Oberbipp and Niederbipp in Canton Soleure. The workmen came upon an earthenware pot full of coins, nearly 1,300 in number, the great majority of them being 'Denaren' of the Bishops of Lausanne. The 'Denar' is about the size of the modern Swiss ten-centime piece, but considerably thinner, and is described by a Swiss expert as 'a very bad silver coin, of the probable value of twelve Rappen,' the Swiss-German name for centimes. These coins, first unearthed on the Buchli, show on one side a Savoy cross, with the circular inscription 'Civitas Equesstriv.,' that is to say, Nyon; the other side has a church, surmounted by a cross, and the inscription 'Sedes Lausainne.' Exact dating is not practicable, but the coins are supposed to date from some time during the eleventh and twelfth centuries, or even from an early part of the thirteenth century. The Bishops of Lausanne exercised the right of coinage after 1011; the 'Munzrecht' was confirmed to them by the Emperor Frederick Barbarossa in 1150. As Nyon was the seat of a mint of the Dukes of Savoy, there was probably some compromise between the dukes and the bishops, which may account for the ducal cross on one side of the 'Denar,' and the episcopal church with the word 'Lausainne' on the other."

At the beginning of next year an Austrian Archæological Institute is to be established at Vienna.

MUSIC

THE WEEK.

Queen's Hall.—The Bach Festival. M. Paderewski's Concert.
Crystal Palace.—Saturday Concerts.
St. James's Hall.—Popular Concerts.
Queen's Hall.—Herr Felix Mottl's Concert.

The Selection programme of the Bach Festival at the Queen's Hall was the most artistically successful of the week. The performance on Thursday evening last week commenced with the elaborate cantata originally composed during the Weimar period for the season of Advent, which was revised in 1823 for the twenty-sixth Sunday after Trinity. The scoring is for solo quartet, chorus, strings, oboe, bassoon, trumpet, and organ. The work is lengthy, and is divided into two parts, between which the sermon would intervene. The general tone of the cantata is sombre, the words dealing with the subjects of death and judgment, and prayer for salvation. The choir had mastered their duties, and sang well, as they did in the more familiar and extremely beautiful cantata "Wachet auf," which was given in place of "Ich will den Kreuzstab gerne tragen," for bass solo and chorus, for which Herr Messchaert, of Amsterdam, had been specially engaged. Illness, however, prevented him from appearing, and hence the change in the programme. The choral items were completed by the final quartet and chorus from the church cantata "Ich hatte viel Bekümmerniss," and all was well done. Herr Joachim took an important part in the concert, rendering the Concerto in E for violin solo, with string accompaniment, and the oft-played Chaconne, in addition to an *obbligato*. The solo parts in the choral selections were intelligently sung by Mrs. Hutchinson, Madame Marian McKenzie, Herr Robert Kaufmann, and Mr. Francis Harford. It only remains to be mentioned that Sir Walter Parratt displayed complete command over his instrument in the great Organ Toccata and Fugue in D minor.

The performance of 'Die hohe Messe' in B minor, which concluded the festival on the following Saturday afternoon, was in some measure a disappointment. The Bach Choir has rendered the work so often that it was only reasonable to expect an interpretation noteworthy for force, spirit, and general accuracy. In the last-named respect there was no serious fault to find; but unfortunately it cannot be denied that the general impression was one of dulness and feebleness in the choruses. This is to be accounted for on more than one ground. We have had magnificent performances of the Mass at the Leeds Festival, and it would be unreasonable to expect the same amount of voice power from London amateurs as from Yorkshire singers. Then the acoustic properties of the Queen's Hall are peculiar, unsatisfactory in some parts, and absolutely perfect in others. We are not, therefore, disposed seriously to blame the Bach Choir for their noticeable shortcomings, and may express the hope that better results may be obtained on the next occasion. The vocal solo parts were carefully rendered by Madame Medora Henson, Madame Marian McKenzie, Mr. Robert Kaufmann, and Mr. Andrew Black; and the members of the orchestra who played the numerous instrumental *obbligati* were one and all excellent. Prof. Stanford, of course, conducted with judgment.

M. Paderewski's orchestral concert, or, at any rate, the concert to which he gave his name on Friday evening last week, was, of course, a substantial success, and the Polish artist displayed wisdom in selecting Schumann's Pianoforte Concerto and Liszt's in E flat (more a fantasia than a concerto) as his principal solos, for both are very popular works, though very diverse in respect of artistic merit. Perhaps the rendering of the German master's work was the best he has yet afforded us, though not quite satisfying in breadth and what may be termed intellectuality. Liszt's Concerto was played with all possible brilliancy, and, of course, encores were exacted. All due justice was rendered to the purely orchestral items, including Beethoven's 'Prometheus' Overture, Tschaïkowsky's piquant suite 'Casse-Noisette' ('The Nutcracker'), and two of Brahms's Hungarian dances, orchestrated by Mr. Albert Parlow.

The Saturday Concerts at the Crystal Palace are drawing to a close for the present season, the last performance being announced for to-day. The programme on the 10th inst. commenced with Mr. Edward German's Suite, founded on his incidental music to

Mr. Forbes Robertson's revival of 'Romeo and Juliet' at the Lyceum Theatre. The music is in the composer's best style, and, as vigorously rendered under his own direction, was well received by a somewhat small audience. Mr. Balling must play more attractive music on his instrument, the viola-alta, than Ritter's dry Fantasia if he wishes to gain popularity for an instrument of which a description has been freely circulated. Mozart's 'Jupiter' Symphony and Mendelssohn's 'Hebrides' Overture were splendidly played under Mr. Manns, and Miss Hilda Wilson gave full satisfaction as the vocalist.

The thirty-ninth season of the Popular Concerts ended in a brilliant manner, and brief record of the two closing performances may now be made. Last Saturday the Joachim combination played Haydn's Quartet in G, Op. 17; Beethoven's colossal Quartet in A minor, Op. 132; and Schumann's in A major, Op. 41, No. 3. All were rendered in the manner to which we have now become accustomed, that is to say, with perfect balance of tone and phrasing. Miss Agnes Witting proved herself worthy of fair commendation in *Lieder* by Schubert. On Monday a little more variety was given to the programme. The first item was Beethoven's early Quartet in A, Op. 18, No. 5, and the next was Brahms's concise and, on the whole, cheerful Quintet in G, Op. 111, in which the second viola part was well played by Mr. Hobday. A truly superb performance of Schumann's Quintet in E flat, Op. 44, brought the concert and the season to a conclusion. Miss Ada Crossley, the vocalist of the evening, was not altogether satisfactory in Brahms's 'Sapphische Ode,' but her fine mezzo-soprano voice, inclining to contralto, and her intelligent style, told well in Asioli's air "Ah! non lasciarmi, nò!" and Dr. Hubert Parry's 'A Contrast.' The concerts will be recommenced on November 1st next.

The so-called "Grand Wagner Concert" under Herr Felix Mottl on Tuesday evening was a striking artistic success, and the Queen's Hall was thronged in every part. A choir nearly two hundred strong had been brought from Leeds specially for the performance of Beethoven's Ninth Symphony, and the interpretation of the colossal work was, perhaps, the finest ever heard in London. Herr Mottl adopted a somewhat slower *tempo* than that to which we are generally accustomed in the first and third movements, but the expression he gained in all important phrases was superb. The Yorkshire choristers found the most arduous passages in the *finale* quite easy, not a trace of wavering being noticeable at any point. Of the principal vocalists, Miss Esther Palliser, Miss Rosa Green, and Mr. Andrew Black were the most commendable. The second part of the concert consisted of familiar extracts from 'Tannhäuser,' 'Lohengrin,' and 'Siegfried,' and the only comment needed is a further reference to the Leeds choir, which rendered the Bridal chorus from the second-named work in a manner that may fairly be described as exquisite.

Recent Publications.

Twelve Pieces for the Pianoforte. By P. Tschaikowsky. 2 books.—*Select Pieces for the Pianoforte.* By the same. 2 books. (Novello, Ewer & Co.)—It was reserved for the Russian composer Tschaikowsky to achieve posthumous fame—at any rate in this country. His magnificent symphonies Nos. 5 and 6, his fantasias, pianoforte pieces, and songs, are all now greatly in request. The whole of the above-named pieces are edited by Mr. Franklin Taylor, who is, of course, well qualified for his task. It would be invidious to make comparisons merely from perusal; but at least we may venture to say that the 'Chanson Triste,' from the first book of the 'Pieces,' and 'Au Village,' from the second, are among the most charming. Let it be added that these pieces are not for beginners, but for advanced players. The two books of 'Select Pieces' are of similar calibre, and may be equally recommended to the notice of pianists.

The same publishers have sent us *Four Studies* and *Three Sketches* for pedal piano by Robert Schumann. It is known that the composer had some admiration for this instrument and wrote ten pieces in all for it, of which seven are given in the two books before us. They have been arranged for the organ; Madame Schumann cleverly adapted them for the keyboard alone, and in this form they are sometimes heard. We have also received an edition of three of the 'Sketches' edited by Miss Agnes Zimmermann.—Mr. Edward German's charming incidental music to Shakspeare's dramas is well known, and it is working its way in the concert-room, where it can be better appreciated. The Masque from 'As You Like It,' which is before us arranged as a suite in three movements, is quite within the means of ordinary amateurs.

There are also to hand four books of the studies and pieces required by the examiners of the Associated Board (Edwin Ashdown). Even those who have no intention of entering for the examinations will find these books very useful for practice purposes. Let it be understood, however, that the pieces selected for examination in the junior grade are intended not for beginners, but for such as can play the sonatas of Mozart or the early works of Beethoven.

The Songs of Burns. With Symphonies and Accompaniments by John Kenyon Lees, and Introduction and Historical Notes by H. C. Shelley. (Bayley & Ferguson.)—This sumptuous large quarto volume is one of the best tributes to the memory of Robert Burns that have yet appeared. Though the poet was not fully appreciated during his life, partly, it must be confessed, owing to his own imperfections of character, his prediction that he would be held in much higher estimation a hundred years later is being fully verified. The treasures of Scottish national song were, so to say, crystallized in him, and now that the national element in music is so largely recognized, it would have been strange indeed had the songs of Burns suffered neglect. This is not the place for an essay on the peculiarities of North-Country music in rhythm, accent, and scale, but it may be said that the plaintive charm in many of the melodies and the pathos of the words appeal with irresistible force not only to the masses of the public, but to musicians. Some of the songs—such as 'Afton Water,' 'Auld Lang Syne,' 'Duncan Gray,' 'Highland Mary,' 'Mary Morison,' "O Mary, at thy window be," "O, my love is like a red, red rose," "O, wert thou in the cauld blast," "Scots wha hae wi' Wallace bled," "The Deil's awa' wi' the exciseman," "There was a lad was born in Kyle," "Thou hast left me ever, Jamie," and "Ye banks and braes o' bonnie Doon"—may almost be said to have become classics. But there are many others which are equally noteworthy for either pathos or humour, though less known. The accompaniments furnished by Mr. Kenyon Lees are in almost every instance tasteful and appropriate, efforts being evidently made to avoid the use of harmonies out of keeping with the spirit of the quaint ditties. The volume is profusely illustrated, many artists having contributed to this side of the publication. Besides portraits of Burns, there are others of his associates. Perhaps the most delightful of all are the views of Northern scenery, for the most part so well executed as to convey graphic impressions even to those who do not know the country. The volume should be in the hands of every lover of Scottish minstrelsy in general, and of Burns in particular. It should be added that the melodies are given in both the staff and the tonic sol-fa notations, and that a useful glossary is appended.

We have received *A Chronological Cyclopædia of Musicians and Musical Events*, by Mr. C. Egerton Lowe (Weekes & Co.). This is a handy and useful little volume, and so far as we have tested it commendably accurate.

We have also to hand *A Few Words to Candidates for the Degree of Mus. Bac. Oxon.*, by J. Stainer (Novello, Ewer & Co.). This little pamphlet gives in concise form and in readable language many hints that cannot fail to be of much service to candidates for a university musical diploma.

Musical Gossip.

The series of Saturday evening Promenade Concerts at the Queen's Hall terminated for the season last week with an excellent programme, including Beethoven's 'Leonora' Overture, No. 3; M. Saint-Saëns's symphonic poem 'Le Rouet d'Omphale'; Mr. Edward German's three dances from his music to 'Henry VIII.'; and items by Wagner, Gounod, Massenet, Berlioz, and Percy Pitt, all being admirably interpreted by Mr. Henry Wood's fine orchestra. The concerts will be resumed on Saturday, August 28th.

A fairly pleasant vocal and violin recital was given by Miss Maude Danks and Miss Hilda Gee at the Steinway Hall on Tuesday afternoon. The artist first named has an agreeable and well-trained soprano voice, perhaps better suited to the salon than the concert-room; and Miss Gee displayed refined execution in violin solos by Handel and Max Bruch. Mr. Walter Ford and Mr. Henry Bird took effective part in the concert.

We regret to hear that Madame Adelina Patti has suffered from illness since her return to her Welsh home, Craig-y-Nos, and had to cancel engagements to sing at Sheffield and Newcastle last week.

Messrs. Breitkopf & Härtel will shortly commence the issue of a critical edition of Haydn's works.

Wagner's 'Tristan und Isolde,' recently mounted at Turin, does not seem to have been received with unqualified satisfaction, which is not surprising. Nevertheless the work is to be given at Rome, Milan, Florence, and Naples.

M. E. Jaques-Dalcroze, the Swiss composer and editor of the *Gazette Musicale* in Geneva, will give three concerts—two in Steinway Hall, respectively on May 14th and 28th, and the third at St. James's Hall, with orchestra and chorus, on June 10th, the programmes consisting entirely of his own compositions. The first two concerts will be devoted to his works written for voice, piano, violin, and string quartet, and the third and last to the performance of his 'Poème Alpestre' for solos, orchestra, and chorus, the principal vocalist being Signorina Faliero.

Performances next week.

Sun.	Orchestral Concert, 3.30, Queen's Hall.
—	National Sunday League, 'The Messiah,' 7, Queen's Hall.
Mon.	Patriotic Concert, Crystal Palace.
Wed.	Miss Gertrude Mew's Concert, 3, Queen's Small Hall.
Fri.	Royal Artillery Band Concert, 3, Queen's Hall.
Sat.	Mr. August Manns's Benefit Concert, 3, Crystal Palace.
—	Queen's Hall Symphony Concert, 3.

DRAMA

John Gabriel Borkman, a Play in Four Acts. By Henrik Ibsen. Translated from the Norwegian by William Archer. (Heinemann.)

Though still nebulous when judged from an ordinary standpoint, the latest play of Ibsen, compared with some of its predecessors, is lightness itself. It has a distinct purpose, both satirical and ethical; its story is not without interest; and its action is progressive. The entire action passes in one middle-class house and its garden, and in the afternoon and evening of a single day. Two lessons are earnestly enforced: the first, that the experience, the counsels, and the claims of age are powerless to check the ebullience of youth, or, couched in more Ibsenite language, that the joy of living is as fierce and selfish as are the hope and exigencies of "eld"; and next, that to extinguish in a human breast happiness and delight is worse than to slay the body. Behind these two assumptions is a third, to the effect that the lust of wealth and power is the greediest, most insatiable, and most abject of human aspirations. Let it be added that the characters are as a rule—there are some exceptions—lifelike and comprehensible, and it will be seen that there is no need, in order to enjoy the perusal of the work, to read into it either symbolism or mysticism.

John Gabriel Borkman is a swindler and a criminal. He is also a man of fervid imagination and unbounded energy, selfish, unscrupulous, indomitable. In one aspect of his character he leans to the Mercadet of Balzac; from another point of view he is akin to Sir Giles Overreach. On the whole, he belongs rather to Tudor times than to-day. A financial Alexander the Great, he has dreamed of universal dominion over the forces of nature. To him the bleak mountain side will yield up its ores; fiord and sea shall be cumbered with his ships; the streams which plunge down the ravines shall turn the wheels of his factories. To carry out these stupendous schemes his own means are ridiculously inadequate, and the disproportion between ambition and power is scarcely less overpowering when he turns to his own fraudulent uses the capital to which, as manager of an insignificant local bank, he has access. The collapse which from the first was inevitable arrives, and Borkman, after three years' detention and five years' convict labour, is again free, with undiminished faith in his own power and confidence in his energies. That he has a roof over his own head and that of his wife and son is due to the fact that, while grasping at all the money that is within his reach, he spared the hoard of Ella Rentheim, the one woman he has ever loved. She is the twin sister of his wife, and has educated his son Erhart, a student now on the verge of manhood.

Around this son Erhart centres the action, such as it is, and for him is waged the fiercest of internecine wars. Gunhild Borkman (who since her husband's release, now eight years ago, has not once spoken to him) looks to the boy to restore the family name, and in the splendour of his triumph to bury the memory of past dishonour. Ella Rentheim would use her influence to save the youth from the fierce tyranny of his mother, and Borkman himself would make him his associate in the new schemes with which his brain overflows. Erhart has, however, chosen for himself. Happiness, the joy of life, is that for which he pines, and, breaking free from all restraint and deaf to all entreaty, he elopes with a divorced woman seven years his senior. After this shock Borkman quits his own house, and, in the aimless, futile fashion of Ibsenite heroes and heroines, struggles upwards to those heights which have always in Scandinavian drama some mystic significance. He breaks down and dies, followed to the last by the tenderness of Ella. The twin sisters—implacable so long, but now reconciled, since there is nothing else for which to fight—shake hands over the man they have both loved in their way, and own themselves "two shadows" over a corpse.

This is simple and intelligible, and, in a sense, dramatic. What is strange, and, for want of a better word, we will say Scandinavian, is in the details. When Mrs. Wilton, the *divorcée*, elopes with Erhart, she takes as her companion a girl of fifteen years who has already captivated his fancy. Her excuse has a simplicity almost patriarchal:—

"Men are so unstable, Mrs. Borkman, and women, too. When Erhart is done with me, and I with him, then it will be well for us both that he, poor fellow, should have some one to fall back upon."

Providence and foresight such as this are strange enough to convey an idea of burlesque. In quaint contrast with Borkman, with his resolute pursuit of the practical, is the so-styled poet Foldal, the father of Frida, the companion of Erhart and Mrs. Wilton in their escapade. Run over and lamed by the sledge that is conveying his daughter to her—emancipation, this sentimental dreamer finds comfort and delight in the thought that his little Frida was "in that magnificent sledge" with silver bells—"real, genuine silver bells."

The strongest and most characteristic portion of the work is that in which the constant Ella ascertains the reason why she was deserted for her sister, that reason being that her surrender to another who loved her was a means towards Borkman's advancement. The scene in which the revelation is made is genuinely dramatic. It must be read in its entirety. In this act of consummate treachery and baseness the woman sees the one unmentionable, unpardonable offence:—

"I have never rightly nderstood until this evening what had really happened to me. That you deserted me and turned to Gunhild instead—I took that to be mere common fickleness on your part, and the result of heartless scheming on hers. I almost think I despised you a little, in spite of everything. But now I see it! You deserted the woman you loved! Me, me, me! What you held dearest in the world you were ready to barter away for gain. That is the double murder you have committed! The murder of your own soul and of mine."

That Ibsen is a power is shown, if in nothing else, by the way in which, while criticism fumes and decries, the majority of the daily newspapers dealt immediately with the "advance copies" of his new play. 'John Gabriel Borkman' is quite suited to representation. If the supporters of the Ibsen stage had failed to secure its speedy production, they would have laid themselves open to the arraignment that their slackness was due to the absence of the underlying pruriency which has been held to be one, and not the least, of the attractions of the master.

Michael and his Lost Angel. By Henry Arthur Jones. (Macmillan & Co.)—Undeterred by the hostile attitude of some of the critics and the apparent coldness of the general public, Mr. Jones has reprinted his five-act play of 'Michael and his Lost Angel,' produced a few months ago at the Lyceum. It is as literature and not as an acting version that the book appears. No list of the actors taking part in it, no date of performance even, is given. We have always regarded this play as ranking with the best of modern English dramatic effort. That estimate is strengthened by perusal. The contributor of a eulogistic preface attributes its cold reception to a preconceived idea on the part of a portion of the press and the public that the play constituted an attack upon religion, and to a caprice on the part of an actress, who withdrew from a character specially designed for her. This may or may not be. The drama at least constitutes highly agreeable reading, and, though there are points in it difficult of acceptance, strikes a deep and reverberating note. Mr. Jones meanwhile produces figures to show that the Lyceum management, unduly timid, withdrew the piece with unnecessary abruptness, when the tide was turning in its favour. This also may or may not be. There is, however, nothing in the play of which Mr. Jones need be ashamed, and much of which he has cause to be proud, and we are content to think that there is a chance of its again "revisiting the glimpses" of the footlights.

THE WEEK.

Lyceum.—'Madame Sans-Gêne,' a Comedy in a Prologue and Three Acts. By Victorien Sardou and Émile Moreau. Translated by J. Comyns Carr.

It was scarcely to be expected that 'Madame Sans-Gêne' would gain in English estimation when put into an English dress. It is a matter of current observation among people of the world, if not among philologists, that coarseness, indecorum, and blasphemy lose a measure of their offence when delivered in French. It is at least certain that the saucy sayings and malapert speeches and the suggestions of impropriety in the utterances of the Alsatian washerwoman, much of whose *argot* added to its other attractions for an English public that of the unknown, sound tamer in a language provided with no precise and quotable equivalents. Thus, though Mr. Carr's rendering of the play is probably as exact as the exigencies of the two languages permit, and though the rendering of the principal characters is not inferior to that given three or four years ago at the Gaiety, we find ourselves provided with time to handle the fabric and to marvel at the flimsiness of the texture. The highest praise to be awarded to the adaptation is perhaps bestowed when we say that the atmosphere of the original is preserved. In nothing is the dexterity of M. Sardou so conspicuous as in the manner in which he succeeds in giving his characters a fitting environment. His *ficelles* are not seldom inadequate. In the present instance nothing can be much more conventional and ineffective than the use made of the Comte de Neipperg, an Austrian attendant first upon Marie Antoinette,

and next upon Marie Louise. His escape from the Tuileries and the shelter afforded him by Catherine Hubscher, otherwise Mlle. Sans-Gêne, are pardonable enough. They serve to open out the action, to furnish an insight into the relations between Catherine and her soldier lover, who at that time, if history may be trusted, was a defender rather than an assailant of the Tuileries; and in a somewhat clumsy fashion they assign an appearance of continuity to the action. It is, however, but a poor device to present De Neipperg as a sort of new Chastelard to Marie Louise, whose father he might have been, risking her fair fame by a nocturnal invasion of her apartments. Even poorer and more conventional is the method in which, in the very teeth of Napoleon, a second rescue is planned and executed by Catherine, now Duchess of Dantzig.

Quitting these things, however, and coming to the scenes of Empire life, one is struck with the skill and the knowledge displayed throughout. The subversion of Savary, Duke of Rovigo, by Fouché, who discomfits him and steps into his shoes, is a piece of the best Scribe tinsel. The presentation, moreover, of the Court entertainments, the family altercation between Napoleon and his sisters, and the display—a little extravagant, be it owned—of the Duchess's vulgarity and clumsiness are thoroughly effective. The pictures shown are beautiful and lifelike, and the presentation of the parvenu Court, with its almost barbaric splendour, constitutes the whole a striking and most effective spectacle. A *tour de force* is accomplished by Sir Henry in getting himself up to the life as Napoleon, whose certified height was "cinq pieds deux pouces et quatre lignes." His stature seemed to have dwarfed, and the resemblance to the familiar portraits was striking and almost uncanny. The most was made of the not very dignified proceedings assigned to the Emperor, who, besides scolding his sisters in the choicest Corsican, absolutely pounds the unfortunate Austrian, whom he promotes temporarily to the position of a rival. That Sir Henry should take a part originally assigned M. Duquesne, and should "play it for all it is worth," shows how loyal he is to his friend and associate Miss Terry. Unlike in many respects the Catherine of Madame Réjane is that of Miss Terry. It is, however, no less interesting. The womanly nature underlying the crude speech and rough bearing of the Duchess was shown with consummate art, as were the frank good-heartedness and sound common sense of the Alsatian peasant, who, through her strange mutations of fortune, preserved her sturdy honesty and independence. The mother of a dozen or more children, Madame Sans-Gêne was probably a less tempting being than she seems in the hands of her interpreters, French and English; but this is a fault not difficult to condone. Miss Terry's performance raises the whole into success and eminence. The mounting of the piece is beautiful, and the cast has praiseworthy *ensemble*. Some weak spots there are, but on these, in the case of an entertainment so creditable and so inspiriting, it would be harsh to insist.

Dramatic Gossip.

A prospectus has been issued of the New Century Theatre, on the provisional committee of which are Miss Elizabeth Robins and Mr. William Archer. The purposes of this institution are wholly analogous to those of the Independent Theatre, and its aims include the production on May 3rd, with a strong cast, of 'John Gabriel Borkman,' to be followed, if possible, by the first three acts at least of 'Peer Gynt,' with Grieg's music. Early in the autumn 'Admiral Guinea,' by Robert Louis Stevenson and Mr. W. E. Henley, is to be performed.

The death of Mr. George W. Godfrey, which took place on Saturday last, was painfully sudden. Those who went that day to keep an appointment made by him the previous day in full health and apparent spirits were met with intelligence of his decease. Mr. Godfrey was for many years in the Admiralty. He contributed to the stage 'The Queen's Shilling,' 'The Parvenu,' 'My Milliner's Bill,' and 'Vanity Fair,' the last-named given at the Court so recently as April 27th, 1895. Mrs. Godfrey, who predeceased him by some years, was author of some successful novels.

'You Never Can Tell,' a play by Mr. Bernard Shaw, is to be given before long at the Haymarket, at which house a play "suggested to" Mr. Addison Bright and Mr. Baume by 'The Little Minister' of Mr. J. M. Barrie is also in contemplation.

It is said that the Comédie Française *en bloc* will visit London this year. Particulars as to the repertory to be brought with it are not yet announced.

Yet another series of French performances will, it is said, be given during the summer at the Lyric, at which house in June Madame Réjane and a portion of the Vaudeville company will appear.

'Ferrara' is the title of a tragedy by G. Conrad, a pseudonym for Prince George of Prussia. The piece is said to have been favourably received on its first performance at Düsseldorf, but, dealing with Tasso, it will provoke comparison with Goethe's drama.

A new melodrama by Messrs. Haddon Chambers and Comyns Carr will be given in the late summer or early autumn at the Adelphi by Mr. William Terriss, Mr. H. Nicholls, and Miss Millward.

'East Lynne' was given on Monday at the Opéra Comique, with Miss Eustace as Lady Isabel.

Mr. Bourchier has acquired the English and colonial rights of 'La Loi de l'Homme' of M. Paul Hervieu, the latest success at the Comédie Française. Mr. Bourchier, who is announced to reappear this evening at the Strand in 'The Queen's Proctor,' will play Dr. Johnson next Saturday in a one-act piece so named.

The Lyric Theatre reopens this afternoon with Mr. Wilson Barrett in 'The Manxman,' a piece that will be repeated during the coming week.

'Secret Service,' a drama of the American war, is to be given at the Adelphi on May 17th by Mr. Gillette and a company from the Empire Theatre, New York. It can be played for a short time only, after which the theatre will be occupied by Madame Sarah Bernhardt.

To Correspondents.—A. H. D.—F. S. H.—P. K. F.—received.

No notice can be taken of anonymous communications.

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Tickets for the whole Course, including entrance to the Gardens, 0s. each; or 1s. each Lecture, not including entrance, to be obtained at the Society's Office, 3, Hanover-square, W. Fellows admitted free.

THE FOLK-LORE SOCIETY.

The NEXT MEETING of the FOLK-LORE SOCIETY will be held at 22, ALBEMARLE-STREET, PICCADILLY, on TUESDAY, April 27, at 8 P.M., when the following Papers will be read, viz.:—

1. 'Folk-lore Parallels and Coincidences,' by Mr. M. J. WALHOUSE.
2. 'Folk-lore of the Hebrides,' by Miss A. GOODRICH FREER.

F. A. MILNE, Secretary.

11, Old-square, Lincoln's Inn.

ROYAL SOCIETY of PAINTERS in WATER COLOURS, 5a, Pall Mall East.—The ANNUAL EXHIBITION will OPEN MONDAY, April 26.

SIEGFRIED H. HERKOMER, Jun., Secretary (*pro tem.*).

OPEN TO THE PUBLIC FREE 10 A.M. TO 6 P.M.

PUBLISHERS' PERMANENT BOOK EXHIBITION, 10, Bloomsbury-street, London, W.C.,
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THE SECOND INTERNATIONAL LIBRARY CONFERENCE, 1897.

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Hon. Treasurer—
HENRY R. TEDDER, Esq., Athenæum, Pall Mall, S.W.

Hon. Secretary—
J. Y. W. MAC ALISTER, Esq., 20, Hanover-square, W.

The Conference will be held (by the kind permission of the Right Hon. the Lord Mayor and Corporation) in the COUNCIL CHAMBER, GUILDHALL, LONDON, on JULY 13, 14, 15, and 16, 1897, and will be attended by the representatives of the principal libraries throughout the world. Papers will be read on appropriate subjects, and some time will be devoted to open Discussions. All persons interested in the extension of the library movement or in the management of libraries are cordially invited to join the Conference. The Lord Mayor has invited the members of the Conference to a Conversazione in the Mansion House on the evening of July 13.

Offers of Papers should be sent to the Hon. Secretary of the Papers Committee, J. D. BROWN, Esq., Clerkenwell Public Library, E.C. An Exhibition of Library Appliances will be an important feature of the Conference. Intending exhibitors should communicate with the Hon. Secretary of the Exhibition Committee, THOMAS MASON, Esq., 115, St. Martin's-lane, W.C. The Subscription, One Guinea, entitles Members to receive the *Transactions* and other Publications gratis, and to attend all meetings and social gatherings. Applications for membership should be sent at once to the HON. SECRETARY.

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The Right Hon. the EARL of CREWE will preside at the RECORD REIGN FESTIVAL, in aid of the ROYAL VICTORIA PENSION FUND for the benefit of Widows of Newsvendors, at the HOLBORN RESTAURANT, on WEDNESDAY, April 28, 1897, at 6.30 o'clock. The Right Hon. the LORD CHIEF JUSTICE of ENGLAND will attend the Dinner, and the Chairman is promised the support of

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ROYAL LITERARY FUND.

LORD LISTER, President R.S., will preside at the ONE HUNDRED and SEVENTH ANNIVERSARY DINNER of the ROYAL LITERARY FUND, on WEDNESDAY, May 5, at the WHITEHALL ROOMS, HOTEL MÉTROPOLE, S.W., at 7 for 7.30 P.M. precisely.

SECOND LIST OF STEWARDS.

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Gentlemen invited to be Stewards are requested to be so kind as to reply as soon as possible to the Secretary,

A. LLEWELYN ROBERTS.

7, Adelphi-terrace, W.C.

TO JOURNALISTS.—Mr. BINGHAM-COX (eighteen years Proprietor of the *Licensed Victuallers' Gazette*) is desirous of AUGMENTING the STAFF of the ROCKET by the addition of several Young and able Men who can introduce fresh features of a light, bright, and original character into the latter Paper. For such men and such work a constant place can be found; but it is earnestly hoped that Authors who deal in second-hand material and dug-up stuff will refrain from troubling the Proprietor of the *Rocket* with their MSS.—Tales, Stories, Anecdotes, Incidents, &c., to be sent to MR. BINGHAM-COX, 26, Southampton-street, Strand, W.C.

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Offices of the School, Suffolk-street, April 12, 1897.

HEAD MASTERSHIP VACANT.

ARMAGH ROYAL SCHOOL.

The Armagh Protestant Board of Education will meet on Monday, June 14, to consider applications for the HEAD MASTERSHIP of ARMAGH ROYAL SCHOOL, now about to become vacant.

The School Premises are capable of lodging a Hundred Boarders, and are equal to any in Ireland.

Further particulars can be obtained from the Hon. Secretary, JAMES H. STRONGE, Esq., Hockley Lodge, Armagh, by whom all applications must be received on or before Saturday, June 12.

ST. DAVID'S COLLEGE, LAMPETER.

The Council invite applications for the Office of PRINCIPAL, about to be vacated. The Principal is required by the Charter of Incorporation to be an M.A. of either Oxford or Cambridge, and in Holy Orders. Salary 800*l.* a year, together with a share of Tuition Fees and a House rent free.—Further particulars may be obtained from the Clerk to the College Council, to whom applications, with thirty printed copies of testimonials, should be sent on or before May 15, 1897.

WILLIAM DAVIES, Clerk to the Council.

St. David's College, Lampeter.

CENTRAL WELSH BOARD for INTERMEDIATE EDUCATION.

EXAMINATION OF SCHOOLS, 1897.

APPOINTMENT OF CHIEF EXAMINERS.

The Executive Committee of the Central Welsh Board will shortly proceed to the appointment of FIVE CHIEF EXAMINERS.

Candidates must have special knowledge of at least one of the following Departments:—

1. CLASSICS.
2. MATHEMATICS.
3. ENGLISH LANGUAGE and LITERATURE.
4. WELSH LANGUAGE and LITERATURE.
5. HISTORY.
6. MODERN LANGUAGES.
7. PHYSICS.
8. CHEMISTRY.
9. BOTANY.

Candidates are requested to send in their applications not later than April 30 next to the undersigned, from whom further particulars may be obtained.

OWEN OWEN, Chief Inspector.

Oswestry, March 25, 1897.

WESTMINSTER SCHOOL.—An EXAMINATION will be held in JULY NEXT, TO FILL UP not less than FIVE RESIDENT, FIVE NON-RESIDENT QUEEN'S SCHOLARSHIPS, and TWO EXHIBITIONS.—Details may be obtained from THE HEAD MASTER, Dean's-yard, Westminster.

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April 7, 1897.

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UNIVERSITY COLLEGE, LONDON.

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The SUMMER SESSION BEGINS on MAY 3. The work is arranged so that a Student may advantageously begin his Medical Curriculum then.

Full information may be obtained from either of the undersigned.

A. E. BARKER, F.R.C.S., Dean of the Faculty.
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BEDFORD COLLEGE, LONDON (for WOMEN), York-place, Baker-street, W.
Principal—Miss EMILY PENROSE.
The EASTER TERM, 1897, BEGINS on THURSDAY, April 29. Special Classes for Students who matriculated in January.
Dr. DRYSDALE will begin a Course on BACTERIOLOGY.
Two Entrance Scholarships will be offered for competition in June.
LUCY J. RUSSELL, Honorary Secretary.

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BRITISH MUSEUM ART DEMONSTRATIONS, Mausoleum-Room, April 27 and 29, May 4 and 6, at 3 o'clock. Course, 10*s.*; Two Tickets, 15*s.*—For particulars address Miss K. RALEIGH, 1, Campden Houses, Peel-street, W.

UNIVERSITY COLLEGE, LONDON.—NEW-MARCH LECTURES.—A COURSE of SIX LECTURES—open to the Public without payment or ticket—will be given on TUESDAY, May 4. The title of the Course will be 'Accuracy of Statistical Measurement.' A Syllabus of the Lectures may be obtained at the Office.
J. M. HORSBURGH, M.A., Secretary.

GREEK and ROMAN RELIGION.—A COURSE of LECTURES at UNIVERSITY COLLEGE, LONDON, will be given on this subject by ERNEST GARDNER, M.A., Yates Professor of Archæology, on FRIDAYS, at 4 P.M., beginning April 30. There will also be Demonstrations in the British Museum. Fee, for Lectures or Demonstrations only, 1*l.* 1*s.*; for both, 1*l.* 11*s.* 6*d.*—For Prospectus apply to J. M. HORSBURGH, M.A., Secretary.

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SATURDAY, APRIL 24, 1897.

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LITERATURE

Cyprian: his Life, his Times, his Work. By Edward White Benson, D.D. (Macmillan & Co.)

The Archbishop's son tells us in a prefatory note that thirty years ago his father resolved to undertake some work which in the midst of his laborious duties "might provide both a contrast to and an illustration of modern tendencies and recent problems." The Archbishop fixed on the life and work of Cyprian, and during the intervals of leisure which he could snatch from the pressing tasks of the day he devoted himself to the elucidation of the various points that arose in connexion with the history of the famous Bishop of Carthage and his times and the exposition of the letters and treatises which have been preserved from his hand. And towards the end of his life he notes in his diary:—

"Have now practically finished a big book, unless I add a few of the Greek comments. If it ever sees the light, many will think it a very odd book."

A book written under such conditions is sure to labour under some disadvantages. The materials which the Archbishop had before him were a series of eighty-one letters written by Cyprian and others, some treatises of his, and a comparatively few contemporary and later notices. In Cyprian's day letters were forged. It is likely that many letters connected with the events of the time have been lost, and that those that are extant would have required personal explanations to be understood accurately. And so the first task that lies before the historian is to examine into the genuineness of all the letters, to endeavour to arrange them chronologically, and to divine the circumstances in which they were written. This must be done by examining the letters one by one, as Archbishop Benson has done, but the judgment of the whole result must be suspended until the entire task has been accomplished, for later work may throw light on earlier. This Archbishop Benson was not able to do. He has written much on the genuineness of the letters and on the chronology of the events; but there is no connected statement of his reasons and conclusions. We accordingly find in the book numerous inconsistencies, both as to minute details and as to some of the principal ideas. Thus, in regard to details, the Archbishop speaks of the first Epistle to Virgins, ascribed to Clement, as "a work of the second century, and probably of the first half of it." But he appends to this note a reference to Lightfoot, probably inserted later, in which the epistle is ascribed to the third century. Again, in referring to O. Ritschl, he remarks, "But when he says that it broke out as a new perception in Ep. 43, he not only overlooks the early Ep. 33...." But in one of the passages in O. Ritschl to which the Archbishop refers not only does Ritschl not overlook Ep. 33, but he discusses it and Ep. 34. To take another instance in the later portion of the book, the Archbishop says, "Salonina, the wife of Gallienus, whom his father Valerian immediately associated with himself, in this October was both a Cornelia and a Christian." But a few pages further on the certainty vanishes into probability:

"Valerian became severely anti-Christian, but we have just seen that Salonina, the wife of his son Gallienus, who at this juncture, succeeded with him to the honours of Consul, Imperator, Cæsar and Augustus, was probably a Christian and of the same great house as the last Bishop."

And in a subsequent passage the assertion is again treated as only probable. These inconsistencies are numerous; but they do not much diminish the value of the book. The Archbishop has in entering into all details relating to Cyprian shown admirable scholarship and produced many highly valuable elucidations, which will be of great help to the future editor or biographer of that father.

In what we may designate as the historical narrative of the work we seem to notice a difference. In his own preface the Archbishop says:—

"I hope that in this study I have not ever been unmindful of the present, and yet have not committed what I hold to be a grievous fault in a historian, the reading of the present into the past."

In the earliest portion of his work he is singularly straightforward in preventing the ideas of the present from affecting his exposition of the past. He exhibits a strong sense of historical veracity. But when he comes to those questions in which he feels a deep personal interest, he allows his judgment to be warped, and he is no longer the scholar or historian, searching only for the truth, but the polemical prelate defending his own position and that of his Church against all adversaries with considerable vehemence.

The doctrine which occupies most space in the book is that of the unity of the Church. He thus quotes Cyprian's account of the matter:—

"The characteristic danger of the age when Christianity is for the first time widely accepted is the presentment of old error under Christian forms. Such danger can be detected only by distinct conceptions as to the abode of truth, clearness as to the Scriptural idea of unity. These are not far to seek. When the Lord gave Peter his commission, 'Whatsoever *thou* shalt bind shall be bound,' and then renewed the commission to *all* the Apostles, 'Whosesoever sins *ye* remit they are remitted,' it is obvious that He placed all alike upon the same level, yet, by first addressing Peter alone, He indicated the Oneness or Unity of the commission itself. So ever since, this tangible bond of the Church's unity is her one united episcopate, an Apostleship universal yet only one—the authority of every bishop perfect in itself and independent, yet not forming with all the others a mere agglomeration of powers, but being a tenure upon a totality, like that of a shareholder in some joint property."

The Archbishop adds in his own words, "Such is his statement of the historic and existent conditions as against the threatening schism." The reader might imagine that the words attributed to Cyprian are a translation from him, but this is not the case. Here and elsewhere the Archbishop encloses within marks of quotation what is a mere paraphrase, and the reader has no means of knowing whether the quotation is really a translation or not. In the passage which the Archbishop paraphrases there is no mention at all of "an Apostleship universal," nor of the "authority of every bishop perfect in itself." The translation of the passage, as given in the Oxford version, runs thus:—

"For the blessed Apostle Paul teaches this same thing, and manifests the sacrament of unity thus speaking; *There is One Body, and One Spirit, even as ye are called in One Hope of your calling; One Lord, One Faith, One Baptism, One God.* This unity firmly should we hold and maintain, especially we Bishops, presiding in the Church, in order that we may approve the Episcopate itself to be one and undivided. Let no one deceive the Brotherhood by falsehood; no one corrupt the truth of our faith by a faithless treachery. The Episcopate is one; it is a whole, in which each enjoys full possession. The Church is likewise one."

It is evident that the Archbishop has put much into Cyprian which is not to be found in this passage.

He expresses his opinion in regard to Cyprian's services to the cause of unity in this form:—

"Cyprian formulated the 'Theory' as Brahe, Copernicus, or Newton gave the 'Theory' of the Solar System. He 'constructed the Hypothesis'; he 'superinduced the conception upon the facts.' The conception was that the one undivided episcopate constituted not the authority only, but the unity of the Church. Then that followed which follows always in science. The conception 'is a secret, which once uttered, cannot be recalled, even though it be despised by those to whom it is imparted. As soon as the leading term of a new theory has been pronounced and understood, all the phenomena change their aspect. There is a standard to which we cannot help referring them.'"

And he adds that "still *that* is the 'Theory' which underlies Christendom to-day." This theory is, according to the Archbishop, antagonistic on the one hand to Puritanism in its various forms and on the other hand to Romanism. "Cyprian and his times," he says, "were as innocent of presbyterian and of congregational as they were of papal catholicity." Accordingly, the Archbishop deals severely with both sets of antagonists. Otto Ritschl wrote a book on Cyprian and the constitution of the Church at the instigation of Harnack, and Harnack himself wrote an article on the letters of the Roman clergy of the time. The Archbishop discusses these in the most trenchant style. Of Ritschl he says:—

"But the whole scheme may be characterized as a string of assumed probabilities which have been already negatived by ascertainable facts. The importance assigned to the illiterate Epistle Eight is necessary to the theory, but is wholly unwarrantable."

Of Harnack he says:—

"In the last paragraph I have thought it only right to place before readers such a web of ingenuity spun by so distinguished a scholar. It is the meeting-point of the extremes, Presbyterian Teutonism and Ultramontanism. For I need not add that the supposed position is laid down as a truly historical and logical step from episcopacy toward the supremacy of Rome."

In these remarks the Archbishop never realizes the function of the scholar. Otto Ritschl's work was an investigation. So was Harnack's. The scholar is indifferent whether his results turn out favourable to Presbyterianism or episcopacy, to paganism or Christianity. He seeks simply to ascertain facts and to divine the causes of the facts. And if he makes mistakes, they are mistakes of intellect. But the polemical divine is fighting for what he conceives to be at the present moment a matter of life and death. And he sees in every one who takes another view than his own a bitter antagonist not free from impure motives. Thus the Archbishop says of Ritschl, "Ritschl's quotation is unconsciously not quite candid." There is no question of candour here. The whole point turns on the meaning of "convenientibus in unum pluribus sacerdotibus." The Archbishop thinks that the words mean "because many prelates happened at that time to be present." And he explains, "Now here Cyprian plainly seems to say that he felt obliged to take the *opportunity* of 'many bishops meeting' to hold 'a Council' in order to arrange." Ritschl translated as the Oxford translation does: "We deemed it necessary, dearest brother, to assemble and hold a Council, whereat many prelates were gathered together."

But the epithets applied to Ritschl are mild compared with those showered on Roman Catholics. They naturally argue that if the unity depends on the unity of the episcopate, the unity of the episcopate depends on its having one head, the Bishop of Rome. The reference to St. Peter in the passage paraphrased by the Archbishop suggests this thought. And a transcriber of a MS. of Cyprian's treatise inserted a sentence or two which gave deliberate expression to the thought. Roman Catholics are unwilling to acknowledge this to be an interpolation or to strike it out of the text, for, at any rate according to their ideas, it contains the truth. The Archbishop rails against this conduct. He calls the interpolations "the grossest forgery in literature." He says that there "never was a viler fraud than the inventor's," that "these interpolations can never have been meant as honest paraphrases," and that "singular, hateful, and in its time effective, has been this forgery as a Papal aggression upon history and literature"; and he concludes with a general denunciation: "*This* is the true 'Charter of the Investiture of the Papacy' and as authentic as other documents in that cartulary." He expends an immense amount of research on these interpolations, tracks them through all the MSS. in which they occur and all the editions in which they are printed, and assails all who have ventured to defend them. We should think that the efforts will prove quite useless. The Roman Catholic does not base his creed on Cyprian or any other father of the Church. He is glad to find it in Cyprian, but if Cyprian be against him, so much the worse for Cyprian and not for his Church.

The Archbishop's rancour turns up in all parts of the book against the Abbé Freppel, who has published lectures on Cyprian delivered in the Sorbonne, and Johannes Peters, a Roman Catholic who has written a life of the saint, and against all Ultramontanes. Here are a few selected remarks on Freppel and Peters: "See a very profligate blazon of that theory as a historic fact in Freppel." "Dr. J. Peters writes a shameless comment on this passage." After noticing a summary by Peters of a letter, the Archbishop adds, "Mgr. Freppel alone could outdo this, and he does." "This almost incredible juggle is from Freppel's tenth lecture."

It may be noticed that the Archbishop in employing abusive language is imitating Stephen and Cyprian. "Stephen" (the Bishop of Rome), says the Archbishop,

"asserted in it the apostolic authority of a distinct tradition for the Roman usage, magnified the chair of Peter, and vituperated Cyprian as 'a false Christ, a false apostle, a treacherous worker.' Lamentable language: yet Cyprian's qualification of dissentient colleagues as 'Fautors of Antichrist' and 'Traitors to the Church' laid him open to it."

The Archbishop's instinct for historical veracity leads him to bring out a circumstance of the Cyprianic age in connexion with bishops which at first he seems unwilling to accept, but which he finally accepts fully and clearly, and he evidently thinks that this age has to make an advance in the direction indicated. He says of Cyprian:—

"He himself enumerates more than once the requisites of a regular episcopate as three, and says that they were regarded in Africa as essentials; first, the choice of the neighbouring bishops of the province assembled at the see; secondly, the suffrage, that is, the presence and support of the Plebes at that choice; thirdly, the judgment of God."

But he immediately modifies this statement by saying that "it is probable that such a call by acclamation superseded further election"—in other words, that the bishop was elected by the laity. As he proceeds in his work the Archbishop becomes more positive as to this matter. "The bishops," he says,

"were not a college with power to invite or coopt or to increase their numbers at their pleasure. It was the Christian *plebes* which to every individual bishop was the fountain of his honour. It was they who by the '*aspiration* of God' addressed to him the call to enter on the inheritance of that priesthood and the dispensation of that grace. On them rested also the responsibility and duty of withdrawing from him and his administrations if he were a sinner.'

Further on he puts the matter concisely and definitely: "The laity elected: the neighbouring bishops assented and ordained."

The Archbishop does not seem to be so fond of the *clerus* as of the *plebes* or laity. He has several hits at the clergy. Here is a warning for innovating clerics:—

"The spirit of Novatus illustrates itself in those presbyters of our own who, if they could, would repel from communion, celebrate or withhold marriage or funeral rites, or fix the age of confirmation, on their own judgment; who revolutionise ritual without respect to either Bishop or 'Plebes'; who admit to vows, direct the persons who take them, and pretend to dispense from them."

The second ecclesiastical subject on which the Archbishop spends an immense amount of pains and which occupies a large space in his book is that of rebaptism. But the upshot here is curious: Cyprian, the man of God, the holy, devout, self-sacrificing bishop, goes entirely wrong; Stephen, the arrogant, insolent, worldly Bishop of Rome, hits on the course which ultimately receives the sanction of the Church and of the Archbishop. And Cyprian not merely errs, but he drags a whole council with him into his error. This is how the Archbishop relates the fact: "Such was that house of bishops. The result it reached was uncharitable, anti-scriptural, uncatholic — and it was unanimous." The Archbishop indulges in reflections on this subject, somewhat vague, indeed, but calculated to exercise the minds of the ecclesiastics of the present day.

In the Archbishop's treatment of this subject we see how difficult it is for the ecclesiastical mind to throw itself into the past. The Archbishop evidently conceives that in the third century bishops could only have two opinions on rebaptism, either that it was right or that it was wrong. And so he has in our opinion misinterpreted letters of Dionysius, Bishop of Alexandria, on this matter, which have come down to us in Eusebius. The Archbishop says, "It seems clear, then, that he agreed, as did the two Roman presbyters, with Stephen's theory." Most who have discussed the letters have come to the conclusion that it is probable that he did not agree with Stephen's theory. The fact is that the matter is by no means clear either one way or the other, but the probability is on the side of his belief in rebaptism. The Archbishop bases his inference on a letter which Dionysius wrote to Xystus. In this letter a third point of view is presented. One of the brethren came to Dionysius and said that he felt great grief that he had been baptized by a heretic in a way that was full of impiety and blasphemy. And Dionysius answered him that he should not trouble his mind about the matter, for that a man who had for a long time enjoyed all the benefits of a genuine Christian did not require baptism, as baptism was really a renewal from the beginning of the Christian profession. There is no question here of rebaptizing a man who leaves heretics and enters or re-enters the Church.

The Archbishop's work on these topics seem to us very much like lost labour. He has merely gone over again the work done by Sage in the beginning of last century, and by Poole in the middle of this; and wherein he differs from Poole, it is not unlikely that Poole's opinions would be held by his Church to be sounder than those of the Archbishop. At the same time the scholarship of the Archbishop is quite first-rate, and he has really accumulated all that can be said in behalf of the contentions that he advances.

It is evident from the earlier and later parts of the book that, if the Archbishop had resolved to reproduce the times of Cyprian, and bring a vivid picture of the men and thoughts of those days before his readers without mingling modern ideas with them, he would have succeeded in no ordinary degree. He exhibits a strong individuality. His style is rugged and picturesque, occasionally sprinkled with strange words, but always impressive and intense. He had naturally a passion for the exact truth. And his scholarship was accurate, thorough, and unwearied in its efforts to get to the foundations of things. The book therefore, notwithstanding its defects, will attract attention, will well repay perusal, and will prove highly suggestive. We add three specimens of his style. He thus describes Carthage :—

"Faintly then we may picture to ourselves a material something not wholly unlike what Carthage was. Scarcely any city yields so many scenes. The streets gathering themselves in unique symmetry to the feet of sudden steeps and many-tinted marble heights, or opening full on the glistening quays and the breathless harbour : graceful hills about it crowned with shrines and villas, great levels spreading in chase or garden ; low 'difficult hills' with 'artificial passages,' which yoked the neck of its foreland ; the vast lake where navies of commerce and of pleasure rode close to the streets, severed by a thread from the open sea ; mountain crests in snow watching from the distances ; through all and over all the keen light and intense blue of Africa."

Here is a picture derived from Cyprian of the bishops who for a time helped to constitute the unity of the Church :—

"Not only had he from the first to bear 'contumely toward his office'; not only did opponents, the five presbyters and others, 'turbulent men whom he could scarcely rule,' render his administration difficult ; the glaring abuses of the episcopal office were yet harder to cope with. Socially known as leading men, but unprovided with material independence, or with position equal to that of a provincial magistracy, some bishops were engrossed in agriculture, some absent in commerce, some even engaged in usury. There was the free-living bishop actually enriched by the opportunities of his post, ready to abjure the faith on the prospect of danger, ready to resume his office when peril was past. There was the immoral bishop on the verge of excommunication. Some were secure in their position though notorious for their frauds in the bazaar, or their complicity in the slave-trade of the Sahara. Some again were too ignorant to prepare their catechumens for baptism, or to avoid heretical phrases in their public prayers, too indifferent even to abstain from using in their liturgies the compositions of well-known heretics. Cold and dark are the shades which are flung athwart the bright tracts and around the glowing lights of the scenes of this early church life. If it was possible for such men to be bishops we can understand how among their presbyters they tolerated the makers of idols and the compounders of incense, or among their laity astrologers and theatrical trainers."

The Archbishop has portrayed the last days of Cyprian with much vivacity. Here is a portion of the description :—

"The smooth paved road was deep and silent with dust, as they emerged from the dark close streets on the luxuriant plain. Among the date palms ripening for the gathering, and high above the silver olives, on whose fruit the final bloom was just appearing, the cypresses towered black and still. The stubble of the reaped corn was standing deep, the vines had been relieved of their burdens, the grassy slopes were white with the long summer, and the vast carpets of dazzling flowers had faded, all but the invincible dark green asphodel. Beyond the wide and peerless tract of vegetation were the glowing hills, dense with brushwood of cistus and cytisus, myrtle and lentisk, gaps opening into the world's cornfields, and the solemn aqueduct bringing rivers of living water from mountains leagues away. How much of natural things filled the old man's eye we know not — he was beyond caring for little things, but no man knows whether those things are little. Certainly he had not lost that humorous observation which has sometimes caught us unexpectedly in gravest moments."

The book is printed with great accuracy. There are a few mistakes such as occur in every work, as, for instance, "Autolych." is set down as a contraction for *Autolycus*, and "Huelsan" is printed for *Huelsen*. There is a wretched index of works quoted, in which nearly every English writer is omitted, as Kaye, Poole, Wallis, Marshall, and some of the best German authors, as Schwarze. Some books which have been recently published, such as those of Goetz on Cyprian, were not used by the Archbishop in his work, and therefore no note is taken of them.

The Flight of the Eagle. By Standish O'Grady. (Lawrence & Bullen.)

In a preface which does not err on the side of modesty, Mr. O'Grady tells us that

"there is probably an Art as well as a Science of History. If that be so, the present work may be regarded as an experiment in that kind of composition, a kind which demands the employment of more than one or two mental faculties on the part both of the reader and of the writer."

Unfortunately these mental faculties are not enumerated, and it may be for the lack of one demanded of the reader that this work appears to be a failure regarded as a work of art, though Mr. O'Grady has brought to its making so profound a knowledge of the period he treats that it is interesting. Like one or two of the same writer's earlier books, this story of the youth of Red Hugh O'Donnell is spoilt by diffuseness, slipshod English, and, above all, by the absence of that first principle of art, selection.

Mr. O'Grady has selected nothing—neither his incidents, his point of view, his adjectives, nor the public for which his book is intended ; it is neither a history, a romance, a work for serious students, nor a book for boys. From the slanginess of its diction it may be supposed to be intended to appeal to the young, yet its real value can only be appreciated by those who already know more of Elizabethan Ireland than does the average schoolboy, for the tale is (or ought to be)

"an actual historic episode, told with hardly a freer use of the historical imagination than is employed by the more popular and picturesque of our professed historians. There is, however, this difference between my method and theirs, viz., that while they write directly, I aim at a similar result through a certain dramatization. The same method has been adopted, I think very effectively, by Carlyle, at times, in his history of Frederick the Great."

Mr. O'Grady has steeped his mind in the history of Elizabethan Ireland, and therefore all that he writes of it has value ; but the knowledge of what to leave out is not his, and his reader's interest is diverted from the entrapment, captivity, and twice attempted flight of Hugh by digressions dealing with episodes yet more exciting. The history of Ireland has few more sympathetic figures than the gallant Hugh O'Donnell ; but the Viceroy who decoyed him possessed a personality as remarkable and a more dramatic destiny. The betrayer of O'Donnell was himself betrayed more basely, and Mr. O'Grady diverts our sympathy from the unstained captivity of the hostage to the fatal imprisonment of poor Perrot, and into this digression he weaves another in the complete history of the family, career, crime, mutilation, imprisonment, and "emergence of the noseless one."

At last we get back to Red Hugh in Dublin Castle, but not to stay ; we are taken to London to study the real character of Elizabeth and her policy, and to hear about her toothache, the massacre of Rathlin, the alliances and amours of that "much married man," Hugh O'Neill, and the fate of a score of chieftains. These and a hundred other matters which have no place here obscure the story and disperse the reader's sympathies, with the result that the Eagle fails to impress his imagination.

No doubt it is "awfully hard" to select any one among the many heroes of Elizabethan Ireland, the period is so dramatic, the personages so picturesque—English courtiers in "copious collars," Irish soldiers "with dreadfully long sleeves," spurred and belted heroes walking with step "quick and light, but awfully assured." No one destiny was pre-eminently dramatic, for "the stormy battle-axe business" was going on in every province, and there was scarcely a family of distinction which had not its traitor to blush for, its martyr to adore, its captive to support, its fugitive to conceal. Ties of friendship, neighbourhood, and policy united border Irish with English of the Pale ; rivalries divided kinsmen at one time, interests united enemies at another ; everywhere there was trickery and double-dealing ; treachery and the fear of treachery went hand in hand with barbarous ferocity.

Men were roughhewn, moulded by great and terrible events ; virtues and vices alike rose to the surface and flourished in the same soil ; even the noblest characters were marred by ugly stains, and Mr. O'Grady has done wisely in choosing for his hero a youth who had not yet revenged himself upon his enemies. But at nineteen years of age Hugh Roe was surely something more mature than the "innocent boy," the "lad," of Mr. O'Grady's imagination. Four years earlier he was already "an object of keen and carnivorous interest to the higher powers," and was esteemed a lad of too great promise to remain at liberty. At fifteen he was old enough to think and to feel—indeed, he was already married—and the towers of Dublin Castle were suggestively adorned with the heads of his countrymen. He and his fellow prisoners "beguiled the time only by lamenting to each other their troubles and listening to the sentences passed on the high-born nobles," say the Four Masters ; and the bitterness of his heart is revealed by the fact that this intelligent young man did not profit by the years of his captivity to

learn the English language. Furthermore, it will be remembered that in the third winter the "ordinary rope of commerce" was conveyed into the refectory of the hostages, and that the three youths O'Donnell, O'Gallagher, and Mac Sweeny escaped one wild December night and were piloted by friends to Glendalough, whence O'Gallagher and Mac Sweeny reached O'Byrne's country. But Red Hugh, like a more famous warrior, was vulnerable in the feet; his long imprisonment had made him delicate. Too footsore to stand, he perforce trusted a less tried but nearer neighbour, who, at this appeal to his hospitality, "stood quaking between the devil and the deep sea, between black dishonour on the one hand and the soundless abysses of treason on the other. Dreadfully agitated and uncertain," he did at last receive the fugitive, and strove to steer a middle course by sending a slow messenger to Dublin Castle and a swift one to O'Byrne; but the plan miscarried, and all Hugh gained by his desperate attempt was stricter confinement and irons. His new companions, Henry and Art, sons of Shane O'Neill, were also escaped hostages, punished with chains, and for a whole year the unhappy youths suffered together, till, in December, a file somehow passed into their possession, and on Christmas Eve "the hope of Tir-Connell, every nerve taut, pale, sweaty, with knit brows and bent head, fiercely rasped and rasped, the atoms flying, scintillating in the lamplight," till himself and his comrades were unchained. With no "rope of commerce," but with "serica tela," the hostages got out of the Birmingham tower, and Mr. O'Grady gives a vivid description of their desperate escape along the main sewer and through the icy waters of the moat. Again they fled into Wicklow, and this time none was recaptured, though "of the sons of Shane none ever got rightly over the horizon," for Henry O'Neill only passed from one prison to another, and Art succumbed to the hardship of that bitter flight in winter. O'Donnell was scarcely happier than they, for

> "out of prison, darkness, and the jaws of death where the son of Shane perished, Red Hugh ascended, a historic star, bright but baleful, splendid indeed, but disastrous exceedingly, perplexing a great monarch and many vice-monarchs and provincial presidents, and from horrid locks shook pestilence and war."

Happily all this was in the future, and at the time of his flight Red Hugh was something more human and sympathetic than a bright but baleful star, and Mr. O'Grady has put together a capital description of his flight from Wicklow to Tyrconnell, a dangerous and painful journey in which he was helped by English settlers as well as native Irish. It will be remembered that the cold nights on the Wicklow hills which killed Art O'Neill nearly cost Hugh his life too, and that his feet were so badly frostbitten that he was crippled for months, and during his flight had to be lifted into the saddle and out of it, and on his return to his home was in the hands of the surgeons during March and April. But in May his father made way for the "innocent boy," who, having been installed O'Donnell with the usual ceremonies, proceeded to make war upon his neighbour Tirlogh Suineach, and to lay waste the country round about Strabane.

Mr. O'Grady takes leave of him at the more idyllic moment of his home-coming, when the fierce young eagle of the north appeared to him "so fair and so gentle that at the first I said, This surely is a maid dressed in the attire of a man." We are not able to share that vision, remembering that O'Donnell was now as old as Essex when he became master of the horse, or Anjou at the time of the siege of Rochelle. At nineteen Henry VIII. was married, and Mary Stuart the widow of a husband two years younger than herself; while Edward was but fifteen when he was suffered to take upon himself the responsibility of appointing the successor who at seventeen died for her weakness in accepting the misplaced honour. James of Scotland was a ruler of experience at nineteen. Charles IX. of France and Henry of Navarre were both married at this age; it was a day of young men, and, above all, of young rulers, and Hugh had from his infancy been taught to believe himself the foretold deliverer of Ireland.

But if Mr. O'Grady cannot convince his readers of Hugh's innocent boyhood, he can tell them a vast deal about Elizabethan Ireland, and though this book is far from being one of his most successful stories, it is full of interesting information, and furnishes a vivid picture of Dublin and the cities of the Pale.

British Moralists: being Selections from Writers, principally of the Eighteenth Century. Edited, with an Introduction and Analytical Index, by L. A. Selby-Bigge, M.A. 2 vols. (Oxford, Clarendon Press.)

In these two volumes Mr. Selby-Bigge has brought together a most useful collection of extracts from the British moralists. It would be easy to object to the insertion of extracts from quite minor authors, themselves disciples of thinkers of the second class, or to complain that while some major writers are represented, others are excluded because their work is on a "totally different level of thought from that adopted by the other moralists of the period"; but Mr. Selby-Bigge himself has frankly anticipated all this kind of criticism. Having discovered by experience that any selection must seem unsatisfactory, he finally abandoned himself, as he tells his readers, "to the guidance of the principle of utility in its vaguest form, and simply tried to make a book which would be useful, and fairly representative of the British moral philosophy of the eighteenth century." In this he has succeeded. The writers he selects from are, for the most part, writers who, though distinctly worth perusal, are not likely to be read through by any but specialists in the period; while students who are not specialists may yet desire to correct the traditional estimate of a moralist by occasional consultation of the sources. The period is really a very fertile and interesting period in ethical thinking—probably more so than the present century will turn out to have been. If study of it did nothing else, it would at least set us free from the narrow and wearisome antithesis of "Intuitional" and "Utilitarian." No doubt we have to some extent got away from this on our own lines; but it could almost equally well be corrected by recurrence to the past, and, merely for the sake of historical insight, it is worth while to know that the past was not dominated by it.

The introduction, which "only pretends to be what it is called," and is not too long, contains several interesting and judicious remarks. Mr. Selby-Bigge divides the moralists of the eighteenth (and latter part of the seventeenth) century broadly into the "intellectual" and the "sentimental" (or "moral sense") schools. Both alike he opposes to the "selfish" school, which would admit no principle of disinterested action in human nature. From the "cynic" and the "sceptic" in morals he distinguishes the "satirist"; for satire, as he points out, "so far as it is an exposure of the sham, rests upon and assumes a reality of some kind or other in virtue." Mandeville he regards as properly a satirist with a taste for paradox rather than an ethical theorist, and this seems on the whole the correct view. Or at least Mandeville's ethical theory is psychology of ethics, and not a moral (or immoral) doctrine. This seems to be the account he himself gives of it in the 'Letter to Dion.' Of the moralists proper in the eighteenth century Mr. Selby-Bigge remarks that they "concentrate their attention on the phenomena of the normal moral consciousness in a cool and impartial manner which reminds us of Aristotle, and had not notably been exhibited since Aristotle." There is perhaps, he goes on to say, "no body of ethical writing which within its own sphere"—namely, the moral consciousness of the "plain man"—"can compare for originality and sincerity with the work of this period." Kant, as he says afterwards,

> "would be a good deal better understood if he were read in connexion with the British Moralists, with whom he was well acquainted. There is little in him that is not in them, though his general attitude towards ethics is a different and more distinguished one."

The high estimate formed of Adam Smith's contributions to ethics is noteworthy, and in particular the observation that "incidentally he makes considerable contributions to the metaphysics of the subject," going, as he does, beyond the "facile individualism" of his age.

The volumes are furnished with an excellent index. At the end of the second volume is a "bibliographical note," giving the dates and principal works of a large number of British ethical writers of the period, "from which those who take pleasure in making lists of 'the best books' may easily compile a rival selection." The first volume is devoted to the "sentimental school" (Shaftesbury, Hutcheson, and Butler), together with Adam Smith and Bentham. The second embraces mainly the "intellectual school" (Samuel Clarke, Price, Balguy, Cudworth, and Wollaston), with the "theological utilitarians" (Brown, J. Clarke, and Paley) in an appendix, extracts being also supplied for convenience of reference from Hobbes, Locke, and Mandeville. "Kames and Gay"—the "Rev. Mr. Gay" who suggested the principle of association to Hartley—"are included as more or less independent critics." That the classification is only approximative is evident from the distribution of the names.

Butler, for example, did not repudiate the "intellectualist" view, though his distinctive appeal is no doubt to "human nature" rather than to the "fitness of things." Still it is on the whole the best classification that could have been made, and it does not, of course, pretend to be exhaustive.

Histoire Ancienne des Peuples de l'Orient Classique.—Les Premières Mêlées des Peuples. Par G. Maspero. (Hachette & Cie.)

The Struggle of the Nations, Egypt, Syria, and Assyria. By G. Maspero. Edited by A. H. Sayce. Translated by M. L. McClure. (S.P.C.K.)

The second volume of the illustrated edition of M. Maspero's great work on Oriental history will appeal to a large class of readers by reason of the vast field which it covers, no less than the lengthy period of time of which it treats. Speaking quite generally, it begins with the period a little anterior to Abraham, and ends with that of Ahab, King of Israel; it describes Egyptians, Babylonians, Elamites, and Syrians, as well as all the neighbouring nations and peoples, and traces their history with care and judgment. The style of the narrative is clear, and as long as M. Maspero is dealing with his own subject—Egypt—his work is as good as one can expect. There is an abundance of reference to the literature of the various countries, both ancient and modern; indeed, it is surprising to see what a number of "authorities" exist on such matters in these days. Ancient documents, Babylonian, Assyrian, and the like, figure with profuseness throughout the book, and the drawings of M. Faucher-Gudin are admirable. M. Maspero endeavours to state the results of the latest researches, either in his text or notes, and although it is not quite clear what principle guides him in selecting his information when derived at second hand, no fault can be found with him for lack of diligence. It is the fate of all general books of this nature to be imperfect in certain sections, the imperfection being caused by no fault of the writer; as an example of what we mean we need only ask the reader to compare M. Maspero's account of the Tell el-Amarna tablets and their contents with the complete translations of the same recently published by Winckler, when it will be clear what substantial additions could at once be made to it. It would, however, be ungenerous to insist much on such points. It is tolerably clear that M. Maspero is quite ready to modify by the light of recent research whatever views he may have held about the historical accuracy of the Bible, and it is a distinctly pleasing feature of the French edition of his book that he succeeds in treating burning questions such as the Hyksos, the Exodus, and the like in such a way that neither the orthodox nor the "advanced thinker" can be offended. But if we trust the evidence which is to be obtained by reading between the lines, we may safely assume that all his sympathy is with those who are trying to draw out the true history which is in the Bible from under a mass of misreadings, mistakes, corrupt texts, and interpolations; the careful reader will see that M. Maspero has himself done so little towards this much-to-be-desired end.

With the translation of the second volume of M. Maspero's work, which the S.P.C.K. have issued under the title 'The Struggle of the Nations,' we cannot express ourselves satisfied, though in form and appearance it is an admirable book. What every one must complain of are the unwarranted alterations in M. Maspero's narrative and notes—alterations which we are disposed to attribute not to want of skill on the part of the translator, Mrs. McClure, but to some meddler whose intention has been to correct the author's heterodoxy. A few mistakes in the translation are the result probably of carelessness, *e.g.*:—

"Sargon the Elder is credited with having subdued Elam; the kings and vicegerents of Lagash had measured forces with Anshan as well as with Uru and Larsam."—P 30.

"When they began to look back with regret to the 'fleshpots of Egypt' and the abundance of food there, another signal miracle was performed for them."—P. 445.

"On croyait que Sargon l'Ancien avait soumis Suse; les rois et les vicaires de Lagash s'étaient mesurés contre elle avec des chances variées, ainsi que ceux d'Ourou et de Larsam."

"Puis, comme ils regrettaient 'les marmites à viande de l'Egypte et tout ce qu'ils y mangeaient à satiété,' il avait imploré l'Éternel, et l'Éternel lui avait promis de faire pleuvoir le pain et la chair."

On p. 443 M. Maspero, quoting the Bible, says, "la mer Rouge s'ouvrit," but in the English we have, "the Sea parted its waters"; on p. 442 the French has, "il tua le brutal et s'alla cacher au Sinai," and the English, "and slew him in his anger, shortly afterwards fleeing into the land of Midian." Many such examples could be quoted. But now we must turn to a few of the passages where the translator makes M. Maspero to say what he never said, and to minimize, alter, and do away with many of his own settled opinions. "Verax" has already called attention to the matter, so the following instances may suffice:—

"The mention of the covenant of Abraham with Abimelech belongs to the oldest part of the national tradition, and is given to us in the Jehovistic narrative. Many critics have questioned the historical existence of Melchizedek."—P. 66.

"We are told that when the Hebrews left Ramses....."—P. 72.

"I have limited myself here to a summary of the Biblical narrative, without entering into a criticism of the text, which I leave to others."—P. 443, note 1.

"I have given my reasons for assigning the Exodus to this period."—P. 444.

"It has long been recognised that it had a special reference."—P. 448.

"Many critics reject the second version."—P. 720.

"Which some critics would like to....."—P. 723.

"Is probably an amplification of the somewhat obscure wording employed in 2 Sam. viii. 1."—P. 724.

"Is supposed by some to be interpolated."—P. 728.

"Would consider this to have been inserted in the time of Hezekiah."—P. 729.

"They contend that the original words of Solomon are confined to vers. 12 and 13."—P. 747.

"The actual words appear to be of a later date; but even if that be the case, it proves that, at the time they were written, the king still possessed his full sacerdotal powers."—P. 749.

"Is probably a corruption of Rezón."—P. 778.

"La notice des négociations d'Abraham avec Abimélek appartient au vieux fonds de tradition nationale, et nous est parvenue par le rédacteur jéhoviste. La plupart des critiques admettent que Melkisédek n'a rien d'historique."

"La tradition rapportait qu'au moment où les Hébreux partirent de Ramsès....."

"Ici, comme plus haut, à propos d'Abraham et de Joseph, je me borne à résumer très brièvement le récit biblique, sans entrer dans le détail des origines: je renvoie pour les analyses du texte aux différents manuels publiés surtout en Allemagne."

"J'ai développé les raisons qui m'ont porté à reculer l'Exode jusqu'à cette époque."

"On a reconnu depuis longtemps qu'elle avait une portée plus générale."

"Les critiques sont unanimes à rejeter cette seconde version."

"Qui, de l'aveu de la plupart des critiques....."

"N'est certainement qu'une interprétation fautive du texte assez obscur de II Sam. viii. 1."

"Est en partie interpolé."

".....place l'éclosion de cette jolie légende au temps d'Ézéchias....."

"Que précèdent quelques-unes des paroles originelles de Salomon (12, 13)."

"Son discours actuel est une intercalation d'origine prophétique; il prouve, du moins, qu'au temps où il fut composé, vers la fin de l'époque royale, le roi possédait encore la plénitude du pouvoir sacerdotal."

"Peut n'être qu'une corruption du nom de Rézón."

Surely all unprejudiced persons will admit from the evidence here given that M. Maspero's text and notes have suffered much at the hands of his friends, but we must now say a word or two on the editor's notes and preface. Prof. Sayce repeats the statements which he made at the Church Congress in 1895 (see the *Times*, October 10th) to the effect that Mr. Pinches has discovered a mention of Chedorlaomer, Tidal, and Arioch in Babylonian tablets. We have made inquiries and have reason to believe that Prof. Sayce has been led astray. The facts are these. On two fragments of tablets of the Persian period, about B.C. 300, we find mentioned a name which cannot be read,* a name which may be transcribed by Tu-ud-khul-a, and a name (broken) which Mr. Pinches identifies with a name read in Accadian as Eri-aku or Erim-aku, and in Semitic as Arad-Sin or Rim-Sin. Mr. Pinches communicated these names to Prof. Schrader, who wrote a paper ('Ueber einen altorientalischen Herrschernamen'†) upon them at the end of 1895; but Schrader's opinions rested solely on second-hand knowledge, and were of little value, for he never saw the tablets. Similarly Prof. Sayce accepted Mr. Pinches's statements without, apparently, examining the fragments, and so what is at the best but a guess, or a theory, is gravely called a "discovery" in M. Maspero's book. The greatest living authority on Babylonian tablets holds the opinion that the two fragments formed part of tablets of an astrological nature wherein matters of various kinds were mentioned, from the price of garden stuff upwards; in any case, they have absolutely no historical value, for they belong to so late a period that they might well have been written by scribes who were conversant with the Hebrew narrative of Genesis as possessed by the Jews in Babylon about B.C. 300. Mr. Pinches read a paper upon this discovery in January, 1896, at the Victoria Institute, but, at the time of writing, it is not yet published, and favoured persons only have seen proofs of it, such proofs being marked as "under revision." It is a pity that M. Maspero has adopted the theory (see p. 39, note 6), and it is a greater pity that he has repeated Prof. Sayce's view that there is any reference to Melchizedek in the letters of Abdi-Khiba, King of Jerusalem, which were found at Tell el-Amarna; the reference is to the King of Egypt, and not to the "Most high God" (see Zimmern in Bezold's *Zeitschrift*, Bd. vi. p. 245 ff.; Winckler, 'Tell el-Amarna Letters,' p. 303). Other points ought to be mentioned, but this notice is already long, and we must conclude by expressing renewed regret that the good work of so able a scholar as M. Maspero should have received the treatment which it has received at the hands of those who have altered his text, mutilated his notes, and put into his mouth opinions which he does not hold.

* The identification of this name with the Ku-dur-nu-ukhga-mar of Khammurabi's letters (published by Scheil) is conjectural (see *Zeitschrift fur Assyriologie*, Bd. xi. p. 344).

† See *Sitzungsberichte* of the Berlin Academy, 1895, No. xli.

NEW NOVELS.

The Massarenes. By Ouida. (Sampson Low & Co.)

Todgers's, we know, could do it when it chose; and it must have been with something of the feeling indicated in that classical sentence that Ouida sat down to compose 'The Massarenes.' We can imagine her artistic soul—long vexed by the feeble, half-hearted toying with the baser elements of human nature in which a well-advertised school of modern fiction has for some years been finding a scope for its energies—saying to itself: "Go to; if the public likes this sort of thing, let us show it that in the purveyance of it the veterans of fiction are at least as deft as these young people who prate of modelling their style on French masters." Ouida certainly models her style on no French master, not even when she drops into the French language and talks about women with a past. Ouida's principal character is a duchess who has not only a past, but a present, and, as it appears, a future; and her past, present, and future are those of what the author delicately terms "a horizontale"—"they are called by a much coarser name out of doors." She is besides a liar and a spendthrift, ill-bred and heartless. There is an apophthegm in the book to the effect that "there is a class of sins which are well-bred; there is another class which is caddish." The sins of Lady Kenilworth—or the Duchess of Otterbourne, as she becomes in the course of the story—are all of the latter class. Yet Ouida seems to regard her as a fair average specimen of English ladies of high rank and ancient lineage. As a foil to her and to the society which she represents we have the family who, though they play, on the whole, a subordinate part, give their name to the story. William Massarene is an American millionaire, who, having emigrated in his youth from Ireland, has made a fortune by means more or less disreputable, and returns, still in the prime of life, to enjoy it in England. A coarse, illiterate brute, he is, of course, received with open arms by people of fashion and politicians. Lady Kenilworth launches him, bleeds him, and becomes his mistress, escaping a public scandal only through the chance of his being shot on his own doorstep by one of his early victims. Massarene leaves a daughter, who has been brought up in Europe with all the advantages that wealth can procure, and has turned into a young lady of the highest culture (she even talks Latin to her poor mother, who has made no advance in that respect since she milked the cows in Ireland), the strictest principles, and the purest type of beauty. Between her and Lady Kenilworth there is a natural antagonism, which in the hands of a really skilful novelist might have afforded an opportunity for some study of contrasted character; but, of course, one does not look for that kind of thing from Ouida, whose warmest admirers would hardly claim for her any very profound insight into the human heart. Indeed, she has not yet begun to be able to observe or conceive the most outward and obvious phenomena with accuracy, or she would not have told us on a certain occasion that "there was no wind" (thereby stultifying her own account of a train blocked by snow, for snow without wind never blocked a train in England) and five pages later made two people able to converse "only when the wind lulled, which was not very often," nor would she have made the Eton eight practise in February. Was this the same eight that once trained on venison and champagne at Christopher's?

Under Love's Rule. By Miss Braddon. (Simpkin, Marshall & Co.)

Miss Braddon in her latest novel castigates the rich, and conclusively demonstrates how weak and empty is their life when their money has gone. She seems to have studied the subject thoroughly. None but a student of the "high" and "smart" life of the day could sum up the feelings and ambition of the fashionable lady better than this: "Indeed, we are gradually getting into a really nice set—a set that it pays one to entertain thoroughly well, even if one does not get very intimate with them." The feather-brained hostess neglects her children, and her character is contrasted with that of her sister, who has not married a rich man, and who loves the children. It is curious to note how the writer reprobates the vulgar slang which the children learn from the servants, and yet speaks in her own narrative of a "cake in good cut," thereby committing the offence which she condemns. In one place Miss Braddon says ironically: "There is an innate vulgarity in children only to be eradicated by early association with smart people"; but it seems that the characteristic is not confined to those of tender years. The novel as a whole has little to recommend it. Though fluently and pleasantly written, it is composed of the slightest materials, and excites little more than passing interest. The best point in the book is the humour associated with the talk of children who are spoilt, badly brought up, though not ill-natured; and in these passages the reader will recognize the hand of a clever novelist, and of one, we may add, who is rapidly approaching the completion of her sixtieth novel.

The Jessamy Bride. By F. Frankfort Moore. (Hutchinson & Co.)

The historical novel will pass muster either if it deals with a period remote enough or personages obscure enough to allow fiction and fact to be blended without instant detection; or if the historical element is merely used as a framework in which to set the doings of purely imaginary people. But when an author peoples his story with personages whose careers are familiar in minute detail to many readers of average information, shifting the dates of real events, introducing fictitious and improbable events and motives, and generally transmogrifying a perfectly well-known history, the reader cannot but feel that a liberty is being taken with him. This, however, is what Mr. Moore has done in 'The Jessamy Bride.' He has taken for his hero no less a person than Goldsmith; has introduced all the best-known members of the Johnsonian circle; has transposed events in a reckless manner, putting, for instance, Baretti's trial after the first performance of 'She Stoops to Conquer,' which, of course, it really preceded by some four years; and has woven into the framework thus reconstructed an imaginary tale, in which the chief part is played by the Horneck family. For this purpose he not only depicts Goldsmith as consumed by an unconfessed passion for Miss Mary Horneck, the young lady to whom he once refers in one of his lighter pieces as "the jessamy bride" (whatever that may mean), and of whom, with her family, he is otherwise known to have been a friend, but also imagines the far more improbable circumstance of a similar affection for him on the part of the lady, as well as a previous indiscretion on her part from the consequences of which Goldsmith is the means of delivering her. Possibly some readers may like this sort of thing; to us it is irritating. Irritating, too, are the little parentheses in which the author communicates facts in the future career of his personages. Thus he makes Baretti say to Goldsmith, who has consulted him as to the choice of a fencing-master, "When you run your first man through, you need not ask me to attend the court as a witness to your pacific character"; and adds, "When the two did appear in court it was Goldsmith that had been called as a witness on behalf of Baretti." This would be clumsy in a work of pure fiction; but as all the world knows what did happen to Baretti, it would surely have been better to let the irony, such as it is, of the unlucky Italian's remark speak for itself. Independently of this, as we think it, vital mistake, the book is by no means a bad one. If Mr. Moore had but carried the fiction a little further, substituting John Jones for Oliver Goldsmith and Jane Smith for Mary Horneck, omitting one or two speeches too closely identified with actual people to be justly assigned to fictitious characters, and making the story a picture of an imaginary literary man's life in the last century, it would have been read with no feeling but pleasure. As it is, we feel that he has incurred the anathema pronounced on those who add to the word or diminish aught from it; for surely all that deals with Johnson or Goldsmith, Boswell or Garrick, is among the sacred books of literature.

The Whirlpool. By George Gissing. (Lawrence & Bullen.)

Mr. Gissing has often hesitated in his stories between the commonplace and the impassioned; yet even when he was most commonplace it has been easy to perceive how closely and faithfully he can reproduce the phenomena which have passed before his eyes, and how conscientiously he strives to place upon his canvas the figures and expressions which attract him. In his last novel he seems to have worked with greater perspicacity than before. His chief characters are more highly strung; he shows them more completely subservient to their temperaments, and more automatic under their physiological constraint. In much of his delineation he is successful, and his success would have been all the more apparent if he had kept his zeal within narrower limits. Clearly it does not help us to the analysis of a human character, however composite, to make a side-study of his landlord; and Mr. Gissing is always ready to drag in irrelevant side-studies. But he shows a distinct advance in his art.

Nell and the Actor. By Lilian Street. (Skeffington & Son.)

There are signs of subtle observation in this book in spite of a somewhat commonplace setting. The heroine is a perfectly uninteresting doll, for though she performs self-sacrificing acts and is quite estimable, her character is never made at all distinctive; her brother is likewise a type of the much exaggerated spoilt boy of feminine fiction. But the weakly sentimental doctor, with his long periods of self-repression after an outbreak of unmanly affection, is strongly conceived and remarkably direct and true. The author seems in her quite short sketch to penetrate into the inmost recesses of the man, and to show up the weak and transitory character of the love which, for the time, burns so fiercely and prompts him to the meanest actions. Also, in spite of an occasional vulgarity of note, there is a clever sketch of a light-headed young American girl, who seems very genuine. With a careful avoidance of melodrama and strong situations Miss Street ought to produce a good novel. This is a bad novel with some very good points in it.

The Episode of Alethea. By Isabel Clarke. (Innes & Co.)

This is a disappointing book, for it contains the elements of a good story which are allowed to run to waste. The relations of Gilbert Lennox and Alethea might be made much of in good hands, but here they lead to a most futile and absurd conclusion. To encumber Gilbert with an insane wife in the south of France is in itself a clumsy and well-worn device to make the chief characters unhappy; but all sympathy is diverted from them, first by Gilbert's inexplicable weakness in declaring his love and making his unpardonable proposal to Alethea, and then by Alethea's own indecision and her misplaced philanderings with him; and suicide is a violent solution of a difficulty even in a novel. The weakness of these two is bad art, not because of its immorality, but because the author seems so absolutely unconscious of it as to convey the impression by her method that it was meritorious. Another fault in the book is the author's inability to use her subsidiary characters: they all seem to come and go without any fixed object or utility. Even Morna, Alethea's consumptive sister, has no very appreciable part in the main story, and most of the others, though sometimes amusingly sketched, might just as well not be there at all. A good novel requires more directness and strenuous thought than Miss Clarke can have devoted to this.

The Faithful City. By Herbert Morrah. (Methuen & Co.)

This is an impressive tale which enforces attention in spite of a somewhat tiresome and long-winded method of narration. On beginning to read it, one is inclined to think that the whole idea is absurd of this city somewhere in South America, which forms a state by itself and is ruled as a republic by one man; but as the story proceeds the absurd aspect fades away, and the city is accepted without reference to its possibility. Mr. Morrah has indeed succeeded admirably in the difficult task of separating his scene from the ocean of reality, and making it stand as a solid fact by itself; and at the same time he conveys a suggestion of weirdness and horror as if he were presenting some tremendous fantasy of dreamland, until finally he convinces and enthrals the reader with his mysterious savages, his gigantic tower, and his uncompromising men and women. Probably one secret of the success of his method is his apparent carelessness to obtain conviction; the reader is simply thrust into this city, with its strange customs and mysterious oaths, as if the whole thing were a matter of course and required no explanation at all. This is a haunting, mysterious book not without an element of stupendous grandeur.

The Touchstone of Life. By Ella MacMahon. (Hutchinson & Co.)

When Miss MacMahon has got over the bombastic introduction of her hero in his first interview with the solicitor, and some rather feeble love-making by him on the banks of the Cam, she does well with her two chief characters, Ivor Clay and his half-brother Lord Sithrington. It is a fine idea to bring them to close quarters in the way she does (one of them being ignorant of the relationship) as Governor and Prime Minister of a colony, and both in love with the same woman. The Governor, the weaker of the two, is unexpectedly stiffened and ennobled by his struggle for love and political mastery, and is really the more interesting; for though he loses, he proves by his end that the contest had made him worthy to succeed. Indeed, the second part of the book is most vivid and exciting in all its details. Among other delightful features of the narrative there is a knowing and malicious old aunt who is most amusing.

Wilt Thou have this Woman? By J. Maclaren Cobban. (Methuen & Co.)

This is quite an old-fashioned novel, with all the paraphernalia of lost papers, a secret marriage, and an unrecognized son. There are the wicked cousin, the masculine but generous aunt, the sleuth hound of the law in the shape of a solicitor who makes great play with his single eyeglass and is an amateur of pictures (mark the modern touch!), the thief who walks in his sleep, and the grand situation at the end, when the son defends his mother on a charge of murder without knowing his relationship. As a corollary to all this the characters are no more like living characters than are pieces of wood; but that hardly interferes with the charm of the varied imbroglio. There is, of course, a certain amount of love-making, and one young lady seems to be rather badly treated in the end; but that part of the book is of an unimportant character, and need only be regarded as a piece of unavoidable business. The book may most confidently be recommended to the gentlemen who adapt plays for the Adelphi Theatre.

Joies d'Amour. Par Gyp. (Paris, Calmann Lévy.)

Gyp's novel is perhaps her best—sad, like all her longer stories. It is certainly the most complete of her books, conveying to the reader the exact impression that she wished to make. There is in 'Joies d'Amour' no person who has appeared in any other of Gyp's books, and the characters include some excellently drawn rich French and exotic snobs and a delightful dowager, full of indulgence for those who follow in her steps. In a young cavalry officer we seem to recognize what Petit Bob would become, if he turned out as well as could be expected. The moral, if it be allowable to seek in Gyp for morals, is the simple one that a woman's course is difficult if she has brains and nerves, for she will not pass happily through both youth and early middle life unless she loves, and, in love, is not likely to chance to fall on the man she needs. One happy married couple figure in the volume, but both are below the average in brain power.

De Toute son Ame. Par René Bazin. (Paris, Calmann Lévy.)

M. Bazin has done good work in several of his books which from time to time have had our praise, but his new novel is remarkably superior even to his previous excellent 'La Sarcelle Bleue' and 'Terre d'Espagne.' The novel before us is intensely sad, and full of teaching which will be helpful to what we here call "Christian Socialists," although the book is not apparently written with a distinct object of aiding any particular school of ideas. The scene is laid among the working class and the manufacturers of Nantes, but has less local colour than have M. Bazin's other books. The picture of the hatred existing between a portion of the working class and their employers, too general in France, is not unrelieved, and some pleasanter relations between the two classes are as well drawn as are the more painful portions of the book.

BOOKS ABOUT CHILDREN.

The Children. By Alice Meynell. (Lane.)—"To attend to a living child is to be baffled in your humour, disappointed of your pathos, and set freshly free from all the preoccupations." So says Mrs. Meynell, whose meaning is a little obscure. To our mind, to attend to clever children is to be in daily contact with little creatures whose opinions are formed irrespective of everything said, done, or written, and who rarely speak without saying something suggestive or stimulating. However, Mrs. Meynell has studied her children well, and the result is these attractive essays. "Time was when childhood was but borne with," she writes, but we do not quite know when that period was. It was certainly not in the days of Evelyn, whose infant son—"that pretty person," as Jeremy Taylor called him in his letter of condolence—has supplied her with the subject of a good essay. Poor little "pretty person"! He was born with quick parts, as the phrase then was, and his father at once began to quench the light of life in him by educating him with such frenzied haste that "at two and a half years of age he pronounced English, Latin, and French exactly, and could perfectly read in these three languages." After that

"he got by heart almost the entire vocabulary of Latin and French primitives and words, could make congruous syntax, turn English into Latin, and *vice versâ*, construe and prove what he read, and did the government and use of relatives, verbs, substantives, ellipses, and many figures and tropes, and made a considerable progress in Comenius's 'Janua,' and had a strong passion for Greek."

At the age of five he not unnaturally died. The child in him was destroyed almost in babyhood,

and the man never lived. "They lost the timely perfection," writes Mrs. Meynell, "the while they were intent on their hopes." The essay 'Under the Early Star' is good too:—

"There is a tide in the affairs of children. Civilization is cruel in sending them to bed at the most stimulating time of dusk. Summer dusk especially is the frolic moment for children, baffle them how you may. They may have been in a pottering mood all day, intent upon all kinds of close industries, breathing hard over choppings and poundings. But when late twilight comes there comes also the punctual wildness."

This is well put; but "the heart is for saving what it can," and we are not sure that "the punctual wildness" is not caused by the knowledge that bedtime is at hand, and the wish to crowd intenser joy into the last moments. Mrs. Meynell herself seems to have a love for life "under the early stars." "Nothing in the world," she writes,

"is more uninteresting than eleven o'clock. It is the hour of mediocrity under the best conditions. .....Twelve has a dignity always, and everywhere its name is great. The noon of every day that ever dawned is in its place heroic; but eleven is worldly."

The reasons for this mysterious remark are not forthcoming.

Mr. Henry Smith, who has just published *Steps to the Temple of Happiness* (Sonnenschein & Co.), is much concerned because "books are being put into the hands of children which in many cases contain not one word of truth..... Fairy tales are not facts," he writes, and grieves that children are taught "what in after life will have to be unlearned." Unlearned, says Mr. Smith. "Grand old Martin Luther" said, "I would not for any money part with the wonderful stories which I have kept in my memory since my earliest childhood, or have met with in my progress through life." Mr. Smith's feeling is the reverse, and he assures us that "the sensible father endeavours to find gift-books free from tales of enchanters, hobgoblins, fairies, and impossible nonsense, believing that childhood is the time to impress on the mind moral truths and common sense." If Mr. Smith were a little more familiar with folk-tales he would recognize that they nearly always inculcate a moral. Cinderella promised to leave the ball-room before twelve, Red-Ridinghood promised not to speak to the wolf, Mrs. Bluebeard promised not to enter the forbidden room during her husband's absence. All broke their word, and all suffered. Why should not children learn the penalty of disobedience from a good folk-tale instead of from a dull commonplace story like 'Nina the Disobedient'? It is certain, too, that children will read fairy tales many times, and by no means certain that they will read Mr. Smith's stories even once.

In artistic parlance there is "a great deal of ground to let" in Mrs. Moulton's volume, *In Childhood's Country* (Bowden). In other words, large expanses of blank white paper confront the would-be reader. As to the verses themselves, we mainly feel that Mrs. Moulton has never penetrated into "Childhood's Country." Her verses will not appeal to youthful readers, nor yet be greatly liked by older ones, being much below the author's usually high level. The prettiest of them is perhaps 'O Latest Rose,' a rondeau. We do not like the illustrations, which are neither good nor decorative.

THE LIBRARIES OF FICTION.

The narrow pages of the "Autonym Library" (Fisher Unwin), which limit the lines to a maximum of six words, seem to have had the effect on Miss Constance Cotterell of compelling her to write in a jerky style. She tells her little story of *An Impossible Person* briskly, with a certain sarcastic humour which is rather excessive. It is a mistake in artistic tact to run down one's own characters too much. Far better is it to flatter the reader by letting him fancy that his own intelligence discovers the nature of the characters. Miss Cotterell has her story well in hand, and works it out with considerable skill. The iteration of "little Elizabeth" whenever the heroine is mentioned is tiresome.

Volumes of short stories are increasingly abundant. A dozen tales are contained in Mr. A. J. Dawson's *More Sentiment*, which is included in the "Keynotes Series" (Lane). The best relate to the rich pastoral country on the borders of New South Wales and Queensland; a few deal with life and scenery in other parts of the globe. Love, with unhappy consequences, forms the subject of nearly all. They are well written as regards composition, and are for the most part cleverly constructed; they seem to indicate the hand of a practised traveller and a competent man of letters. The best, which is also the longest, is entitled 'Mother Carey's Chickens.' Were there fewer publications of the type of this volume, Mr. Dawson's collection of stories would unquestionably attract more attention than it is likely to receive. Though in places there is a note that jars on the reader, the book as a whole is easy and agreeable literature, and is distinguished by a wide knowledge of the world.

Under the somewhat absurd title of "The Fin de Siècle Library" Mr. H. S. Nichols is publishing some translations of French works, with illustrations in the style of those with which the works of M. Uzanne have made us familiar. The first of the series, a translation (whether original or not does not appear) of Amyot's version of the *Daphnis and Chloe* of Longus, is now before us. Though more than one English rendering of the story have appeared, the first being as early as 1657, it has always had more vogue in France than in England. Indeed, it may almost be called a French book, having been printed in a French translation many years earlier than in the original. Its artificial rusticity and very genuine pruriency were exactly the qualities to commend it to the sentimental and corrupt society of the last century. It was the product of one decaying civilization, and just suited the taste of another. The discovery by Paul Louis Courier at Florence in 1807 of a passage long known to be missing in the published editions, and his subsequent troubles, called fresh attention to the work, which has, however, in all probability been more talked about than read. The best account of it is still that by the late Prof. Malden in *Knight's Quarterly Magazine*, though the learned writer is perhaps unduly lenient to the licentiousness of the work, which he thinks need not offend "those who are familiar with the classical authors of antiquity." The difference, as it seems to us, is that while in the greatest classical authors an occasional licentiousness is merely an excrescence, or at most (as in the case of Ovid) infects only portions of their work, it is the very essence of the romance of Longus. The "love" of Daphnis, at all events, is as merely animal a passion as that of his own herds; and *pace* M. Courier, we cannot agree that "it is a book to put into the hands of young ladies next after the Catechism." In the present version, it is fair to say, this characteristic, at least in its more offensive manifestations, has been studiously suppressed, and the "young person" might read it with little detriment to her innocence; but we suspect she would find it rather dull. The Lesbian shepherd and shepherdess business is a trifle lacking in "actuality" for these times, though there are pretty enough bits of description here and there. But who now reads the 'Aminta,' or the 'Gentle Shepherd,' or 'Paul et Virginie'? These are the descendants of 'Daphnis and Chloe' on its sentimental side. The illustrations, by M. Raphael Collin, have a certain evanescent prettiness. They are, however, little more than opportunities for studies in the nude, not always over well drawn, and sometimes sailing rather near the wind. M. Jules Claretie's introduction was evidently written for a French, not an English reprint, and might with advantage have been edited. English readers will wonder where "the text of the translator" has been modified "by changing *o*'s into *a*'s"!

WELSH LITERATURE.

Welsh Folk-lore: a Collection of the Folk-Tales and Legends of North Wales. By the Rev. Elias Owen, F.S.A. (Oswestry, Woodall, Minshall & Co.)—The study of folk-lore, owing to its timely encouragement by the National Eisteddfod, has of recent years acquired much popularity in Wales. Collections for separate counties have already made their appearance in South Wales, and the present volume, which is the result of many years' note-taking, is intended to do a similar service for North Wales. So vast, however, is the subject, if exhaustively treated, that the present collection is confined to only one branch of popular superstitions, namely, those connected with fairies and the spirit-world generally. Ancient customs and superstitions associated with particular days and seasons are only incidentally referred to; while the holy wells of the district—itself a large subject—are to be dealt with in another volume, which the author has already all but finished. But within the limits thus described the work is remarkably complete, its most valuable feature being the large number of local versions which it gives of the same type of story. Its wealth in this respect may be inferred when we say that there are five "taboo" stories of the swan-maiden type, best known in the form of the legend of 'The Lady of the Van Lake'; the capture of men by fairy ladies appears in seven variants, the fairy changeling legend in six, while there are four versions of the story where human midwives are summoned to the aid of fairy mothers. Though tedious and uninviting for the general reader, this repetition of what is essentially the same story in some half a dozen forms, differing, perhaps, only in one detail, is of the greatest importance to the student of comparative folk-lore. No less important also is the scrupulous exactitude with which Mr. Owen has reproduced his materials, rigidly abstaining from elaborating his stories, so that "for every single bit of folk-lore recorded" he has "authority," which in most cases he also cites. Very often his task was merely that of translator, for

"most of his information, derived from the people, was spoken in Welsh, but he has given in every instance a literal rendering of the narrative, just as he heard it, without embellishments or additions of any kind whatsoever."

Quite one-third of the tales here recorded seem to have been thus taken down by Mr. Owen himself, while the remainder are drawn from many scattered sources in the shape of published works, chiefly in Welsh, special use, however, being made of Prof. Rhys's English collection of 'Welsh Fairy Tales,' printed in the *Cymmrodor* a few years ago. As to the tales themselves, little need be said; they belong to a widely spread family, and possess few, if, indeed, any, features not found in the fairy legends of other races. Being survivals of ancient beliefs, and not the conscious creations of the imagination, they have none of the fanciful imagery of the 'Mabinogion' and other Welsh mediæval romances. But the question of their origin and their bearing on ethnic problems might well have been left by the local collector to the expert, who is not likely to be misled by such crude generalizations as Mr. Owen occasionally puts forth, as, for example, the statement that

"the fairy race belonged to a period anterior to the Iron Age. Polygamy apparently was unknown in the distant times we are considering. But the marriage bond was not indissoluble, and the initiative in the separation was taken by the woman."

In addition to the more definite types of legends to which we have alluded, the author has

gathered a large mass of fragmentary traditions relating to fairies generally, their dances and the tricks they played with mortals, their visits to markets and fairs, and the illusory nature of many of their gifts. A more obscure branch of Welsh folk-lore is that relating to demonology and witchcraft, and Mr. Owen appears to be almost the first Welsh writer to put on record the many stories and sayings that circle round the personality of the devil, or "Satan" as he prefers to call him. The evil spirit was, of course, supposed to be capable of assuming the form of any animal, though he had his preferences; but it was only occasionally that he appeared in human form, and what is curious is that he is represented as being outwitted by the men he tried to circumvent. A story of the kind, which is here told of the poet Dafydd Ddu Hiraddug, is more commonly associated with the name of the Lollard poet-priest Dr. John Kent. Another Welsh poet who in later times frequently worsted the devil was Huw Llwyd, but he was a soldier, and not a clergyman as stated in the text. At his dying request his magical books were thrown into a neighbouring pool, under exactly the same kind of circumstances as Arthur's sword was disposed of. The references to the practice of magic and witchcraft are, however, mostly modern, and touch but the fringe of an interesting question. Glendower's boast that he could call "spirits from the vasty deep" suggests that the black art was specially studied in Wales, and many of the leading astrologers of Shakspeare's time were undoubtedly of Welsh extraction. Whether witches were persecuted in Wales with the same ferocity as in other countries, especially Scotland, is not discussed in this book, and a search among the records of the Great Sessions could alone perhaps settle the question. We are inclined to think that Wales formed an exception in this respect, and that consequently witchcraft died a more natural death there than in other parts of Britain, so that now it is almost wholly unknown even in the remotest parts of the country. Even the memory of these and similar beliefs will soon have completely died out, and Mr. Owen deserves many thanks for his timely rescue of so many specimens of genuine folk-lore. For purposes of reference his book is, however, sadly marred by not being divided into chapters, or otherwise arranged in suitable divisions. There is consequently no table of contents, though its place at the commencement is taken by an index. But the excellence of Mr. Owen's method of giving the *ipsissima verba* of his aged informants goes a long way towards condoning his lack of method in presenting them to the public.

Gwen and Gwladys. By William Rees, D.D. (Gwilym Hiraethog). Translated from the Welsh by W. Rees Evans. (Stock.)—The series of loosely connected sketches of Welsh rural life, of which this work is a free translation, appeared originally in the columns of a Welsh newspaper nearly thirty years ago. They were chiefly reminiscences of a life that was even then passing away, but they were also made the vehicle for searching criticisms of the foibles and shortcomings of the humble society which was mirrored in them. The narrative was put in the mouth of a superannuated journeyman tailor, who moralized sententiously, but with mingled pathos and humour, on what he had seen and heard at the various homesteads where he had plied his needle, seated, according to custom, on the kitchen table. The local setting and colouring of the original, the colloquialisms of its dialogues, and the seeming artlessness of the tailor's own narrative would appear to place these sketches in the category of untranslatable works. The racy humour which is so marked a characteristic of the Welsh version, and, indeed, of all that Hiraethog wrote, has, therefore, been largely—we might almost say wholly—lost in translation, and we have instead a tame and colourless story in which all the characters speak scrupulously correct, but frequently ponderous English, and even the names of their dwellings have been changed from Havod and Hendre into such forms as Mid-Valley Farm, and the like. To the English reader unacquainted with the Principality the story, as it now appears, can convey no vivid picture of the former life of the Welsh people, but for "English-speaking Welshmen," an ever-increasing class to whom the translation is not inappropriately dedicated, it may revive many memories of their "homeland in the times of their fathers." The volume, it may be mentioned, has also a special interest as an early example of an indigenous work of fiction in Welsh literature subsequent to the religious revivals of the opening decades of this century. Since Hiraethog's days, and possibly owing to his example, quite a large number of tales have, however, been written in Welsh, dealing chiefly with domestic or religious life.

RECENT VERSE.

The Chaurapanchāsika: an Indian Love Lament. Translated from the Sanskrit by Sir Edwin Arnold. (Kegan Paul & Co.)—This poem, of which Sir Edwin Arnold has produced a somewhat free English rendering, may be regarded as a typical specimen of Indian erotic poetry. According to tradition it was the effusion of a Brahman, Chauras, who, having been intrepid enough to fall in love with a princess of Kāñchīpuram, was condemned to death by her father King Sundava. The young Brahman devoted his last moments to composing this pæan in praise of his love, and the same tradition affirms that the irate father, won over by the beauty of the verses, forgave their author his indiscretion in having aspired to the hand of his daughter. The poem possesses all that sensuous beauty with which Indian love poetry has made us familiar. The writer is fain to exhaust his vocabulary in finding fitting words for the praise of his bride. All nature is laid under contribution to supply images with which her varied charms may be compared. The delight in physical beauty, the keen appreciation of all that appeals directly to the senses, is here free from the least taint of coarseness. There is a childlike rapture in the abandonment with which the lover pours forth his lament, in the joy with which he recalls the charms of his beloved, and those traits of character which most endear her to him. To produce an adequate rendering into English verse of a poem like the 'Chaurapanchāsika' is a matter of some difficulty, and though no great fault may be found with the translator's version, it is doubtful whether he has been as successful at the task as might have been expected. Some of the verses read tolerably well, but there are others in which the clumsiness of construction and crudeness of rhyme jar painfully upon the reader. For such a subject blank verse is probably a better medium than rhyme, which tends too often to sink to the level of versified prose. As to the date of the poem, if the tradition which assigns it to the time of Bhartrihari be really true, it must belong not to the beginning of the Christian era, as stated in his preface by Sir Edwin Arnold, but to the seventh century A.D., since we know from the testimony of the Chinese pilgrim I-tsing that Bhartrihari died about A.D. 651. To trust to such traditions is, however, very unsafe in dealing with Indian literature, and in the present instance there is no reason to suppose that the statement in question rests on a sounder basis than is usual in such cases.

Mr. A. J. Munby's experiment in "pedestrian verse," *Ann Morgan's Love* (Reeves & Turner), is a most interesting experiment, which it is impossible not to treat with respect, even while we are compelled to consider it an experiment in the wrong direction. He has written a poem describing the love and marriage of a servant girl and her master, and the curious, it would appear (from their own point of view) the successful, attempt which they make to mould their lives somewhat after the gospel of Mr. Edward Carpenter. It is written in blank verse, which, though a little tame and formal in some parts, and a little clogged by dialect in others, has a certain dignity, a certain "pedestrian" swing. Mr. Munby is an accomplished writer, but he has set himself so hard a task that we can hardly be surprised, either at occasional lapses into the conventional colloquialism of

> —— you and your big arms
> Speak volumes for you,

or at the occasional digressions into language which is not colloquial at all, such as:—

> You should share
> The knowledge that your Master has; the grace
> Of his fair life should also brighten yours.

Yet, in spite of a certain humanity which we really find in even the most cumbered of these pages, we cannot admit that there is any excuse for the hideousness of such dialect as this:—

> He med have easy thowt
> 'At Ah was well—wi' sich a deal to do,
> Joost what Ah like; an' him a-coomin whoam
> Three weeks temorrer!

This is simply realism of the photographic kind, the lowest kind of realism; and for realism of any kind there is no place in poetry. Fine poets have written in dialect, certainly: Burns, Mistral, Barnes. But they have not used dialect in this way, for a mere effect of verisimilitude; and what they have written has been lifted by a lyrical imagination. Mr. Munby has been too carefully resolved to be "pedestrian" at all hazards. He has made an interesting experiment, which we hope, all the same, that he will not repeat.

A Life's History, told in Homely Verse (Bentley & Son), is a book which has none of the distinction which hovers about Mr. Munby's; but it aims, in quite another way, at somewhat the same mark: "To present to the imagination, by means of unaffected language, that spirit of romance which surrounds some of the commonest experiences of every-day life." Mr. J. Reddie Mallett writes with painful facility, and this is a fair specimen of what he writes:—

> There hangs her picture—by the clock—
> As life-like as could be;
> Sometimes indeed, when I look up,
> It seems to speak to me!
> Love sparkles in those kindly eyes,
> And smoothes the wrinkled brow;—
> Ah me! what would I give to have
> My dear old grandma now!

This kind of thing may no doubt find willing victims in those strange beings who go with apparent pleasure to listen to recitations; the writer tells us that "many of the chapters" of his book have already been recited. It is more difficult to imagine any cultivated reader taking the trouble to read page after page of quite inoffensive and sometimes quite humorous verse about 'My First Trouser Suit,' 'The Morning of the Wedding,' and 'Our Next-Door Invalid.'

In his translation of the *Fables of Florian* (Longmans & Co.) Sir Philip Perring has done perhaps a somewhat unnecessary piece of work, but he has done it with extreme fluency, ease, and ingenuity. His lines run in the most facile, and really the aptest couplets, and in the suitable jingle of their homely measures have almost the air of original work.

The anonymous Graduate of Balliol who has made a five-act lyrical drama out of the story of *Sintram* (Kegan Paul & Co.) must have nearly as much diligence as the translator of Florian. He has fancy, is not without thought, and his verse is most elaborately diversified. But he has not really mastered his subject; has been, on the contrary, to some extent mastered by it; and when he comes to write another book, he will do well to choose a simpler scheme of action, and more workable characters than these "Lost Souls," "Death," and the "Evil Spirit known some time as the Little Master." He is not without a certain promise, for he has already

conceived of poetry as an atmosphere, and not merely as a sequence of rhymed lines.

Mr. Herbert E. Clarke has, in the past, written some verse which has seemed to many critics strong and vigorous. We cannot see any real vigour or strength in his latest book of *Poems and Sonnets* (Simpkin, Marshall & Co.). It is unequal, and for the most part second-hand. Not only Mr. Swinburne, but Philip Bourke Marston, is echoed in these empty and echoing pages. Mr. Clarke writes page after page of this kind of verse :—

So in this night of deedless days,
Idle I stand with listening ear,
Idle I stand with straining gaze,
And far before me see and hear
The Future sound and shine and blaze
With hope and love and hate and fear,
And know not if therein shall be
Death and defeat or victory.

This, and such as this, if it means anything, means very little. Mr. Clarke seems to use words almost at random, not even being certain to take care of the sound while he is letting the meaning take care of itself.

Night-long we 've waited
In Night's dark land,
Despised and hated
And cursed and bann'd :

this can scarcely be said to atone for its absence of any profound thought by the presence of any very noticeable music. Mr. Clarke is at his best in the sonnets ; it is a pity that they, too, have so imitative an air.

But if Mr. Clarke imitates many, Mr. F. P. Osmaston imitates one alone ; his *Dramatic Monologues* (Kegan Paul & Co.) are modelled upon Browning with a really amusing closeness ; one of them even tells an episode in Browning's life. Mr. Osmaston is evidently a person of intelligence, but he has certainly not found himself as a poet. A book of this kind is really painful reading, the ability in it is so obvious, and yet that ability is so obviously and so hopelessly wasted. Let Mr. Osmaston close his Browning and open—well, Mr. Bullen's 'Elizabethan Song-Books.'

It is a relief to turn from most of this English verse to even so juvenile a book of French verse as *Le Sang des Crépuscules*, by M. Charles Guérin (Paris, Office of 'Le Mercure de France'), or so esoteric a book as *Prière*, by M. Jules Bois (Paris, Office of 'L'Art Indépendant'). M. Guérin is extravagant, even pretentious ; he places at the beginning of his book a long and confused "musical prelude" by a Mr. Percy Pitt ; the titles of his sections, the titles of his poems, are sometimes a trifle ecstatic and affected. But he approaches poetry as an art ; he has at least the gift of reverie ; he can be vaguely touching, and with really a semblance of thought behind his record of sensations. He has studied M. Mallarmé, and to good purpose, learning from him some of the secrets of his strange power over words, his jewelled and yet delicate and insinuating lines. He can be extravagant, thus :—

Laissez-moi ; le soleil, fardé de brume, teinte
De sang tiède et mourant l'or glauque des rochers.

But there are times when he can add a certain simplicity to the general over-subtlety of his manner ; and at such times his verse has something of genuine charm.

M. Mallarmé once described M. Jules Bois as "un poète, mystagogue de noble vol et conférencier occultiste," and the little book of strange and elaborately simple verse which the writer of 'Les Noces de Sathan : Drame Ésotérique,' and the learned prose study of 'Le Satanisme et la Magie,' has recently published will come with something of surprise to many readers. M. Bois has adopted a sort of *vers libre* which is not like any other *vers libre*—a broken, touching, almost infantile rhythm, which wavers in accordance with every wavering of a troubled and sincere spirit, a very human mysticism. "Une jeunesse dévorée d'inquiétudes et de passions, puis exaltée par la compassion divine—tel est le sujet," says the author, "de ce livre d'où toute frivolité est chassée et où j'ai voulu proclamer la royauté unique, celle de l'esprit au-dessus de la chair aveugle, au-delà de l'âme aveuglée." And the book is, as he says, a book at once natural and mystical. It has something, alike in its passionate and in its devout songs, of that ecstasy, that abandonment, which is part of the very substance of poetry.

The Black Riders, and other Lines, by Mr. Stephen Crane, hardly deserved the pretty printing and get-up which Mr. Heinemann has given it. These lines have no rhyme or rhythm, but are occasionally forcible by sheer abruptness Mr. Crane is too young in experience to write apologues and fables of destiny and man. The futility of human wisdom and the doctrine that every man is a law unto himself are themes so well worn as to need a master hand to illuminate them afresh, to which Mr. Crane, with all his promise, cannot pretend.

The Captain of the "Dolphin," and other Poems of the Sea, by Frederick J. Johnston-Smith (Digby, Long & Co.), can hardly be recommended, except for a genuine love of the sea. The author's vocabulary and style are somewhat unusual. "Polyspast" and "periscope" are new to us in poetry. At times he suggests Calverley. When the tide comes up, he "dismounts" from his "mind's hippogriff,"

—— like a lover who goes
From the side of the maid of his choice,
By whom he is held with a chord actuose
Spun out of her beauty and voice.

He was unwise to enter the lists with a long poem which suggests 'The Ancient Mariner' ; and in the "glossary" at the end he underrates the knowledge of landsmen in supposing "hull," "starboard," and even "keel" and "wheel" to be unfamiliar nautical terms.

Rural Rhymes and the Sheep Thief, by Eric Duncan (Toronto, Briggs), is interesting as the record of a "rancher" at first hand. The verses are rough, but occasionally, as in 'An Elegy,' show a genuine vigour and simplicity which is not unsuccessful.

AMERICAN FICTION.

With a brave and very skilful disregard of probability in details Mr. Stockton tells an amusing and exciting story. *Mrs. Cliff's Yacht* (Cassell) opens with the dejection of Mrs. Cliff, widow of a village merchant. She had become a millionaire, and did not know what to do with her wealth. Half the book deals with her struggles to get the better of her income. By the help of a sailor who had also come into a fortune she finds a few ways of getting over her difficulties. The reader, of course, mistrusts the sailor and puts him down as the villain of the piece, especially when he persuades Mrs. Cliff to buy a steam yacht and give him the command. But this is a little jest of Mr. Stockton's. The sailor becomes the hero. Mrs. Cliff is induced to buy the yacht only to use it for taking hard-worked people for summer cruises. She finds a synod of ministers, and takes fourteen of them for a voyage. Part of the crew desert, and some of the ministers volunteer to take their place. The story then becomes rather elaborate, and the yacht is engaged in chasing a pirate crew who have got possession of a ship loaded with bars of gold—the treasure of the Incas. Then come exciting episodes, sea fights between merchant vessels, hairbreadth 'scapes, and the sinking of the vessel with the gold. The exact place where the gold went down is marked on the chart, and possibly Mr. Stockton will fish it up and tell some further exciting story about it. His readers will not examine too curiously into his method of recovering the treasure, and if he can make as good a tale out of the finding as he has done out of the losing of the gold he will deserve hearty applause.

One of the many communistic experiments in the United States has been selected by Mrs. Orpen as the scene of her story, *Perfection City* (Hutchinson & Co.), and she has written a clever and readable volume. The curiously assorted folk who are dependent on the bounty of a lady who is a rich member of the community, while they fondly imagine that all things are owned in common, provide the writer with some excellent studies in character. Into the midst of these people comes a well-educated, clever New England girl, whose presence in this Oneida-like community leads to infinite trouble. She saves an unhappy "Britisher's" life by her skill and courage, and almost loses her husband in the effort—the husband having been nearly captured by the benevolent lady who has provided the community with its means of subsistence. There is much originality, a bright sense of humour, and no little skill in 'Perfection City.' The book is unquestionably interesting.

Chimmie Fadden, by Mr. Edward W. Townsend (Osgood, McIlvaine & Co.), has had a great success in America. In a few modest words by the author, introducing the book to English readers, he says it has been favourably received not only in New York, but in distant American towns. This is less than the truth. The writer might have asserted (what is the fact) that it has cheered some dull hours on ranches in Wyoming. It would be popular in England but for the difficulty of the language in which it is written. The dialect of the Irish waif of New York streets is not easy to master. When one has mastered it one is ready to say 'Chimmie Fadden' repays the labour. In the form of reported conversations it tells the experiences of a waif picked up in the gutter and converted into a footman, and incidentally it sketches a good many incidents of American life and manners. It is full of humour, and it is lively from first to last.

The author of 'Mr. Barnes of New York' has achieved considerable popularity with his sensational stories of contemporary life. In order to be quite "up to date," *Don Balasco of Key West* (Routledge & Sons), his latest novel, deals with the Cuban insurrection and the intrigues of the Americans at Key West, the nearest United States port. A *résumé* of the story would seriously affect the interest in the book. It is attractive (as are most of Mr. Gunter's narratives) mainly by reason of adventures, fighting, and hairbreadth escapes ; but like its predecessors, the story is lacking in literary skill. It may be anticipated that Mr. Gunter's next publication will deal with the fighting between Turkey and Greece.

SCHOOL-BOOKS.

Res Romanae, by E. P. Coleridge (Bell & Sons), is a collection of miscellaneous information such as is required by candidates for classical scholarships in the universities. It contains in 166 pages a summary of Roman history, geography, biography, political and domestic antiquities, topography of Rome, and much more besides. The index, if there were one, would be nearly as large as the book. In turning over the leaves, for it is impossible to read them, we have not noticed any mistakes except some that occur in works of more authority ; in fact, Mr. Coleridge says so little on any topic that it would be impossible for a good scholar, as he is, to fall into a considerable error. The one chapter in which he has relied on his own resources is a collection of the historical allusions in Roman poetry from Virgil to Juvenal. This is a rather superior piece of "cram," not to be had elsewhere.

Selections from the 'Spectator.' Edited by H. Evans, D.D. (Blackie & Son.)—Addison was one of the most polished scholars of his day, and it is impossible to write notes on the 'Spectator' without a scholarly knowledge of the classics. This Dr. Evans does not seem to possess. When we have credited the printer with such things as Pindar's "Hemean" Odes and the Latin preposition *af*, the statement,

twice repeated, that Martial was a "Latin epic poet" is a fair specimen of the editor's accuracy. "Nodding places" (p. 111) is quite incompletely annotated without a reference to Horace's "quandoque bonus dormitat Homerus." The English notes are not adequate either: "assassin" has a definite and interesting history; why not give it clearly? On Charing Cross the wrong explanation is said to be wrong, but why is not the right one added? *i.e.*, "charing" as in "charwoman," Shakspeare's "chare," American "chore." A note on the letters Addison used to sign his papers should have been added, and a slight study of his life would have informed Dr. Evans that the success of 'Cato' was an accident, due not to the merits of the author or his work, but to the fact that both sides chose to regard it as a political pamphlet aimed at Marlborough and others.

Athenæum Press Series.—Carlyle: Sartor Resartus. Edited by A. MacMeehan. (Ginn & Co.)—If people who read 'Sartor Resartus' for the first time need to have Carlyle's allusions explained for them, they cannot do better than look at the notes of Prof. MacMeehan, who has evidently devoted a great deal of labour to a task the utility of which is dubious.

French Prose Composition for Middle Forms. By J. Duhamel and B. Minssen. (Rivington & Percival.)—This volume by two Harrow masters is, on the whole, a fairly useful book of its kind. The introductory remarks are sensible and to the point. On the other hand, the number of exercises is, as usual, needlessly great, and the English of some of them is clumsy and by no means idiomatic, while the subjects are occasionally ill chosen.

A Collection of the French Homonyms, Synonyms, &c. With Notes by H. de Larmoyer. (Beeman.)—A useful little volume, which will be a real help to intelligent pupils.

Macmillan's Foreign School Classics.—French Plays for Schools. With Explanatory Notes by Mrs. J. G. Frazer.—Some three months ago we noticed with approval Mrs. Frazer's 'Scenes of Familiar Life,' and the same excellent qualities—sprightliness, an eye for a dramatic situation, an intimate knowledge of her native tongue—characterize this volume, and also a singular talent for explaining French idiom to British schoolboys and schoolgirls. Generations of both have suffered from the unintelligent study of Racine and Corneille, and they will learn far more from these amusing little pieces written in contemporary French, and if they also act them they will acquire a command of French conversation greatly superior, probably, to that possessed by their fathers and mothers.

OUR LIBRARY TABLE.

The ninth volume of Mr. Charles Booth's *Life and Labour of the People in London* is published by Messrs. Macmillan & Co. Although it does not conclude the series, it contains a general survey of the previous volumes, as well as comparisons of crowding with apparent poverty and with earnings; figures of proportions of employers to employed, and of those working on their own account in various industries; and some interesting statistics as to increasing and decreasing trades. The volume ends with a survey and "conclusions" on the characteristics of modern industry, on London as a centre of trades, on trades unions, hours of labour, rates of wage, and so forth. The general impression left by the book is perhaps a little confused, but this is almost a necessary result of the patient search through details for facts which themselves support conclusions which do not by any means all tell the same way; and the value of the book to those who know how to use it is not impaired by a certain absence of standpoint.

Messrs. Lawrence & Bullen publish *The Trial of Shama Charan Pal*, with an introduction by Miss Orme—a book which is both interesting in itself, as illustrating village life in Bengal and the practice of the Indian law, and remarkable for the insight which it affords into the mode in which our Indian police get up evidence. Our readers may possibly remember our review of a work by a distinguished Bengal civilian, in which, writing as a strong supporter of that rule in India of which he was one of the pillars, he attacked the police at their notoriously weak points; and the book now before us comes to confirm his teaching, and to show how terrible is the habit of producing perjured evidence—often evidence of children of tender age—to procure a conviction in murder cases in the supposed interest of the administration and of the police. Incidentally the book furnishes a good picture of the mode of pleading and of the working of the jury system in Bengal.

The Months: Descriptive of the Successive Beauties of the Year. By Leigh Hunt. With Biographical Introduction by William Andrews. (Andrews & Co.)—The so-called cockney poet was a true lover of nature, and put forth some of his best work in her service. He could not, indeed, appreciate the lofty grandeur and rugged majesty of her highest moods, but he loved the brook, the hedge, the lane, the "little glow-worm lighting up her trusting lamp, to show her lover where she is"—in a word, the suburb of our grandfathers' days. In the advertisement to the first edition of 'The Months' he repudiated the ambition of superseding Messrs. Aikin's 'Natural History of the Year': "The predominant feature of their work is information,—its account of the causes or operation of things; the main one of the present is attraction,—the diffusion of the love of their appearances and effects." Leigh Hunt's "information" was not always trustworthy; he wrote from old gardening books, which represented the flowers as blooming much earlier than he could ever have seen them; but he was well versed in the "appearances and effects" of nature, which he observed and described with enthusiastic appreciation. In 'The Months' and his numerous miscellaneous papers on kindred subjects he dwells upon the same kind of cheerful detail, preaching, by the mere expression of happiness, "the art of making the best of what is before us." The fields were further linked in his mind with humanity and literature. Cottages and fair maidens were necessary to complete the picture, and the favourite volume under his arm was opened and lingered over in every walk. 'The Months' abounds in graceful quotations from the poets. This reprint is a pleasant volume to read and to handle, though the leaves are not very strongly sewn. The biographical introduction is brief and perfunctory.

Messrs. Horace Marshall & Son publish *The Municipal Year-Book of the United Kingdom for 1897*, edited by Mr. Robert Donald, who is the editor of the newspaper *London*. The work contains a directory of Town Councils, with a good deal of other matter, and is accurate in the points in which we have tested it.

In *The Lady Ecclesia* (Hodder & Stoughton) the Rev. George Matheson, D.D., has written one of those allegories which are so difficult to embody in an attractive literary form. The young lady who looks in the glass and finds herself fair, and then loses her heart in a semi-physical way to the Sacred Deliverer of the plague-stricken people of the valleys, is not, to our thinking, an artistic figure as literature, whether or not she be acceptable as an image of the Church. The narrative is, of course, all that one expects from a man of education and gravity; but the author has not the light touch which made Bishop Wilberforce's 'Agathos' readable, and his treatise fails to interest us.

M. Félix Alcan, of Paris, issues a third edition of *La Turquie et l'Hellénisme Contemporain*, by M. Victor Bérard, a volume in which he deals with Macedonia, and the respective claims of Greeks, Slavs, Albanians, and others. The book is of considerable value at the present moment, which is the reason why we depart from our custom in mentioning its reissue. The author is neither pro-Slav nor pro-Greek, and relates with complacency that the Slavs look upon him as a Greek, and the Greeks as a Slav, while the Turks have prohibited the circulation of his book. From these facts he argues that he is impartial. It is remarkable to notice the extent to which in some parts of Macedonia the Slav propaganda is gaining people of Greek race, while in other parts of Macedonia the Greek propaganda is winning peoples of Slav race. Both sides are working through their admirable schools, the Greeks having perhaps the advantage in this respect. The Slavs draw a good deal of money from Russian sources to aid their efforts, while the Greeks have the subscriptions of Greek merchants in all parts of the world. Each side prefers the Turks to the other.

The house of Calmann Lévy publishes *Hortense de Beauharnais*, by M. d'Arjuzon, a life of the daughter of Joséphine up to her wedding with Louis Bonaparte. The work is fairly executed, and the author is probably related to Comtesse d'Arjuzon, who was a lady-in-waiting to Queen Hortense.

We have on our table *Notes on Copyright, Domestic and International*, by R. T. Lancefield (Sotheran), — *Karma, a Story of Early Buddhism*, by Paul Carus (Chicago, Open Court Publishing Co.),—*Modern Greek Mastery*, by T. L. Stedman (New York, Harper Brothers),—*The Birds of Aristophanes, in English Rhyme for English Readers*, translated by G. S. Hodges (Houlston), — *Memorabilia, or Summary of French Rules for Examination Purposes*, by L. M. Jullien (Hachette),—*The Rational, or Scientific, Ideal of Morality*, by P. F. Fitzgerald (Sonnenschein),—*The Knowledge of Life*, by H. J. Harald (Constable),—*Transcendental Magic, its Doctrine and Ritual*, by E. Lévi, translated by A. E. Waite (Redway),—*A Book of Scoundrels*, by C. Whibley (Heinemann),—*Diagramettes: Hygiene*, by W. H. Knight (Chapman & Hall), — *A Study of Sex*, by P. Herbert (Lamley & Co.),—*The Fur Traders of the West*, by E. R. Suffling (Warne),—*A Reluctant Evangelist, and other Stories*, by A. Spinner (Arnold),—*A Daughter's Grief*, by F. H. Cliffe (Bellairs),—*The Man who Became a Savage*, by W. T. Hornaday (Kegan Paul),—*Six Stories and some Verses*, by R. B. Hale (Boston, U.S., Bowles),—*On the World's Roof*, by J. M. Oxley (Nisbet), — *The Vagaries of Love*, by F. H. Hudson (Digby & Long),—*Sweet Lilac*, by Marie L. Eveson (Roxburghe Press),—*Catalina, Art Student*, by L. T. Meade (Chambers), — *Jack's Yarn, or Perils in the Pacific*, by R. Brown (Griffith & Farran),—*Outskerry, the Story of an Island*, by Helen Waters (Chambers),—*New Reciter and Reader*, by R. Overton (Jarrold),—*Songs and Ballads of Young Ireland*, by M. Macdermott (Downey & Co.),—*The Church-Worker*, Vol. XV. (C E S S.I.), —*The Nicene Creed*, by J. J. Lias, M.A. (Sonnenschein),—*The Work of the Church in London* (Murray),—*Memoir of the Rev. Richard Chew*, by the Rev. E. Boaden (Crombie),—*The International Critical Commentary: The Gospel according to St. Luke*, by the Rev. Alfred Plummer, D.D. (Edinburgh, T. & T. Clark),—*Simplicity in Christ*, sermons by the Venerable William Macdonald Sinclair, D.D. (Constable),—*The Treasury of American Sacred Song*, edited by W. Garrett Horder (Frowde),—*Eranos: Acta Philologica Suecana*, by V. Lundström, Vol. I. Part II. (Williams & Norgate),—*Studi di Storia Antica e di Topografia Storica*, by G. Grasso, Part II. (Ariano, Appulo-Irpino),—*La Troisième Chambre*, by H. Garland (Paris, Lévy),—*Goetheschriften*, by F. Zarncke (Leipzig, Avenarius),—and *Die Geschichte der deutschen Uni-*

versitaten, by G. Kaufmann, Vol. II. (Stuttgart, Cotta). Among New Editions we have *Writings of Severn Teackle Wallis*, Vols. I. to IV. (Baltimore, U.S., John Murphy & Co.), —*Ab o' th'-Yate Sketches*, by Ben Brierley, 3 vols., edited by J. Dronsfield (Oldham, Clegg),—*Flaubert's Bouvard and Pécuchet*, translated by D. F. Hannigan (Nichols),—*The Life and Times of Sydney Smith*, by S. J. Reid (Low),—*Elijah the Prophet, and other Sacred Poems*, by G. W. Moon (Longmans),—*Spring Floods*, by I. S. Turgénev, translated from the Russian by E. Richter (Lamley & Co.),—and *Fallen Angels*, by One of Them (Gay & Bird).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Gordon's (G. A.) Immortality and the New Theodicy, 4/ cl.
Horton's (R. F.) Oliver Cromwell, a Study in Personal Religion, cr. 8vo. 3/6 cl.
Modern Readers' Bible: Jeremiah, ed. R. G. Moulton, 2/6 cl.

Fine Art and Archæology.

Tyack's (Rev. G. S.) Historic Dress of the Clergy, 3/6 cl.

Poetry.

Osmaston's (F.) Poems, 12mo. 5/ cl.
Warren's (Rev. C. F. S.) The Dies Iræ, on this Hymn and its English Versions, Part 1, cr. 8vo. 5/ cl.

Philosophy.

Cecil's (H. M.) Pseudo-Philosophy at the End of the Nineteenth Century: Kidd, Drummond, Balfour, 10/ net, cl.
Harris's (G.) Moral Evolution, cr. 8vo. 6/ cl.
Mill, John Stuart, Ethics of, edited, with Introductory Essays, by C. Douglas, 8vo. 6/ net, cl.
Robertson's (J. M.) The Saxon and the Celt, a Study in Sociology, 8vo. 8/ net, cl.

History and Biography.

Wright's (H. C.) American Men of Letters, 1660–1860, cr. 8vo. 3/6 cl.; 1861–1896, cr. 8vo. 3/6 cl.

Geography and Travel.

Bickerdyke's (J.) Wild Sports in Ireland, illus. cr. 8vo. 6/ cl.

Philology.

Serraillier's (L.) Railway Technical Vocabulary, 7/6 net, cl.
Thucydides, edited by E. C. Marchant, 12mo. 3/6 cl.

Science.

Davies's (A. M.) First Stage Physiography, cr. 8vo. 2/ cl.
Fulcher's (F. A.) Birds of our Island, cr. 8vo. 3/6 cl.
Maycock's (W. P.) The Alternating-Current Circuit, 2/6 cl.
Merrill's (G. P.) A Treatise on Rocks, Rock-Weathering, and Soils, 8vo. 17/ net, cl.

General Literature.

Bickerdyke's (J.) Daughters of Thespis, a Story of the Green-Room, cr. 8vo. 6/ cl.
Burgin's (G. B.) Old Man's Marriage, cr. 8vo. 6/ cl.
Dowling's (R.) Old Corcoran's Money, cr. 8vo. 3/6 cl.
Edgeworth's (M.) The Parents' Assistant, illustrated by C. Hammond, cr. 8vo. 3/6 cl.
Glyn's (Hon. C.) A Drama in Dregs, a Life Study, cr. 8vo. 6/
Hunter's (P. H.) John Armiger's Revenge, cr. 8vo. 3/6 cl.
Mortimer's (G.) The Blight of Respectability, 8vo. 2/6 net, cl.
Municipal Year-Book of the United Kingdom, cr. 8vo. 2/6 cl.
Murray's (D. C.) A Rogue's Conscience, cr. 8vo. 3/6 cl.
Salmon's (L. M.) Domestic Service, cr. 8vo. 7/6 cl.
Speight's (T. W.) A Minion of the Moon, cr. 8vo. 3/6 cl.

FOREIGN.

Theology.

Goyau (G.): Autour du Catholicisme Social, 3fr. 50.

Fine Art and Archæology.

Bode (W.): Rembrandt, beschreibendes Verzeichniss seiner Gemälde m. den heliograph. Nachbildgn., Geschichte seines Lebens u. seiner Kunst, Vol. 1, 125m.
Martin (J.): Nos Peintres et Sculpteurs, 2fr. 50.
Milchsack (G.): Historia D. Johannis Fausti des Zauberer, nach der Wolfenbütteler Handschrift hrsg., 10m.
Roger-Milès (L.): Art et Nature, 40fr.

Poetry and the Drama.

Weil (H.): Études sur le Drame Antique, 3fr. 50.

Bibliography.

Annuaire de la Société des Amis des Livres, 7fr.

Philosophy.

Gomperz (H.): Grundlegung der neusokratischen Philosophie, 2m. 50.

History and Biography.

Ayme (F.): Une Éducation Impériale, Guillaume II., 3fr. 50.
Beautemps-Beaupré (C. J.): Coutumes et Institutions de l'Anjou et du Maine antérieures au XVI. Siècle, Part 2, Vol. 4, 12fr.
Chalendar (Col de): Les Hussards de Chamborant, 2e Hussards, 1735–1897, 20fr.
Hallays (A.): Beaumarchais, 2fr.
Jonquière (C. de la): Les Italiens en Erythrée, 5fr.
Lamberti (Général): Rapport sur la Bataille d'Adoua, 1fr. 50.
Luchaire (Prof.): Mélanges d'Histoire du Moyen Age, Vol. 3, 3fr. 50.
Luzeux (Général): Études Critiques sur la Guerre entre l'Italie et l'Abyssinie, 1fr. 50.
Seillière (E.): Études sur Ferdinand Lassalle, 7fr. 50.
Septans (Lieut.-Col.): Les Expéditions Anglaises en Asie, 7fr. 50; en Afrique, 7fr. 50.

Philology.

Glachant (V.): Lucien, Extraits, 3fr. 50.
Nestour (P. Le): Tacite, Dialogue des Orateurs, 2fr.

Science.

Braun (C.): Die Gravitations Constante, die Masse u. mittlere Dichte der Erde nach e. neuen experimentellen Bestimmung, 5m. 60.
Demoor (J.), Massart (J.), et Vandervelde (É.): L'Évolution Regressive en Biologie et en Sociologie, 6fr.
Lecomte (G.): La Navigation Astronomique et la Navigation Estimee, 15fr.

General Literature.

Bezançon (H.): Bas Bleu, 3fr. 50.
Bonnemain (H.): Pages Choisies de Jules Claretie, 3fr. 50.
Demolins (E.): A quoi tient la Superiorité des Anglo-Saxons?, 3fr. 50.
Dubarry (A.): Hystérique, 3fr. 50.
Lasserre (H.): Mgr Pevramale, 3fr. 50.
Malot (H.): Conscience, 3fr. 50.
Muhlbrecht (O.): Uebersicht der gesammten staats- u. rechtswissenschaftlichen Litteratur des J. 1896, 6m.
Musette: Histoires de Corps de Garde, 3fr. 50.
Ohnet (G.): Le Curé de Favières, 3fr. 50.
Pont-Jest (R. de): Grand Mariage, 3fr. 50.
Tissot (V.): Un Lys dans la Neige, 3fr.
Vincent (C.): Crime Vivant, 3fr. 50.

AN OBSCURE POINT IN ENGLISH HISTORY.

Bamff, Alyth, N.B.

General Wrottesley is quite right in assuming that "Vaucler" in Lenglet's edition of Comines should be read Wenlock. The right reading is given in Dupont's edition. But the man who kept Warwick and Clarence out of Calais was not Wenlock, but a subordinate, Duras, captain of the town (as distinguished from the castle) of Calais, who had been secured by Edward IV. Duras was supported by the merchants of the Staple, who clung to the Burgundian alliance, and by the garrison, who were dependent for their pay on the merchants. The facts and authorities will be found 'Lancaster and York,' ii. 352. J. H. Ramsay.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

The 'Dictionary of National Biography' is now rapidly approaching completion. Below we publish a further instalment of the final list of names which it is proposed to insert. Cross-references are excluded. When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

Willan, Robert, physician, 1757-1812
Willehad or Wilhead, Northumbrian missionary, 789
Willement, Thomas, heraldic writer, 1786*-1871
Willes, George Wickens, captain R.N., 1785-1846
Willes, Sir James Shaw, judge, 1814-1872
Willes, Sir John, Chief Justice, 1685-1761
Willes or Wills, Richard, author, fl. 1575
Willet, Andrew, Puritan divine, 1562-1621
Willett, Ralph, book collector, 1795
William I., King of England, 1027-1087
William II., King of England, 1056-1100
William III., King of England, 1650-1702
William IV., King of England, 1765-1837
William "the Lion," King of Scotland, 1143-1214
William the Etheling, son of Henry I., 1120
William Augustus, Duke of Cumberland, 1721-1765
William Henry, Duke of Gloucester and Edinburgh, 1743-1805
William Frederick, 2nd Duke of Gloucester, 1776-1834
William, Bishop of London, 1075
William of St. Calais, Bishop of Durham, 1096
William of Chester, poet, fl. 1110
William of Tyre, historian, 1130
William of Malmesbury, historian, 1095*-1143*
William the Trouvere, Anglo-Norman poet, fl. 1150*
William de Conches, scientific writer, 1155*
William of Wycumb, biographer, fl. 1160
William of Ypres, Earl of Kent, 1162
William of Peterborough, theologian, fl. 1168
William of St. Albans, hagiologist, fl. 1170
William de Turbe or Turbus, Bishop of Norwich, 1175
William of Newburgh, chronicler, 1136-1208
William the Clerk, Anglo-Norman poet, fl. 1210
William of Ramsey, hagiologist, fl. 1210
William de Leicester, or William du Mont, Chancellor of Lincoln, 1213
William, Bishop of London, 1224
William de Fortibus, Earl of Aumale, 1242
William de Valence, uncle to Queen Eleanor, fl. 1250
William of York, Bishop of Salisbury, 1256
William of Lidlington, theologian, fl. 1290
William of Wheatley, divine and author, fl. 1315
William of Coventry, Carmelite, fl. 1360
Williams, Sir Charles Hanbury, diplomatist, 1709-1759
Williams, Sir Charles James Watkin, judge, 1828-1884
Williams, Daniel, Presbyterian divine, 1644*-1716
Williams, Sir David, judge, 1530*-1613
Williams, David, founder of the "Literary Fund," 1738-1816
Williams, David, geologist, 1792-1850
Williams, Edward ('Virgo-Triumphans'), fl. 1650
Williams, Edward, Nonconformist divine, 1750-1813
Williams, Edward, poet, 1746-1826
Williams, Sir Edward Vaughan, judge of the Court of Common Pleas, 1789-1875
Williams, Eliezer, author, 1754-1820
Williams, George, Professor of Botany at Oxford, 1762-1834
Williams, George, divine and author, 1814-1878
Williams, George James, wit, 1790-1860
Williams, Griffith, Bishop of Ossory, 1589-1672
Williams, Helen Maria, author, 1762*-1827
Williams, Henry, missionary, 1792-1867
Williams, Hugh William, landscape painter and author, 1773-1829
Williams, Isaac, Tractarian, 1802-1865
Williams, John, Baron Williams of Thame, 1559
Williams, John, Archbishop of York, 1582-1650
Williams, John, Bishop of Chichester, 1634-1709
Williams, John, Nonconformist divine, 1727-1795
Williams, John, legal writer, 1787-1859
Williams, John ("Anthony Pasquin"), fl. 1785-1810
Williams, John, missionary, 1796-1839
Williams, John, F.R.S., engineer, 1753-1841
Williams, Sir John, judge, 1777-1846
Williams, John, Archdeacon of Cardigan and author, 1792-1858
Williams, John, Welsh scholar, 1811-1862
Williams, Sir John Bickerton, Nonconformist writer, 1792-1855
Williams, Joseph, actor, fl. 1660
Williams, Joshua, lawyer, 1813-1881
Williams, Montagu, Q.C., police magistrate, 1834-1892
Williams, Moses, Welsh antiquary, 1685-1742
Williams, Penry, painter, 1885
Williams, Peter, Biblical scholar, 1722-1796
Williams, Richard Dalton, Irish minor poet, 1822-1862
Williams, Robert, rear-admiral, 1827
Williams, Robert, physician, 1831
Williams, Robert, Welsh poet, 1767-1850
Williams, Robert, Welsh biographer, 1811-1881
Williams, Sir Roger, soldier and military writer, 1595
Williams, Roger, founder of the colony of Rhode Island, 1599-1683
Williams, Roger, mezzotint engraver, fl. 1690
Williams, Rev. Rowland, divine, 1817-1870
Williams, Samuel, wood engraver, 1788-1853
Williams, Solomon, history and portrait painter, 1824
Williams, Taliesin, Welsh antiquary, 1787-1847
Williams, Thomas, Speaker of the House of Commons, fl. 1562
Williams, Sir Thomas, Welsh scholar, fl. 1600
Williams, Thomas, Dominican friar, 1740
Williams, Thomas, Calvinistic divine, 1828*
Williams, Sir Thomas, admiral, 1761-1841
Williams, Thomas Walter, legal writer, fl. 1810
Williams, Sir Watkin, judge, 1828-1884
Williams, Sir William, Speaker of the House of Commons, 1634-1700
Williams, William, Welsh hymn-writer, 1717-1791
Williams, William, Welsh antiquary, 1738-1817
Williams, Sir William Fenwick, general, 1800-1883
Williams, William Henry, physician, 1841
Williams, W. Mattieu, metallurgist and scientific writer, 1819-1892
Williams, William Peere, lawyer, 1736
Williams, Zachariah, author and friend of Dr. Johnson, 1755
Williams-Freeman, William Peere, admiral, 1742-1832
Williamson, George, king's messenger for Scotland, 1750-1823
Williamson, John, captain R.N., 1799
Williamson, Sir Joseph, diplomatist, 1701
Williamson, Peter, author and publisher, 1798
Williamson, William Crawford, botanist, 1816-1895
Willibald, bishop and traveller, 700*-786*
Willibrord, St., first Bishop of Utrecht, 657-738
Willis, Browne, antiquary, 1682-1760
Willis, Francis, physician, 1718*-1807
Willis, Henry Brittan, water-colourist, 1810-1884
Willis, John, stenographer, fl. 1618
Willis, John Walpole, legal writer, 1793-1877
Willis, Richard, Bishop of Winchester, 1663-1734
Willis, Robert, Jacksonian Professor at Cambridge, 1800-1875
Willis, Robert, physician and biographer, 1799-1878
Willis, Thomas, schoolmaster, fl. 1650
Willis, Thomas, physician, 1621-1675
Willis, Timothy, alchemist, fl. 1615
Willisel, Thomas, naturalist, fl. 1670
Willison, George, portrait painter, 1797
Willison, John, Scottish divine, 1680-1750
Willman, Thomas Lindsay, clarinet player, 1783-1840
Willmore, James Tibbits, engraver, 1800-1863
Willmot, Robert Aris, divine and author, 1863
Willock, John, Scots Reformer, 1510*-1570*
Willoughby, Charles, Lord Willoughby of Parham, 1603
Willoughby or Willoble, Henry, poet, 1596*
Willoughby, Sir Hugh, admiral, 1554
Willoughby, Sir Nisbet Josiah, naval commander, 1777-1849
Willoughby, Robert, Lord Willoughby de Broke, 1502
Willoughby, Thomas, 1st Baron Middleton, 1729
Wills, Sir Charles, field-marshal, 1666-1741
Wills, James, author, 1790-1858
Wills, John, Warden and benefactor of Wadham College, 1741-1806
Wills, Thomas, Dissenting divine, 1740-1802
Wills, William Gorman, dramatist, 1828-1891
Wills, William Henry, essayist, 1810-1880
Wills, William John, Australian explorer, 1834-1861
Willshire, Sir Thomas, Bart., major-general, 1790-1862
Willson, Edward John, architect, 1787-1854
Willson, Isaac, inventor, 1852
Willson, Robert, Catholic Bishop of Tasmania, 1795-1866
Willughby, Francis, naturalist, 1635-1672
Willughby or Wilughby, Richard de, judge, 1363*
Willyams, Cooper, topographer, 1762-1816
Willymat, William, 'A Prince's Looking-Glass,' fl. 1603
Willymott, William, grammarian, 1737
Wilmot, Charles, Viscount Wilmot, fl. 1614-1643
Wilmot, Sir Edward, Bart., physician, 1693-1787
Wimot, Henry, Earl of Rochester, 1610*-1659
Wilmot, John, 2nd Earl of Rochester, 1648-1680
Wilmot, Sir John Eardley, Chief Justice of the Common Pleas, 1709-1792

Wilmot, John Eardley, Master in Chancery, 1750-1815
Wilmot, Sir John Eardley Eardley-, legal writer, 1810-1892
Wilmot, the Hon. Lemuel Allen, Governor of New Brunswick, 1809-1878
Wilmot, Robert, 'Tragedy of Tancred and Gismund,' fl. 1568
Wilmot, Robert, commodore, 1695
Wilson, Mrs., actress, fl. 1780
Wilson, Sir Adam, Canadian judge, 1814-1891
Wilson, Alexander, Professor of Astronomy at Glasgow, 1714-1786
Wilson, Alexander, ornithologist, 1766-1813
Wilson, Andrew, philosophical writer, fl. 1788
Wilson, Andrew, landscape painter, 1780-1848
Wilson, Andrew, traveller, 1831-1831
Wilson, Anthony, *alias* Henry Bromley, 'Catalogue of Engraved British Portraits,' b. 1750
Wilson, Sir Archdale, "Conqueror of Delhi," 1803-1874
Wilson, Arthur, author and secretary to the 3rd Earl of Essex, 1596-1652
Wilson, Benjamin, painter and writer on electricity, 1722-1788
Wilson, Bernard, pamphleteer and prebendary of Worcester, 1689-1772
Wilson, Caroline, author of 'The Listener,' 1787-1846
Wilson, Charles Heath, writer on art, 1809-1882
Wilson, Charles Henry, miscellaneous writer, 1808
Wilson, Mrs. Cornwell Baron, miscellaneous writer, 1846
Wilson, Daniel, Bishop of Calcutta, 1778-1858
Wilson, Sir Daniel, Canadian statesman, 1816-1892
Wilson, Edward, "Beau Wilson," 1674
Wilson, Edward, Australian politician, 1814-1878
Wilson, Florence, or Volusinus, Florentius, classical scholar and poet, 1547
Wilson, Frederick Richard, architect, 1827-1894
Wilson, George, 'Commendation of Cockefighting,' 1607
Wilson, George, chemist, 1818-1859
Wilson, George, chairman of Anti-Corn-law League, 1808-1870
Wilson, Harry Bristow, antiquarian writer, 1774-1853
Wilson, Horace Hayman, Sanskrit scholar, 1786-1860
Wilson, James, naturalist, 1795-1856
Wilson, Rt. Hon. James, economist and politician, 1805-1860
Wilson, James Arthur, physician, 1795-1882
Wilson, Sir James Erasmus, surgeon, 1809-1884
Wilson, John, musician, 1594-1673
Wilson, John, botanist, 1751
Wilson, John, author of 'The Clyde,' 1720-1789
Wilson, John, F.R.S., judge, 1741-1793
Wilson, John, engineer, 1834
Wilson, John, Scottish vocalist, 1800-1849
Wilson, John, "Christopher North," 1785-1854
Wilson, John, landscape and marine painter, 1774-1855
Wilson, John, missionary and Orientalist, 1804-1875
Wilson, John, Professor of Agriculture at Edinburgh, 1887
Wilson, John Mackay, 'Tales of the Borders,' 1803-1835
Wilson, John Matthias, President of C.C.C. Oxford, 1816-1882
Wilson, Nicholas, divine, fl. 1534
Wilson, Richard, landscape painter, 1713-1782
Wilson, Robert, playwright, 1600
Wilson, Robert, alleged inventor of the screw, 1804-1882
Wilson, Robert A., journalist, 1820*-1875
Wilson, Sir Robert Thomas, general, 1777-1849
Wilson, Rowland, regicide, fl. 1650
Wilson, Sir Thomas, statesman and scholar, 1581
Wilson, Thomas, divine, 1621
Wilson, Thomas, Bishop of Sodor and Man, 1663-1755
Wilson, Thomas, 'Archæological Dictionary,' 1747-1813
Wilson, Thomas, 'The Pitman's Play,' 1773-1858
Wilson, Walter, 'Life and Times of Defoe,' 1780-1847
Wilson, William, Scots divine, 1690-1741
Wilson, William, F.R.S., bryologist, 1799-1871
Wilson, Rev. William Carus, Evangelical divine, 1859
Wilson, William Rae, 'Travels,' 1772-1849
Wilson, Sir Wiltshire, general, 1763*-1842
Wilson-Patten, John, Baron Winmarleigh, 1802-1892
Wilton, John, furniture maker, 1722-1790
Wilton, Joseph, sculptor, 1722-1803
Wilton, William de, judge, 1264

(To be continued.)

'TRAVEL AND BIG GAME.'

Constitutional Club, Northumberland Avenue.

Some weeks since I observed among notices of forthcoming books the announcement of a work to be published by Mr. George Redway, on 'Travel and Big Game,' by Percy Selous and H. A. Bryden. I wrote at once to the paper in which I saw the notice to say that I knew nothing of Mr. Percy Selous or of any such work. I see that this book has been sent round to the press for review, but that its present publisher appears to be Mr. G. Bellairs. The work is now described as 'Travel and Big Game, by Percy Selous, with two chapters by H. A. Bryden.'

In fairness to myself I ought to explain that the two chapters for which I am thus held responsible were written for a news syndicate, with no idea of subsequent publication in book form. I have never been consulted in the matter of the book in question; I am not acquainted with Mr. Percy Selous (his namesake, Mr. F. C. Selous, of South African fame, I know very well); and I have objected, as far as I was able, to the inclusion of the two articles in the present volume.

I understand that Mr. George Redway acquired from the news syndicate I have mentioned the copyright in these two articles. He (or Mr. Bellairs, who now appears as publisher) is probably legally within his rights in throwing my articles—notwithstanding my protests—into Mr. Percy Selous's book. But it is surely scarcely fair to an author (by virtue of thus securing a couple of stray articles) to include his name, against his will, with an author of whom he knows nothing, in a work of this kind.

My experience is probably a rare one, but it seems to me that here is another instance of the necessity, now more than ever incumbent upon authors, of looking more closely after their copyrights.

H. A. Bryden.

AN ANGLO-SAXON ENIGMA.

There is a curious Anglo-Saxon enigma in MS. Titus D. 27 (in the Cottonian collection), fol. 55, back, of which I can find no explanation.

The MS. was carefully described in an article by Mr. W. de Gray Birch in the *Transactions* of the Royal Society of Literature (vol. xi. New Series), from which the present copy has been transcribed. Mr. Birch notes that the enigma has also been printed by Sievers; but I cannot find that any one has given any explanation of what it all means. I must first give the original, and I will then submit my explanation for the consideration of scholars. The text is as follows (with the substitution of *th* for the two A.-S. characters which are usually employed):—

A.—He gangeth and bith his sithfæt gesund.
B.—God thu fintst, gyf thu hit onginst, and the bith wel.
C.—Blithnysse getacnath; nis hit on thissum leohte.
D.—Ne gewealdest thu thæs thu wilt, ne thu hit æfre fintst.
E.—Becume blisse the; and thu bist symble gesund.
F.—Tacnath death fram deathe. [a stop here] on thyssum geare bide god godes.
G.—Thu sceal getheon be thisse gethohtunge.
H.—Thæt the ne bith geseald; thenc thu on other.
I.—Ongin thæt thu wille, thæt the bith geendod.
K.—Beorh the thæt thu ne gange on frecnysse.
L.—Hera thu god on ealle tid thines lifes.
M.—God the gemiclath, thæt the forth gespewth thæt thu don wilt.
N.—Hylt thu thæt to donne: ne bith seald thinum dædum.
O.—Ealle frithsumath god on eallum his mihtum.
P.—Gyf thu riht nimst, nelt thu wifes wesan.
Q.—For tham micel god is, and nergendlic swythe; and thu fintst blisse.
R.—Forlæt al tha syn.
S.—Thu bist hal, gyf thu to gode gehwyfst, se sit hal and mihtig.
T.—Ne fyrhteth tha the on synnum lyfiath and yfel thencath.
U.—Blis seo the bith geseald, and weg on geweald.
X.—Blisse and weg and ece lif.
Y.—Bycna[th] sibbe and gesynta.
Z.—

Wuldor sy the and wurthmynt, wereda drihten,
fæder on foldan, fægere gemæne
mid sylfan sunu and sothum gaste.—Amen.

It is obvious that each letter denotes some word that begins with that letter; and my solution is that all the words are Latin. I do not understand all the English, and some of the answers are guesses; but I think I have the right idea, which scholars with more leisure and superior acumen can easily improve upon. I give the Latin word instead of the letter in each case, with an attempt at a translation.

Avis (?).—He goes, and his path will be uninjured.
Bonum.—Good shalt thou find, if thou beginnest (to do) it; and it shall be well with thee.
Calum.—It betokens happiness; it is not in this world (lit. light).
Desiderium.—Thou wilt not obtain that which thou desirest; nor wilt thou ever find it.
Ecclesia (?).—May it become thy happiness, and thou shalt ever be safe.
Funus (?).—It betokens death; from death in this year pray God for good. [This seems to me very obscure.]
Gratia (?).—Thou shalt prosper in this contemplation (when contemplating this).
Honos (?).—That shall not be given thee; think of something else.
Initium.—Begin that which thou desirest to come to an end for thee. (Begin what you wish were ended.)
Kaue, i.e. *Cave.*—Take heed that thou go not into danger.
Lauda.—Praise God every hour of thy life.
Magnificat.—God shall magnify thee, so that all that thou wilt do shall prosper.
Nuta (?).—Hesitate (?) to do that (which?) will not be delivered over to thy deeds (given thee to do). [Obscure; I can but guess.]
Omnia.—All things make peace with (obey) God in all His powers.
Puritas (?).—If thou wilt keep the right course, be not thrall to a woman. [A guess.]
Quære.—Because God is great and full of salvation; and thou shalt find bliss. (*I.e.*, ask, and have.)
Renuncia.—Renounce all sin.
Salus or *Salvus.*—Thou shalt be saved if thou turnest to God, who sits (as) a Saviour and a mighty one.
Timete.—Fear ye not those who live in sins and think evil.
Uita.—Bliss shall be given thee, and a way to dominion.
Xtus, i.e. *Christus.*—(He is) joy, and the Way, and eternal life.
Ymnus.—(It) indicates peace and salvation.
Z.—The final letter, indicating the conclusion, which is expressed in the usual way, viz., by a doxology:—

Glory be to Thee, and worship, O Lord of hosts,
Father on earth, fittingly in common
With Thy very Son and the true Spirit. Amen.

Walter W. Skeat.

TENNYSON BIBLIOGRAPHY.

Part I.—Contributions to Periodical Literature, &c.

37.

'Sermons,' by the late Rev. William Henry Brookfield (London: Smith, Elder & Co., 1875), p. xxxviii.

Sonnet included in Lord Lyttelton's Memoir of W. H. Brookfield. ("Brooks, for they call'd you so that knew you best.")

Reprinted (under the title of 'To the Rev. W. H. Brookfield') in 'Ballads, and other Poems,' 1880, p. 163.

38.

The *Nineteenth Century*, vol. i. No. 1, March, 1877, p. 1.

Prefatory Sonnet. ("Those that of late had fleeted far and fast.")

Reprinted in 'Ballads, and other Poems,' 1880, p. 162.

39.

The *Nineteenth Century*, vol. i. No. 3, May, 1877, p. 359.

Montenegro. [A Sonnet.] ("They rose to where their sovran eagle sails.")

Reprinted in 'Ballads, and other Poems,' 1880, p. 164.

40.

Punch, vol. lxxii., May 19th, 1877, p. 228.

Two Stanzas. ("'Has forgot Britain?' Blatant bunkum shapes.")

Reprinted in the posthumous edition of R. H. Shepherd's 'Bibliography of Tennyson,' 1896, p. 53. These stanzas were never acknowledged by the late Lord Tennyson, neither have they ever been claimed as his by any of the poet's representatives. They are also not to be found in any authorized edition of his collected works. They were attributed by Mr. Shepherd to the late Laureate solely upon the evidence of style. That the reader may be enabled to form his own opinion as to their authenticity, they are here given in full:—

'The Reproach of Iachimo.'

["The country will sadly say of him (Mr. Gladstone) what Imogen says in 'Cymbeline,' 'My lord, I fear, has forgot Britain,' while history will add, as Iachimo does, 'And himself.'"—*Daily Telegraph*]

"Has forgot Britain?" Blatant bunkum shapes
A Britain generous Britons would disown—
A mock-Britannia, whose stage ermine drapes
A sham of frothy selfishness up-blown.
The truest lover of his land is not
The tap-room patriot of the pipe and pot.

"Forgot himself?" Aye, in a nobler sort
Than sordid self-regard can understand.
What? Brave the loud reproach, the foul report,
The taunt of treason to his native land!
Bah! how should base Iachimo do less
Than scoff at such fine self-forgetfulness?

41.
The *Nineteenth Century*, vol. i. No. 4, June, 1877, p. 547.

To Victor Hugo. [A Sonnet.] ("Victor in Drama, Victor in Romance.")

Reprinted in 'Ballads, and other Poems,' 1880, p. 165.

42.
The *Nineteenth Century*, vol. ii. No. 6, August, 1877, pp. 1-2.

Achilles over the Trench. Iliad, xviii. 202. ("So saying, light-foot Iris pass'd away.")

Reprinted in 'Ballads, and other Poems,' 1880, pp. 179-181.

43.
'Greek Literature' (Primer), by R. C. Jebb, M.A. (London, Macmillan & Co., 1877), p. 60.

Sapphic Stanza. [Four lines.]

Faded every violet, all the roses;
Gone the glorious promise, and the victim
Broken in this anger of Aphrodite
Yields to the victor.

The above lines have never been reprinted.

44.
The *Nineteenth Century*, vol. iii. No. 13, March, 1878, pp. 425-432.

The Revenge: a Ballad of the Fleet. ("At Flores in the Azores Sir Richard Grenville lay.")

Reprinted in 'Ballads, and other Poems,' 1880, pp. 40-52.

45.
The *Nineteenth Century*, vol. v. No. 26, April, 1879, pp. 575-582.

The Defence of Lucknow, with a Dedicatory Poem to the Princess Alice.

Reprinted in 'Ballads, and other Poems,' 1880, as follows:—

Dedicatory Poem to the Princess Alice ("Dead Princess, living Power, if that, which lived"), pp. 97-98.

The Defence of Lucknow ("Banner of England, not for a season, O banner of Britain, hast thou"), pp. 99-111.

46.
'Tennysoniana,' edited by Richard Herne Shepherd, second edition (London: Pickering and Co., 1879), p. 52.

Sonnet on Cambridge University. ("Therefore your Halls, your ancient Colleges.")

This sonnet (the original of which is written in pencil on the fly-leaf of the copy of Tennyson's 'Poems,' 1833, in the Dyce collection at South Kensington) has not been included in any of the authorized editions of Tennyson's poetical works.

In the *Times* for March 15th, 1884 (No. 31,082, p. 9), the sonnet was again reprinted, accompanied by the following explanatory letter addressed by the present Lord Tennyson to the late Mr. J. Dykes Campbell:—

Farringford,
Freshwater, Isle of Wight,
March 4th, 1884.

Dear Sir,—

I write for my father, as he is suffering from his eyes. He knows nothing of 'Tennysoniana,' but I copy the old Sonnet for you which you desire, with the missing words supplied. There is a note appended, as follows: "I have a great affection for my old University, and can only regret that this spirit of undergraduate irritability against the Cambridge of that day ever found its way into print."

[Transcript of the sonnet.]

My father is sorry to hear that it has again been reprinted,* and thanks you for your courteous letter. Yours faithfully,

Hallam Tennyson.

47.
'Collected Sonnets, Old and New,' by Charles Tennyson Turner (London, C. Kegan Paul and Co., 1880), pp. vii-viii.

Midnight, June 30, 1879.

Midnight—in no midsummer tune
The breakers lash the shores.

Reprinted (under the title 'Prefatory Poem to my Brother's Sonnets, Midnight, June 30th, 1879') in 'Tiresias, and other Poems,' 1885, pp. 185-187.

48.
St. Nicholas, New York, vol. vii. No. 4, February, 1880, p. 281. (See also pp. 349 and 428-430, where musical settings of the songs are given.)

Child Songs.

Both reprinted in the 'Collected Works of Alfred Tennyson,' 1884, vol. ii., as follows:—

(I.) The City Child ("Dainty little maiden, whither would you wander?"), p. 278.

(II.) Minnie and Winnie ("Minnie and Winnie slept in a shell"), p. 279.

49.
The *Nineteenth Century*, vol. vii. No. 39, May, 1880, pp. 737-741.

De Profundis: (I.) The Two Greetings, and (II.) The Human Cry.

Reprinted in 'Ballads, and other Poems,' 1880, as follows:—

The Two Greetings ("Out of the deep, my child, out of the deep"), pp. 156-160.

The Human Cry ("Hallowed be Thy name—Halleluiah!—"), p. 161.

50.
The *Nineteenth Century*, vol. x. No. 57, November, 1881, pp. 629-640.

Despair: a Dramatic Monologue. ("Is it you, that preach'd in the chapel there looking over the sand?")

Reprinted in 'Tiresias, and other Poems,' 1885, pp. 37-52.

'Despair' aroused no small amount of controversy upon its publication in 1881, and quite a small literature grew, and has since grown, around it. Perhaps the most striking contribution to this literature is Mr. Swinburne's famous parody (never since reprinted) 'Disgust: A Dramatic Monologue,' which appeared in the *Fortnightly Review* for December, 1881 (vol. xxx. No. clxxx. N.S., pp. 715-717).

The following three pamphlets were also induced by the poem:—

(I.) "Atheism and Suicide. | A Reply to | Alfred Tennyson, Poet Laureate. | By | G. W. Foote. | 1881." Crown 8vo., pp. 8.

(II.) "Mr. Tennyson's 'Despair.' | A Lecture | on its | Religious Significance. | By | Thomas Walker. | London: | Elliot Stock, 62, Paternoster Row. | mdccclxxxii." Crown 8vo., pp. 32.

(III.) "The | De Profundis | of | Alfred Tennyson. | Remodelled | by | Metamorphosis. | London: | E. W. Allen, | Stationers' Hall Court. | One Shilling." [1882.] Crown 8vo., pp. 7.

51.
Macmillan's Magazine, vol. xlv. No. 269, March, 1882, pp. 337-339.

The Charge of the Heavy Brigade at Balaclava, October 25th, 1854. ("The charge of the gallant three hundred, the Heavy Brigade!")

Reprinted in 'Tiresias, and other Poems,' 1885, pp. 158-163; with a 'Prologue, To General Hamley,' pp. 155-157, and an 'Epilogue,' pp. 164-169.

52.
The *Nineteenth Century*, vol. xii. No. 67, November, 1882, pp. 321-323.

To Virgil.

Roman Virgil, thou that singest
Ilion's lofty temples robed in fire.

Reprinted in 'Tiresias, and other Poems,' 1885, pp. 170-173.

53.
The *Nineteenth Century*, vol. xiii. No. 73, March, 1883, p. 357.

"Frater Ave atque Vale." ("Row us out from Desenzano, to your Sirmione row!")

Reprinted in 'Tiresias, and other Poems,' 1885, pp. 188-189.

54.
Good Words, January, 1884, p. 25.

Helen's Tower. [See *ante*, No. 26.]

55.
'Shaksperean Show-Book,' May, 1884, p. 13.

Stanza.

Not he that breaks the dams, but he
That thro' the channels of the State
Convoys the people's wish, is great;
His name is pure, his fame is free.

This stanza is given (with the poet's signature in facsimile appended) in the 'Shaksperean Show-Book.' It has not been included in any of Lord Tennyson's authorized collected volumes.

56.
Macmillan's Magazine, vol. li. No. 302, December, 1884, pp. 81-83.

Freedom. ("O thou so fair in summers gone.")

Reprinted in 'Tiresias, and other Poems,' 1885, pp. 198-201.

Thomas J. Wise.

* The sonnet had been "lifted" from 'Tennysoniana,' and inserted in the columns of certain contemporary newspapers.

THE SPRING PUBLISHING SEASON.

Mr. John Murray's list of forthcoming books contains, among other announcements, the following works: 'Korea and her Neighbours,' by Mrs. Bishop (Miss Bird),—'Australian Sketches,' by Mrs. Rowan,—Mr. Gladstone's 'Later Gleanings: Theological and Ecclesiastical,'—'Waste and Repair in Modern Life,' by Dr. Robson Roose,—'How to Listen to Music,' by Mr. Krehbiel, with an introduction by Sir George Grove,—and 'The Story of a Great Agricultural Estate,' by the Duke of Bedford.

TWO PROTHALAMIA.

Clifton Club, Clifton, Bristol, April 13, 1897.

Can it be that the Mr. Wickham Flower who wrote the letter that appears above that signature in your last number is the same Mr. Wickham Flower who made himself responsible for the statement "Hatfield is now passed, where Cecil" (then follows the rest of the quotation from Vallans), in his letter of three weeks before? After a careful perusal of his last letter I must at least doubt the identity of the two. So absolutely serene an insensibility as pervades this last to having been the original sinner in the business, combined with the extreme difficulty of realizing the spectacle of a man solemnly punching his own head, ought to dispose, one would think, the most incorrigible sceptic respecting the virtue of internal evidence towards the notion that the two letters could not have been written by one and the same person. I approached the subject of Vallans's verses from the historical standpoint only, and after being completely taken in by the air of consummate knowledge worn by the writer of the first letter, and accepting his account of a very simple fact as beyond question, am now gravely informed by the writer of another letter bearing the same signature that *I* was wrong, and a most ignorant person indeed.

In any case, if the writer of those two letters is one and the same person, that person is either a humourist of a high order, or has unconsciously supplied to the comic sense—whose separate existence Mr. George Meredith has demonstrated in his recently republished essay—as rich a feast as any of the racy examples given in that delightful piece of expository criticism.

There is, however, a third—rather, perhaps, a fourth—solution of the problem conceivable: that the words in the first letter were, "Theobalds is now passed," and that it is my memory that has been at fault throughout.

J. Rowley.

A POET'S GRIEVANCE.

Three Gables, Grove Park, Kent.

It seems to me that the following facts should be made known in the interest of all authors who are concerned in the question of copyright. On March 28th a poem from one of my books was printed in the *Weekly Sun*. No acknowledgment of its source was appended, and the name affixed was E. Nesbitt (the name, I believe, of another author). I wrote to the editor, pointing out these facts, and asking for a cheque to the amount of my usual fee for the use of a poem. I received in reply a letter stating that it was an advantage to an author to have his poems "taken" by the *Weekly Sun*, and that the editor "preferred to regard the advantage as mutual." To this I replied that the question of advantage need not be considered, as no acknowledgment of the source of the poem had been made and the name was misspelt, and again I asked for a cheque. The reply from the *Weekly Sun* regretted Mr. Chas. Watney's inability to endorse this suggestion.

Then I wrote remarking that as yet I had claimed no damages, and named a date on which I should—unless I received a cheque—place the

matter in the hands of my solicitor. By return of post came the cheque, together with the following interesting letter, in which Mr. Charles Watney plainly puts the alternatives, robbery or boycott. The boycott of the *Weekly Sun* is perhaps not important, but the principle is:—

The *Weekly Sun*, Temple House, Temple Avenue, April 9.

MADAM,—As I have no wish to protract this unpleasantness, I enclose the cheque for 2*l.* 2*s.* At the same time I take leave to reaffirm my view of the position, and, to avoid any recurrence of any incident of the kind, have given instructions that no future reference, either direct or indirect, shall be made to you or your works in the numerous publications with which I am connected.—Yours truly,

CHAS. WATNEY.

Comment is superfluous. E. NESBIT.

Literary Gossip.

SEQUELS are proverbially dangerous; yet, in spite of this, Anthony Hope, it is rumoured, is writing one to 'The Prisoner of Zenda.'

MR. VERE FOSTER is going to publish, under the title of 'The Two Duchesses,' a selection from the correspondence of the famous Georgiana (born Spencer), Duchess of Devonshire, and Elizabeth (born Hervey), Duchess of Devonshire. Among the people who figure in the letters are Lord and Lady Byron, the Bishop of Derry, the Countess of Bristol, Sir Augustus Foster, and other notable persons. Mr. Foster intends to annotate the correspondence.

IT is said that the Rev. John Verschoyle, late assistant editor of the *Fortnightly Review*, is the "Imperialist" whose account of Mr. Cecil Rhodes's career has been one of the sensations of the present publishing season.

Two new novels will be commenced in the May number of *Macmillan's Magazine*: 'The House by the Howff,' by Mr. W. L. Watson, and 'A Chapter of Accidents,' by Mrs. Fraser, author of 'Palladia.' 'The House by the Howff' is a Scotch tale (but not of the Kailyard school) of the time immediately succeeding Culloden, the scene being laid in and about Dundee. Mrs. Fraser's is a story of our own time, the accidents, which are of a comical rather than a tragical complexion, occurring mostly in a country house in Devonshire. The number will also include 'A British Prisoner in America,' by Mr. A. G. Bradley, the prisoner being Capt. Oxburey of Burgoyne's army which surrendered at Saratoga; and a paper on 'The Theory and Practice of Local Colour,' by Mr. W. P. James.

MR. AND MRS. SIDNEY WEBB are writing an exhaustive analysis of trade unionism and its relation to other Democratic movements, to which 'The History of Trade Unionism,' published in 1894, may be regarded as an introduction. It is called 'Industrial Democracy: a Study in Trade Unionism,' and will fill two volumes. Messrs. Longman are the publishers.

THE May number of the *Cornhill Magazine* has for its anniversary study an article from Mr. Lew Rosen entitled 'Napoleon on England and the English.' Mr. P. C. Standing contributes a summary, with copious extracts, of the hitherto unpublished diary of George Townley Fullam, the boarding officer of the Alabama; and Mr. Andrew Lang, in 'Ghosts and Right Reason,' pleads for a "sportsmanlike" treatment of apparitions. Sir Edmund Du Cane draws upon his own experiences in an account of 'Early Days in Westralia,' a remark which, *mutatis mutandis*, also applies to Mr. Frank T. Bullen's article on the perils and fascinations of the sperm whale fishery. Mr. Hartley Withers writes on 'The Mysteries of the Money Articles,' with a view to enlightening the lay reader; and Mr. A. J. Butler, in 'A Colonel of the Grand Army,' gives the pith of Baron Pouget's recently published memoirs. The 'Famous Trial' this month is that of Courvoisier; and amongst other papers mention may be made of 'After Late Supper,' a study in nightmares, by Mrs. H. Meyer Henne.

IN the May number of the *Fortnightly Review* will appear a series of hitherto unpublished letters of John Stuart Mill addressed to Prof. Nichol. The same number will include also 'A Study in Turkish Reform,' by the author of 'A Study in Turkish Finance,' and a paper on 'Crete and the Cretans,' by Dr. E. J. Dillon.

THE following guests are expected at the Booksellers' Dinner on the 8th of May: Lord Roberts, the Archdeacon of London, Sir Henry Cunningham, Mr. H. H. Bemrose, M.P., Mr. T. E. Taylor (author of 'Running the Blockade'), Anthony Hope, General McLeod Innes, Mr. L. F. Austin, the Hon. A. D. Elliot, and Mr. Sydney Gedge, M.P. A wish has been generally expressed by members of the trade that the galleries of the King's Hall should be open to ladies, and the committee have consequently arranged for this. Tickets for the galleries may be obtained gratis, by any one attending the dinner, from the secretary at 8, Paternoster Row, E.C. We regret to hear that Mr. George Larner is suffering from influenza.

THE Hon. W. F. D. Smith, M.P., is to take the chair at the dinner of the Bookbinders' Pension and Asylum Society, to take place on May 13th. We are glad to say that "The Special Appeal Fund" promises to be successful. Among the contributors are Mr. W. C. Straker, Messrs. Longman, and Messrs. James Burn & Co., 100*l.* each; Mr. F. E. Bailey, Mr. John Diprose, and Mr. Robert Peck, 50*l.* each; Messrs. Leighton & Hodge have given 35*l.* 4*s.*, and their workpeople the same sum, while those of Messrs. Burn have already subscribed over 50*l.*

MR. HENRY JAMES has promised to write an introduction to the volume by the late Hubert Crackanthorpe which Mr. Heinemann will publish shortly.

MR. DALLAS writes from the Albert Memorial Museum at Exeter to make yet another proposal to commemorate the Jubilee:—

"Any one acquainted with the publications of local—indeed, of almost any—societies established for the dissemination of knowledge must frequently have been put out of temper by the absence of anything like a real index to the many *Transactions*, *Journals*, and *Proceedings* which are annually published. I do not wish to specify any particular society, but in general terms I would point out that the indexes of these serials are totally unworthy of the mass of valuable information to which they profess to be a key. I would, therefore, suggest that every society established for the elucidation of local or county history, archæology, art, literature, or natural history should undertake during the present year the publication of a complete index to its proceedings, as a memorial of the completion of the sixtieth year of Her Majesty's reign. I am aware that indexing is not quite the easy matter that ignorant people imagine, but probably in all societies members could be found fully qualified to undertake the labour without emolument. The only expense would then be for printing, and probably there would be no difficulty in any county or district in raising a fund sufficient for so useful a purpose."

THE May number of *Blackwood* will contain a paper, *à propos* of the Queen's reign, entitled ''Tis Sixty Years Since'; also two articles dealing with the literature of the period, one of them by Mr. Frederick Greenwood on 'The Newspaper Press.'

THE decreasing number of students at the Scottish universities is creating a certain amount of concern. At one of the four, it seems, there were only eighteen graduates in Arts last year, inclusive of women.

THE Welsh University Court meets at Shrewsbury at the end of this week, and is expected to decide upon the whereabouts of its permanent offices. It is, however, now understood that the selection of a town for the Registrar's office will not imply that the Senate, Court, or Guild of Graduates will be restricted to any particular place of meeting.

THE Literary Committee of the Welsh Guild of Graduates propose, as part of their programme of work for the year, to pay special attention to a couple of Elizabethan writers, Dr. John Dafydd Rhys, a grammarian, and Dr. Thomas Prys. A manuscript collection of the poems of Prys, in a defective condition, exists in the British Museum, and the Guild Committee hope to prepare it for publication.

Apropos of the discussion in these columns of the editions of Leland's 'Itinerary,' it may be of interest to mention that Messrs. Bell & Sons are going to publish a new edition of the 'Itinerary' under the editorship of Mr. Laurence Gomme. The text is being carefully collated with the Leland, Stow, and Burton MSS. at the Bodleian Library by Miss Toulmin Smith, and the first volume is now passing through the press.

THE Glasgow Athenæum, which for the past half-century has maintained in the west of Scotland a considerable reputation, will celebrate its jubilee in October next, when it is intended to publish an historical sketch of the institution. Any persons having in their possession letters or documents relating to it, especially during its earlier years, will greatly oblige by forwarding these to the secretary, Mr. James Lauder, St. George's Place, Glasgow, who will be responsible for their safe custody, and will return them to their respective owners with as little delay as possible.

THE death is announced of M. Berardi, of the *Indépendance Belge*. A native of Marseilles, he clung to his French nationality, although his life's work was the management of the well-known Belgian newspaper.

THE publication of the documents of the Archbishop of Mayence, after a long cessation, is to be again taken up. The collection, annotating, and editing of the 'Regesten der Erzbischöfe von Mainz,' many of which are scattered in different archives and libraries, have been entrusted to Prof. Höhlbaum, of the University of Giessen, and Dr.

J. R. Dieterich, of the same university, who was formerly a collaborator on the 'Monumenta Germaniæ Historica.' The earlier instalment of the work ('Regesten zur Geschichte der Mainzer Erzbischöfe,' 1877-86) ended with the year 1288. The new editors propose to make the work a complete history of the archbishops, in the widest sense, until the death of Berthold von Henneberg at the beginning of the sixteenth century.

A memoir of "Roddy Owen," the well-known officer, is promised by his sister (Mrs. Bovill) and Mr. G. R. Askwith. Mr. Murray, who is the publisher, has also in the press a narrative of ambulance experiences in the Russo-Turkish war of 1877-8, by Dr. Charles Ryan.

A prolific novelist and essayist, H. Rosenthal-Bonin, born in 1840, has just died at Stuttgart. He was successively the editor of the illustrated journals *Ueber Land und Meer*, *Illustrirte Welt*, and *Vom Fels zum Meer*. He was also the author of a number of *Reisebilder*.

The Parliamentary Papers of the week include the Report of the Trustees and Director of the National Gallery for 1896 (2*d.*); Final Report of the Committee upon an International Code of Signals (3*d.*); and a Return with regard to Scotch Education, showing Expenditure from the Grant for Public Education, &c. (3*d.*).

SCIENCE

ENTOMOLOGICAL LITERATURE.

The Hemiptera-Homoptera of the British Islands. By James Edwards, F.E.S. (Reeve & Co.)—This book may be accepted as the companion and supplement of Mr. Saunders's 'Hemiptera-Heteroptera,' published in 1892, and reviewed in these columns in 1893. Together they form a descriptive monograph of the Rhynchota of the British Islands so far as the present material due to the labours of British collectors will allow. Although the British Homoptera have been much neglected, in the years 1890-1 two illustrated volumes written by Mr. Buckton and devoted to these insects appeared; but Mr. Edwards seems to have quite ignored this work, which we think an omission, for though he fully explains in his preface the necessity he was under to avoid all synonymic and bibliographical references, still the book should have been mentioned amongst others, at least for the coloured illustrations, which will assist the worker in comparison with the more academic pages under notice. The literature of the British Homoptera is so scanty that we cannot afford to neglect anything. A publication may correct some errors of previous writers, but may also omit much interesting matter which they have compiled. Mr. Edwards has made these insects such a special study that no better choice of an author could be found. In the Catalogue of Douglas and Scott, published in 1876, the number of the species—including the Psyllinæ—was given as 268; in the present work the enumeration is increased to about 307, whilst four are described for the first time. The classification is that of some continental authorities; but systems are at present in such a state of flux that we need not feel surprised if the method which was once believed to be essential to a proper recognition of families and genera is here discarded. Amidst the many new arrangements proposed by taxonomists, we are not always informed whether evolution or cabinet convenience has been the guiding principle. Meanwhile all who study our British entomological fauna will welcome this manual.

The Lepidoptera of the British Islands. By C. G. Barrett, F.E.S. Vol. III. (Reeve & Co.)—With commendable regularity the third volume of this painstaking work has appeared, completing the description of the Bombyces and commencing the systematic narrative of the Noctuæ. We use the last expression advisedly, for the work is not curtailed to bald descriptions in which only a specialist could revel, but contains that rarer compilation of life histories and habits which may well attract the perusal of the general naturalist. We know no other publication in British entomology where this feature has been more fully or successfully carried out. As regards the classification, nothing can better exhibit the divergent views held on the subject than the fact that this conservative worker, amidst the plethora of new schemes and suggestions, should nevertheless with the Noctuina be compelled to "attempt to produce an arrangement of this group differing in some details from those at present in use." It will be long indeed before our British moths acquire a canonical sequence in cabinet arrangement, for the "natural system" has yet—at least in its entirety—to be discovered. We noticed the previous volumes when they appeared, but we may again commend the practice—not carried out in other volumes of the series—of giving the full habitats of the species beyond the purely British localities.

Allen's Naturalists' Library.—A Handbook to the Order Lepidoptera. Vol. III. By W. F. Kirby, F.L.S. (Allen & Co.)—With vol. iii. Mr. Kirby concludes his summary of the butterflies with a somewhat concise and necessarily hasty treatment of the Hesperiidæ, and commences the survey of the moths, which not only occupies the greater portion of the volume, but will require two more volumes for its completion. The recrudescence of uncertainty in classification is apparent in this as in all modern writings on the Lepidoptera. Mr. Kirby in his preface states that as regards the moths he has followed that adopted in his 'Catalogue of Lepidoptera Heterocera'; and we are informed that the next volume will begin with the true Sphingidæ. To be dissatisfied with the old taxonomy in Lepidoptera is now unavoidable; to be in complete agreement with any of the newly proposed systems seems most unusual; while some novelty in arrangement appears to be almost inevitable at the hands of any worker who seeks to grasp the natural affinities of so heterogeneous a group as the moths. We have recently considered propositions for not only amalgamating the butterflies with the moths in classification, but even including the former in the midst of the latter, and Mr. Kirby expresses his own views on the point. He observes that he has always considered that if the distinction between the Rhopalocera and Heterocera "was worth retaining at all, except as a matter of convenience, the line of demarcation should be drawn before, instead of after, the Hesperiidæ." We have no room for such a discussion in these columns, but we shall welcome in the introductory portion of the next volume a promised *résumé* by the author "of the more important systems of classification of the Lepidoptera (especially in regard to moths) which have been proposed since the time of Linnæus." In such a narrative we ought to trace the steady growth of evolutionary conceptions acquired by entomologists during that period. The woodcuts representing British species are acknowledged as derived from Newman's well-known work, and the coloured illustrations are distinctly helpful to a primary study of the moths of the world.

The Fauna of British India, including Ceylon and Burma.—Moths. Vol. IV. By Sir G. F. Hampson, Bart. (Taylor & Francis.)—This volume forms the fourth and concluding part of this great work on the Indian moths, in which 5,618 species are described, the genera clearly diagnosed and structurally illustrated, the writings of previous lepidopterists compared and incorporated, and intelligent if tentative order obtained out of the chaos of the varied systems of many students of the Oriental Heterocera. Without anticipating a rigid adherence to all the author's specific views by other lepidopterists, it cannot be gainsaid that these volumes constitute a distinct epoch in the study, and will be the rallying-point for future work and reference. Finality in arrangement is scarcely expected or desirable, a canonicity in nomenclature is still a phase of idealism; but we welcome an exposition which has the merit of lucidity. The first volume of this monograph was reviewed in these pages in 1893, and the general method of the work—which has since been followed throughout—was then detailed with some comment on its tendency. This concluding part is devoted to the family Pyralidæ, with an appendix including what has been published elsewhere on the subject since the first instalment appeared. Apart from his other merits, the author shows remarkable industry by the completion of such an exhaustive work in so short a time, and this contribution to a knowledge of the fauna of British India will also prove a great addition to those zoological statistics on which the study of the distribution of species so largely depends.

BOTANICAL LITERATURE.

Botanical Microtechnique. By Dr. A. Zimmermann. Translated from the German by James Ellis Humphrey. (Constable & Co.)—Few things are more remarkable than the progress that has been made within the last quarter of a century or less in the investigation of the nature and office of the vegetable tissues. From this point of view the changes that take place in the nucleus are of extreme importance, and these could not have been made known without the help of fixing and staining methods such as are described in this book. A similar remark applies to the sieve-tubes and to other tissues. The preparation and application of chemical and dyeing matters demand much time and practice, so that the work is becoming more and more specialized. The general botanist will, however, always find it necessary to know the principles of chemical microscopy, and will find in this volume the most varied and complete account of them that we have met with, whilst for laboratory purposes it will be even more useful.

The True Grasses. By Edward Hackel. (Constable & Co.)—This is a translation made by two American botanists, Mr. F. Lamson-Scribner and Miss Effie A. Southworth, of Dr. Hackel's monographic account of the grasses in Engler and Prantl's 'Die natürlichen Pflanzenfamilien.' Dr. Hackel is generally acknowledged to be the botanist who has the most accurate and comprehensive knowledge of grasses, and English readers will feel no ordinary satisfaction in having his views thus conveniently put before them. Dr. Hackel computes that there are some 3,500 well-defined species, but he adds that "no single tribe, no large genus numbering over fifty species, can be definitely characterized." This is rather deterring to the student, and for practical reasons is the more unfortunate as it is certain that among the three or four thousand species there must be many which might be made available for some purpose or another. The comparatively few cereal and pasture grasses, though of first-rate importance, cannot surely comprise all the resources of this wonderful family.

How to Study Wild Flowers. By the Rev. George Henslow. (Religious Tract Society.)—The object of this book, we are told in the preface, is to enable students to acquire rapidly an accurate knowledge of typical British wild flowers. Accuracy is to be secured by the careful

analysis of flowers, by their comparison one with another, and by their orderly classification. But if this were all, plant study would not hold a much higher position as a mental exercise than the collection of postage stamps. The history and the sequence of phenomena, the "reason why" and the methods in which they manifest themselves, all require to be studied before the student can really be said to possess anything beyond the most superficial and barren acquaintance with plants. The name is indispensable, but only as a matter of convenience. The introduction contains an account of floral structure so condensed as to be difficult of apprehension by novices. A few illustrations in this part of the book would much facilitate its comprehension. It is true that references to woodcuts in other parts of the volume are supplied; but it would have been preferable to place them exactly where required, even at the expense of repetition. Great use is made of floral formulas, and, indeed, they are useful contrivances; but experience leads us to the conclusion that it is much better for the student to make out his own tabular statements, and to have them corrected by the teacher, than to have them made for him. The artificial key to the orders and genera is not free from pitfalls; for instance, we find in one place, "frt. mast in cupule"; but we have failed to find in the introductory portion any reference to "mast" or "cupule," and we cannot understand how the "catkins" of the yew can be called peltate. These are, of course, trifles to the expert, but they are serious hindrances to the tyro. Briefly, we consider Mr. Henslow's latest book as likely to be much more serviceable to the teacher, by supplying him with valuable hints, than to the student who has to work with little or no assistance. In either case fresh specimens are absolutely essential.

Schlich's Manual of Forestry.—Vol. V. *Forest Utilization.* By W. R. Fisher. With 343 Illustrations. (Bradbury & Agnew.)—Dr. Schlich's valuable manual relieves us from the reproach of not possessing a scientific treatise on general forestry. The present volume completes the work. It is not original, but translated by Mr. Fisher from the eighth edition of Dr. Karl Gayer's 'Forstbenutzung.' It represents the "high-water level" of modern practical forestry, and though it may seem needlessly elaborate in this country, with its relatively small area of forest, yet in North America, India, parts of Australia, and other colonies it will be of the greatest value, as showing the most scientific and economic ways of turning forest products to account. Timber by no means constitutes the only resource at the disposal of the forester. A reader of the present volume not previously acquainted with the subject will be astonished at the number and variety of the "by-products" and the ingenuity employed in dealing with them.

ZOOLOGICAL LITERATURE.

The Royal Natural History. Edited by R. Lydekker.—Vol. V. *Reptiles, Fishes, &c.;* Vol. VI. *Invertebrates.* (Warne & Co.)—Bacon, it is clear, can never have been acquainted with a man of the type of the editor of this 'Natural History,' or we may be sure he never would have taught that "writing makes an exact man"; for example, it cannot have been ignorance that led Mr. Lydekker to assert that "the average length of the common viper is about 10 inches," for he must often have seen specimens at least 20 inches long. His own account of the breeding habits of the midwife-frog shows that he has some idea of its essentially terrestrial habit of life, yet he must say that it is "aquatic"; we presume it is the artist's figures that led him astray here. Curiously enough, he appears to go wrong even when he is correcting others, for the account to which he inclines with regard to the "throwing fish" (*Toxotes jaculator*) has long since been explained by Dr. Günther as due to "an erroneous notion." We are perfectly willing to see a writer on popular zoology keep well within the limits of accuracy; but when he tells us that a cod may weigh as much as 100 lb. we are reminded that the late Mr. Brown Goode has quoted several cases in which this weight has been exceeded; similar remarks might be made as to the length which that fish may attain or the number of eggs that may be found in its roe. We think that we can easily find the cause of work so inaccurate. The writer would seem to have been working at top speed all the time, and to have checked neither his manuscript nor his proofs. For example, Mr. Boulenger, in some most interesting observations on the differences between poisonous and non-poisonous snakes, wrote, "There is no sure method of distinguishing the two kinds by external characters"; Mr. Lydekker by writing "of" for *by* makes nonsense of the whole sentence. It is unnecessary to cite further examples; it will suffice to say that a good opportunity of preparing a careful account of reptiles and fishes has been wasted. In noticing earlier parts of the present so-called 'Natural History' we ventured to warn the editor that he was not leaving space enough for what he calls the invertebrate animals; it is quite certain that we now know enough of the structure, modes of development, and habits of life of animals other than those with a backbone to justify a more liberal treatment of them than is possible in one volume. At the same time, so many of the groups are dealt with by writers who are obviously not specially qualified to deal with them that it is perhaps as well that they were not given too long a rope. No one, for example, who has had any practical acquaintance with trichinosis would have any doubt as to trichina being the most dangerous human entozoon, or would not rather have said *hundreds* than "thousands" in speaking of the progeny of *Trichina spiralis;* as to the presence of this worm in birds, except after feeding experiments, there is no sufficient evidence. Villot's statement as to the hair-worm passing part of its life in freshwater fishes has not been accepted by any competent helminthologist. Similarly, a specialist would be acquainted with Dr. von Marenzeller's interesting discovery of the injuries done to starfishes by that aberrant worm Myzostoma. For all that one could learn to the contrary, there are no swimming sea anemones, while the statement that *Umbellula groenlandica* has long been well known is too funny in face of the facts that the two specimens of *U. encrinus,* as the creature should be more correctly called, discovered by Adrians in 1753, have long since disappeared, and that the species was not rediscovered till the Swedish expedition of 1871; some of these facts the authors appear to have discovered when correcting their proofs, but they have left their original statement unchanged. To call Acineta a curious marine animalcule is to argue ignorance of the common *A. lemnarum* of our brooks and ponds. The account given of the respiratory organs of the regular sea-urchins is not complete, and it may be remarked that Dr. Théel, being something of a scholar, called Scotoplanes what is here called Scotoplane. We have said enough to show that the last volumes of this undertaking are not to be blindly trusted, and, indeed, in some cases we have noted unpardonable errors. We greatly regret that this should be so, for an excellent supply of figures far above the average has been at the disposal of the publishers, who have had free access to the *clichés* which illustrate the last edition of Brehm's admirable 'Thierleben,' as Mr. Sclater told us in his preface to the first volume. We wonder whether he would now endorse all he said in that preface; for ourselves, we can only regret that the result should be so obviously inferior to the last popular history of animals that was "made in Germany."

The Natural History of the Marketable Marine Fishes of the British Islands. By J. T. Cunningham, M.A. (Macmillan & Co.)—Mr. Cunningham is to be sincerely thanked for the useful and really interesting book which he has "prepared by order of the Council of the Marine Biological Association, especially for the use of those interested in the sea-fishing industries." The work is a typical example of the peculiarities of our race; no other marine biological laboratory—we except of course Fish Commissions—has devoted any part of its activity to the production of such a volume as this. It is hardly ten years since Mr. Cunningham was appointed as Naturalist to the Plymouth Laboratory, and already we see a fulfilment of Lord Playfair's promise, made when the Association was first started, that "those who know science only through its useful applications to man may feel fully confident that any encouragement which they give to this undertaking will be repaid a hundredfold in proximate, if not in immediate, benefits to the human race." Prof. Lankester, the President of the Association, writes a short preface, in which he supplies a sketch of what that body has already done, and what he thinks should be done to improve our fishing industry. Mr. Cunningham commences with an excellent history of modern investigations into sea fisheries. The account of the characteristics of fish in general, of valuable marine fishes and of the regions in which they dwell, appears to be well adapted for those for whom it is intended; they that go out to trawl in boats get to know the ways of thinking of fisher-folk, and, from this point of view, we are inclined to think that Mr. Cunningham has scored a success. Yet with all the author tells us, one cannot lay down this volume without the reflection that the sum of what we know about British food-fishes is but a tithe of what we ought to know; this book will best serve its purpose if, after all, it is soon found to be out of date. It would be an interesting question for a statistician to compare the increase in our knowledge of food-fishes with the increase in the population of the United Kingdom. The economist might discuss with advantage the amount of British money which goes to pay for foreign food-supplies, and how far the hardy race of our seafaring folk would have been enriched had well-equipped vessels solved some of the problems of the movements and habits of the fish that throng our seas.

The Natural History of the Year, by J. Arthur Thomson (Melrose), is divided into four sections corresponding with the seasons. We are told in the preface that the component chapters appeared as articles in *Young England,* and were originally addressed to the scholars at Charlotte Square Institution, Edinburgh. They are pleasantly worded, and there are illustrations which ought to make the book acceptable to the young people for whom it is designed.

Feathered Friends, Old and New, by Dr. W. T. Greene (Upcott Gill), is another popular work, treating of birds which are kept in cages or as pets. Perhaps the most interesting portion is that in which the rearing of nightingales is described, though we would not encourage the practice; there are also directions for keeping many other and more easily reared species.

THE PAPERS OF SIR JOSEPH BANKS.

The Camp, Sunningdale, April 17, 1897.

In the course of my endeavours to ascertain the depositaries of the rich correspondence of Sir Joseph Banks, which was partly disposed of by auction in 1886, I have been favoured with the enclosed communication from Sir Saul Samuel, Agent-General for the colony of New South Wales, which will, I think, interest your readers, and which may lead to the forthcoming

of further information on the subject of the scattered correspondence.

Jos. D. Hooker.

Dear Sir Joseph Hooker.—I have read with great interest your recently published work entitled 'Journal of the Right Honourable Sir Joseph Banks.'

Having observed in the preface to the book a reference made to the missing papers belonging to the late Sir Joseph Banks, and in this connexion the name of the late Lord Brabourne mentioned as having obtained possession of certain of these documents from the custody of the British Museum, and offering the same for sale, in 1886, by auction, I would like you to know that, on behalf of the Government of New South Wales, I purchased in 1884, for 375*l.*, from the late Lord Brabourne, a large collection of papers relating to the early history of Australia, on the understanding, in writing, that if he discovered any more papers relating to the same subject he would send them to me, for the colony, without further payment.

The collection consisted mainly of letters in the possession of the late Sir Joseph Banks, and covered a period between 1772 and 1815. An article (which I append) appeared in the *Times* of July 26th, 1884 describing this collection, under the title of 'Old Colonial Records.'

In April, 1886, I observed in a catalogue sent to me that Messrs. Sotheby, Wilkinson & Co. were about to sell at their auction rooms, by order of the late Lord Brabourne, certain correspondence of Sir Joseph Banks, amongst which were papers relating to New South Wales, which I considered were included in my purchase. I thereupon wrote to Lord Brabourne, requesting him to cause the documents to be withdrawn from sale and handed over to me for my Government. Receiving no reply, I subsequently wrote to Messrs. Sotheby, Wilkinson & Co. protesting against the sale of the papers, and claiming them as the property of the Government of New South Wales. The papers were withdrawn at the time. What became of them I never heard, except that when I was in Auckland, New Zealand, in 1888, I visited the Public Library in that city, and saw a number of the papers which I believe had been withdrawn from the sale to which I have referred. I was informed that these papers had been presented to the Auckland Library by Sir George Grey, by whose agent they had been purchased in London.

My desire to bring to your notice the fact that a large number of papers formerly belonging to the late Sir Joseph Banks, and forming part of his 'Journal,' are now in the possession of the Government of New South Wales, purchased, as I have said, by me from the late Lord Brabourne, must be my excuse for troubling you with this letter.

Yours very truly,

Saul Samuel.

SOCIETIES.

Geological.—*April* 7.—Dr. H. Hicks, President, in the chair.—Capt. J. H. Anderson and Capt. A. H. McMahon were elected Fellows; and Dr. A. Koch, of Budapest, Prof. A. Lacroix, of Paris, and Prof. Count H. zu Solms-Laubach, of Strassburg, were elected Foreign Correspondents. — The following communications were read: 'On the Morte Slates and Associated Beds in North Devon and West Somerset,' Part II., by Dr. H. Hicks, with descriptions of the fossils by the Rev. G. F. Whidborne (Prof. Bonney in the chair),—and 'The Glacio-Marine Drift of the Vale of Clwyd,' by Mr. T. Mellard Reade (the President in the chair).

Entomological.—*April* 7.—Mr. R. Trimen, President, in the chair.—A memorandum of an Association for the Protection of Insects in danger of extermination, which had been drawn up by a committee appointed for the purpose and approved by the Council, was laid before the Society and signed generally by those present.—Mr. McLachlan showed, on behalf of Mr. G. Strickland, a magnified photograph of *Brachycerus apterus*, obtained by direct enlargement in the camera, and extremely clear in definition and detail.—Mr. Tutt exhibited some of the silk used by *Tephrosia bistorta* to cover its ova, discovered by Dr. Riding. It was contained in a pouch at the extremity of the abdomen in the form of dense bundles about 2 mm. long, and resembling in miniature locks of wavy flaxen hair. Hitherto all such coverings were supposed to consist of scales from the anal segment.—Papers were communicated by Prof. Miall, 'On the Structure and Life-history of *Limnobia replicata*,' and by Messrs. Godman and Salvin, 'On New Species of Central and South American Rhopalocera.'

Meteorological.—*April* 21.—Mr. E. Mawley, President, in the chair.—Mr. W. H. Dines read a paper 'On the Relation between Cold Periods and Anti-Cyclonic Conditions of Weather in England during the Winter.' There seems to be a generally accepted belief that anti-cyclonic conditions during the winter are likely to be accompanied by exceptional cold; but in so far as England is concerned the author's observation has led him to the opposite conclusion, and he always expects a frost to break up as soon as the barometer gets much above 30·00 in. To test the truth of this theory he tabulated the height of the barometer during all the cold periods during the three winter months of the fifty years 1841-90. Out of seventy-four frosts he found that sixteen only had a pressure exceeding 30·20 in., and the majority of these were of very short duration. Thirty-three—or less than half—had a pressure exceeding 30·00 in. Twenty-one had a pressure below 29·80 in., and these included almost every frost in the period remarkable for its length or severity.—A paper by Mr. A. L. Rotch, of the Blue Hill Observatory, Mass., U.S., was read, describing the use of kites at that observatory to obtain meteorological records in the upper air. Three kinds have been employed: the Malay kite, which presents a convex surface to the wind; the Hargrave cellular kite; and a flat kite with a fin or keel on the front, devised by Mr. Clayton. These kites are attached to a wire carrying self-recording meteorological instruments, and a steam winch automatically distributes the wire on the drum and records its pull. The instruments have been elevated more than one hundred times, and valuable data as to the changes of temperature, humidity, and wind, up to an altitude of 8,740 ft. above Blue Hill, have been obtained.—A paper by Mr. A. B. MacDowall 'On Suggestions of Sunspot Influence on the Weather of Western Europe' was also read. The author believes that there is a tendency to greater heat in the summer half year, and to greater cold in the winter half year, near the phases of minimum sunspots than near the phases of maximum, the contrast between the cold and heat of the year thus tending to be intensified about the time of minimum sunspots.

MEETINGS FOR THE ENSUING WEEK.

Mon.	Actuaries, 7.—'Lost Policies, Certified Copy Policies, Certificates of Title, Possession of a Policy, Notice, Bankruptcy, and some other Practical Considerations with regard to the Titles to Policies,' Dr T. B Sprague	
—	Surveyors' Institution, 8.—'Local Authorities and the Building Laws,' Mr. W H Payne	
—	Aristotelian, 8.—'The Logical Subject of the Proposition,' Mr. E C Benecke.	
Tues.	Royal Institution, 3.—'Volcanoes,' Dr. T Anderson.	
—	Statistical, 5½.—'Savings Banks at Home and Abroad,' Mr H. W. Wolff	
—	Civil Engineers, 8.—Annual General Meeting.	
—	Society of Arts, 8.—'Delft Ware,' Dr. J W. L Glaisher	
—	Folk-lore, 8.—'Folk-lore Parallels and Coincidences,' Mr. M. J. Walhouse; 'Folk-lore of the Hebrides,' Miss A. G. Freer.	
Wed.	Geological, 8.—'Origin of some of the Gneisses of Anglesey,' Dr C. Callaway; 'Note on a Portion of the Nubian Desert south-east of Korosko,' Capt. H. G. Lyons, Miss C A. Raisin, and Miss E Aston.	
—	Society of Arts, 8.—'Asbestos and Asbestic: with some Account of the Recent Discovery of the latter at Danville, in Lower Canada,' Mr R. H. Jones.	
Thurs.	Chemical, 8.—'Monochlordiparaconic Acid and some Condensations,' Dr H C. Myers; 'Decomposition of Iron Pyrites,' Mr. W. A. Caldecott.	
Fri.	Royal Institution, 9.—'Cathode Rays,' Prof. J. J. Thomson.	
Sat.	Royal Institution.—3. 'The Greek Theatre according to Recent Discoveries,' Rev. J. P. Mahaffy.—5. Annual Meeting.	

Science Gossip.

The Institution of Civil Engineers have just announced an Engineering Conference to take place this year, and in future annually, it is believed. The date fixed is May 25th, 26th, and 27th, the morning of each being set apart for the discussion of impromptu papers, and the afternoon for visits to various engineering works. The idea seems to be an excellent one, suggestive as it is of an informal gathering (after the manner of the British Association) of men from all parts of the kingdom to consider and discuss kindred subjects in a way that cannot be done at the ordinary meetings held during the winter session. A conversazione of the Institution is also announced for May 25th.

The causes of breaks in submarine cables formed the subject of a recent paper by Mr. H. Benest at the Institution of Electrical Engineers. Subsequent to its reading various opinions were expressed by Admiral Wharton, Mr. G. Y. Buchanan, F.R.S., Mr. Charles Bright, F.R.S.E., and others, the result being that much light was brought to bear on the question from an oceanographic point of view; and there seems to be no doubt that many of the sudden interruptions in our telegraph lines beneath the sea are due to volcanic upheavals and depression of the ocean-bed.

A new observatory is to be built at Odessa. It will form a branch of the magnificent central observatory at Pulkowa.

The Fifty-first Annual Report of the Harvard College Observatory has recently been issued, giving an account of the progress of the work, on the same lines as heretofore, up to the end of last September. It also records the safe transport of the Bruce photographic telescope to Arequipa in Peru, where highly satisfactory results have already been obtained with it.

FINE ARTS

George Paul Chalmers, R.S.A., and the Art of his Time. By E. Pinnington. Illustrated. (Glasgow, Annan & Sons.)

This ponderous quarto of more than four hundred and fifty rather closely printed pages is quite appalling, for Mr. Chalmers was, at best, but a third-rate painter of *genre* and landscape in the vein which finds its ablest exponent in M. Israëls. To rank Chalmers with Corot, as some of his enthusiastic admirers have ventured to do, is wholly without justification; nor would the sympathetic and by no means boastful Scottish painter himself have listened to such folly for a moment. It is to his honour that the last words pronounced by him in public were uttered at a banquet of artists in praise of the illustrious Frenchman. What sort of hearers he had may be judged from the fact recorded by Mr. Pinnington, that they listened to the best man among them with such evident impatience that Chalmers, "hurt and angry," sat down in a huff, rose again almost immediately, and left the room. An hour afterwards he was found seriously wounded about the head, speechless, without a watch, money, or valuables of any sort, at the foot of a flight of stone steps in an area in South Castle Street, Edinburgh. Under ordinary circumstances he had no business at the spot; it was in the opposite direction to his way home, and no one has accounted for his deviation from his route. However this may be, he never recovered consciousness enough to explain what had happened to him, and four days later, February 20th, 1878, he expired in the Infirmary. Mr. Pinnington, after his wont, labours the incidents of the disaster, and gives us the pros and cons of the question. Did Chalmers, who seems to have been perfectly sober and not subject to fits, accidentally fall down the steps? or was he attacked, beaten, robbed, and thrown down where he was found dying? Public indignation and pity inclined, of course, to the latter alternative, and has to be content with it, for nothing more is known about the accident by which the Scottish Academy lost one of its ablest and most esteemed members, and British art a sympathetic and, within his range, accomplished landscapist and a decidedly good portrait painter.

The merits of Chalmers were sufficient to entitle him to the esteem which has prompted Mr. Pinnington to write this monstrous volume; but the mass of trivial details which fill its pages might well be spared. Now and then the writer's enthusiasm seduces him into delicious absurdities, such as, "Chalmers' flesh painting is entirely

different from Gainsborough's," which is exactly what we thought, but never expected to read. Such gleams of unconscious humour are few and far between. The book resembles some popular Scottish views of moorland, wealthy in stones, half (or more than half) shrouded in mist, crowded with patches of furze and heather, and dashed with gleams of sunlight which are almost as easy to paint as the mists themselves, and go so far towards the making of the pictures.

Nor is the volume confined to Chalmers and his doings; on the contrary, dozens of pages—printed in small type, too!—contain what was written on the smallest occasions by Chalmers to personal friends of next to no account, and by these personal friends about nothing anybody else cares about. No doubt the reader comes now and then upon a passage showing good sense and insight he would not willingly lose. Moreover, the book, though intolerably wordy, shows why Chalmers was not a greater artist and more worthy of Mr. Pinnington's prodigious industry. In speaking of the development of Chalmers's powers and aims, Mr. Pinnington says:—

"With this uprising of ambition, another and less attractive influence upon Chalmers discloses itself. In the passage from the struggle of adversity to that with prosperity, he merely made an exchange of one rankling cause of disquiet for another. Before the turn of the tide he worried himself about both artistic and material results; afterwards, he was overdriven. From 1864–5 the demand for his works increased so rapidly that he strove in vain to meet it. He contracted a habit, which he could not shake off, of painting pictures for which there was no urgent necessity other than that which prompted him to comply with dealers' demands. He temporarily abandoned his ideal, and felt ashamed. He frittered away his strength upon trifles, and realised with agonising remorse that it was his life he was trifling away. He gave too much of himself and his time to works which, to a man of his gifts, were nothing more than the delusive refinements of artistic dissipation. He was apt to plunge recklessly into works which, with all their beauty, were unworthy of his genius, in order to escape from the annoyance of flattering importunity. He made friends of dealers who followed him about, frequented his studio, lived with him, and carried away every scrap of painted canvas which contained a suggestion of a finished picture. They were true to their instincts, and compelled Chalmers to be untrue to his. There was no possibility of reconciling their interests with his. They were honourable men who, with the best possible intentions, and in the most unconscious innocence, were led, in the particular case of Chalmers, to play the vampire. They patronised him without counting the cost to him of their cruel patronage. Often after they had gone with all the pictures they could find, Chalmers, sitting in his denuded studio, sank into the deepest melancholy. He felt that he was really doing nothing, that he was standing still while others were flying past. He was perfectly well aware that their demands would increase with gratification. He sat like a Hercules charmed into inaction under a flimsy net of silken thread. The situation was new, but speedily became irksome. The present was at war with the future. Continuance in his present course plainly involved the abandonment of any great and exhaustive work. Then Chalmers fell into the mistake of allowing himself to be hurried, to be cheated out of his opportunities. He was tossed about between the market, the exhibition-room, and his secret ambitions. He made many resolves—to content himself with nothing below the highest attainable excellence, to give his time and labour ungrudgingly to worthy works—and made many contributions to the nether pavement. Work was the only nepenthe; reflection was pain. In such fashion the struggle went on, and there were times when Chalmers' self-dissatisfaction became so intense as to steep him in acutest misery."

Probably the greater part of this elaborate apology for Chalmers's taking to "pot-boiling" is fanciful. At the best, whatever there may be of truth in it, it leaves Mr. Pinnington's hero in a sorry case, because the fit for "pot-boiling" did not come on until he was no longer poor. He had achieved considerable success during 1863; that was the year preceding his yielding to the seductions of the picture dealer; and the picture dealers, whose "best possible intentions" hastened the degradation of a hitherto heroic and devoted painter, ought to be very much obliged to Mr. Pinnington for what he has said of their "unconscious innocence."

The weakness of his will, his morbid self-depreciation, alternating with outbursts of a sort of enthusiasm, an engaging personality, the courage and steady rectitude which enabled him to make his way to a good position in Edinburgh, give Chalmers claims upon our regard. He was the son of the skipper of a small Scottish coaster, who died while the painter to be was yet a child. The busy seaport of Montrose was not an artistic paradise, but its topography, as our author gives it, has little to do with Chalmers's career in art. It is more to the purpose that his widowed mother, reading ruin in her son's fondness for art, first procured him employment as shop-boy to a kindly doctor, then apprenticed him to a local grocer and ship-chandler, whose service was diversified by furtive drawing and painting. He was without the means which ensure more than the smallest fragment of schooling. "Chalmers," says our author, "never had a taste for book-lore, and consequently acquired little." However this may be, it is certain that he spoke and wrote well, and doubtless, as others do, obtained by means of art a considerable share of culture, or the best results of culture.

His condition had not improved when his mother, who was "still young at forty-two," married a moody carpenter, a neighbour, who threatened to commit suicide if she rejected him. Her condition was improved, and she was not so poor as she had been. The carpenter, whose name was Collie, backed Chalmers's mother in resisting the boy's desire to become an artist, but he painted and played on the concertina, notwithstanding. At last there was a quarrel with the stepfather, who turned George and his mother out of doors for a time, took them back again, set the latter up as the hostess and "barmaid" of a small tavern, and sheltered the former under the same roof, and on the whole, though a domestic tyrant, does not seem to have been quite so black as he has been painted. He died in 1869, while the boy had been driven from home in 1853, having, at nineteen years of age, set off for Edinburgh, where he entered the Trustees' Academy, and was trained in the rudiments of art. Before this came about he began to paint portraits for a living, and, gaining thirteen guineas by a raffle of some pictures, got that start in life which assured him success and Mr. Pinnington the opportunity he has, literally, made much of.

Mr. Pinnington wanders far from his province when, having started his hero, he ventures upon the history of art and art teaching in Britain, and describes the Scottish Academy, which obtained funds from the sale of estates escheated after the Jacobite rising in 1745, as "the earliest school of practical art in the United Kingdom." If he had inquired into the history of the St. Martin's Lane Academy, which was maintained and frequented by cabinet makers, decorative painters, enamellers, and chasers, besides artists properly so called; or if he had gone back so far as the days of Charles I., when Sir Balthasar Gerbier started an art academy at Bethnal Green, and Sir Francis Crane, under the king's auspices, was at work on tapestries at Mortlake, he would have known better. He would, perhaps, have restricted himself to echoing the more cautious assertion of Sir W. Stirling Maxwell that the Trustees' Academy was the first institution of the kind established in the three kingdoms "at the public expense." This was in 1761. We are not convinced of the truth even of this limited assertion, but we do not care to quarrel with it until it is settled what "at the public expense" means. At any rate, it is to the credit of the artists and artisans of London that, long before 1761, they paid for their own academy.

As to the Trustees' Academy, it is true, as Mr. Pinnington tells us, that until the days of John Graham (1798–1817) the instruction there given was extremely restricted, and adapted to the "convenience and assumed requirements of artisans, house-painters, and the like." The original intention of the Board under whose auspices the Academy came into existence was to promote the improvement of fishing, wool-growing, and, we believe, dyeing. It was not till 1760 that attention was paid to "drawing of patterns for linens and woollens." Humble as these aims were, thirty years and more had to go by before Graham "introduced oil-painting, began a collection of casts from the antique, and won for his academy a high reputation for artistic training by sending out such pupils as Sir William Allan and Wilkie."

Posters in Miniature. With an Introduction by E. Penfield. Illustrated. (Lane.)—A highly demonstrative sort of art, largely taken up with bare bosoms and bare legs, fills the pages of this collection of reduced versions of the specimens of the powers of M. Chéret, M. Pal, and M. Toulouse-Lautrec. The silhouettes, more curious than beautiful, of Mr. Aubrey Beardsley and Mr. W. H. Bradley remind us, so far as their execution goes, of those marvels in black paper which itinerant voyagers on Thames steamers were wont to cut with scissors for the admiration of the public, especially of Thackeray and his friends; their boldness, the wildness of their fancy, and their *chic*, to say nothing of their prurience, remove these posters into quite another category of art. Of course, the chief motive of the greater number of their authors is identical with that which dominates the painters of many pictures in the Champ de Mars and in

the Champs Elysées, that is, an irrepressible passion for notice, modestly, and, if possible, by tasteful means; but, if not so, by any means which shall attract attention. But such being the case, it cannot be said that Mr. Penfield, who acts as sponsor for this book, is quite devoid of a sense of humour, whatever may be our opinion of his taste and sense of beauty; accordingly he quotes an authority in his chosen line to the following effect: "Our designs may not look as if much time had been spent upon them, but I can assure you that it has taken all the artistic knowledge we possess to bring them to the simple state in which you see them." We can well believe it. On the other hand, Mr. Penfield wisely writes: "A poster should tell its story at once—a design that needs study is not a poster, no matter how well it is executed." It is, of course, desirable that the designer of a good poster, at least equally with the designer of any other sort of paper-hanging, should be a tolerably good draughtsman, entertain a preference for harmonious colouring, and, most of all, be able to tell his story, however trivial or vulgar it may be, with clearness and emphasis. Nevertheless at least two-thirds of the picked examples before us, being merely inchoate, tell no story at all. It is impossible, for instance, to say what the young female, or rather her silhouette in white, which Mr. M. Greiffenhagen designed for a local journal, is doing, or what she has to do with a journal or other literary production. On the other hand, the cleverness not less than the impudence of M. Chéret's posters is not to be challenged; they neither lack meaning nor fail of a purpose of a sort. Apart from these this book contains a considerable number of excellent and even elegant examples of what pictorial *affiches* ought to be. The first (in fact, the archetype) of the modern posters was undoubtedly Frederick Walker's stately design at life size intended to call attention to Wilkie Collins's novel 'The Woman in White.' First of the choicer and artistic *affiches* (if it be such, and not a book cover) is Mr. E. A. Abbey's design of Sir Galahad, intended for 'The Quest of the Holy Grail.' A vigorous but bewildering design made by Mr. W. H. Bradley for the Inland Printer Company of Chicago; a cleverly designed semi-nudity by Mr. Brice; and a spirited 'Artist's Model,' by Mr. H. Davie, deserve praise. Mr. C. D. Gibson's 'Sketch for a Poster' is a reduced version of one of his best-known designs, and in its way faultless. Several of the cuts of M. E. Grasset are better than the majority in this volume, while Miss F. Lundborg's figure of a mediæval mother and child is graceful and good in style, and for the January *Century* M. L. Métivet designed a striking figure of the first Napoleon, and M. Mucha has treated admirably two female figures. Mr. Penfield is not behindhand in showing that he is capable of designing posters in a mode analogous to the staple of his collection and quite as good, while the poster designed for "The Greatest Show on Earth," to wit, the Barnum and Bailey display, being a spirited and natural figure of a woman horse-rider, is first rate. There is a good deal of taste and elegance about M. Realier-Dumas's figure to illustrate the virtues of 'Incandescence par le Gaz.' Miss E. Reed's designs are meaningless, still they are not without merits of their own. We need not pursue this inquiry and enumeration further than to praise the grace of Mr. L. J. Rhead's female figure of Winter, Mr. A. Ronee's 'Columbia,' and some of the clever but unequal contributions of M. A. Steinlen, who of all the artists in Europe comes nearest to Mr. Phil May.

Achtzehntes Hallisches Winckelmannsprogramm: Die Marathonschlacht in der Poikile und Weiteres über Polygnot. Von Carl Robert. Mit einer Tafel und zwölf Textabbildungen. (Halle, Niemeyer.)—Dr. Robert's present monograph concludes a series of careful and elaborate studies on the art of Polygnotus, illustrated by restorations—necessarily in the main imaginary—of his lost mural paintings. The practice of making these restorations—based on literary notices, analogous designs in extant reliefs, and vase paintings—is prevalent in Germany, but regarded with considerable suspicion in England. Given a single bone, we are willing to attempt the reconstruction of the whole animal, but given no bone at all, as is undoubtedly the case with Polygnotus, and what can the restoration be but a dexterous exercise of misplaced ingenuity? Against such a charge Dr. Robert carefully guards himself. He states emphatically the limitations of the task he attempts. "To be works of art my illustrations lay no claim." They attempt only to aid the mind in grasping a complex composition by a visual presentation of the designs described, each design being represented in the typical forms known to have been current in the time of Polygnotus. One thing is certain: no one who reads the monograph of Dr. Robert but will own that whether the restoration be beneficial as aiding, or pernicious as misleading, the imagination, the elaborate study needful for its construction has brought to light much that is valuable. We may take a simple example. The third picture in the Stoa Pœcile represented the fight at Marathon. This, according to the description of Pausanias, was depicted in three scenes (P. i. 15, 3): the attack on the Persians by the Platæans and Athenians, the flight of the barbarians, the battle at the ships; above, as always in analogous compositions, were figures of gods and heroes interested in the contest. Of these Pausanias mentions just those that caught his attention—*i.e.*, the hero Marathon, who is the local genius; Theseus, Heracles, and the plough-hero Echetlus; of the gods, Athene. But, says Dr. Robert, these are wholly inadequate to fill the required space; and these mural paintings, like contemporary vase paintings, abhorred a vacuum. What other gods would naturally be present. To whom did the Athenians offer their yearly sacrifice in gratitude for the victory? To Artemis Agrotera and to Pan. If it seems too bold to add these divinities because space requires filling and ritual prescribes them, we turn to Tarentine vase paintings, in which manifestly we have echoes of the work of Polygnotus, and there we find Pan and Artemis, with Athene in the upper row, watching the Persian fight beneath. Again, the question arises, How is the somewhat enigmatic plough-hero Echetlus to be represented, and where exactly was his place in the picture? This question forces Dr. Robert to consider the precise mythological significance of the hero. We know nothing of Echetlus beyond this one mention by Pausanias, but we know much of Buzyges, his Athenian counterpart—Buzyges, the plough-hero, priest of Athene. Echetlus, because he is but the local Marathonian correlative of Buzyges, must stand near Athene. Just such a figure appears fighting, with his plough for weapon, on Etruscan urns. In primitive days, it seems, men beat their ploughshares into spears. Turning to the Lesche, Dr. Robert believes that its shape was quite different from that of the stoa; it was a closed building, not an open portico. It is spoken of in Greek as an οἴκημα, in Latin (Pliny, xxxv. 59) as *œdes*, not as *porticus*. This would accord with what was probably the original purport of a Lesche, *i. e.*, a burial-place and place of meeting for the tribesmen. As regards the Lesche, as the French excavators are just upon the site, we may hope shortly to have its actual ground plan before us. So far a few fragments of its plastered walls have come to light, but no trace of painting. In discussing the Nekuia depicted on the Lesche walls, Dr. Robert again makes a number of ingenious suggestions. Pausanias noted as surprising the figured Eurynomus, the Hades demon with blue-black flesh, showing his teeth, and he adds καθέζονται δὲ ὑπὸ τοῦτον ἐπὶ στρωταὶ αἱ δέρμα γυπός. It is acknowledged on all hands that Eurynomus is the primitive form of Hades himself, the wide-ruler regarded as sarcophagant. But why seated on a vulture's skin? Simply because that is the Greek way of indicating metamorphosis. Callisto, the bear goddess, Actæon, the stag man, are represented sitting on the skins of their animal forms. Eurynomus, when he appears in the upper world, is the vulture who eats dead men. As to the technique of the painting of Polygnotus, space only allows us to resume in Dr. Robert's own words:—

"The paintings of Polygnotus consist of pictures designed for the decoration of wall spaces. In size they are about 3 mètres high, and of various breadth. The figures are life size (τέλειοι). They are painted sometimes on a prepared surface, sometimes on separate wooden panels, which are fitted together and fixed to the wall. The ground is white, the figures are painted in flat tones without shading or modelling, and no indication of background or perspective is given. The only treatment of the background consists in waved lines at intervals, such as appear on vases and indicate a hill country. Occasionally the figures are placed behind these lines, so that a portion of them is concealed. The colours employed are black, white, red, and yellow in various shades, green, and a sort of blackish blue."

Dr. Robert ends with the hope (alas! now proved fallacious) that his speculations may be superseded by certainty from Delphi.

FRESH MYCENÆAN DATINGS.

University College, W.C.

A short time ago a paragraph went round the papers that a Mycenæan vase had been found with a scarab of the twenty-sixth dynasty; and a label to that effect is placed with the vase in the case of objects from Curium, at present exhibited in the British Museum. One isolated example of a dating which contradicts all other evidence is not very serious, unless every other circumstance about it is known. But lately the opportunity was most courteously afforded me to examine the question at the Museum.

The scarab was identified by the register (and is now placed by the vase), and it proves to bear no dating whatever by its inscription, as it has simply a figure of the god Thoth with the common title "the great god." The date of it rests, therefore, entirely on questions of style, material, &c.; and the attribution of it to the twenty-sixth dynasty depends on an opinion which is outside of Greek archæology.

As a matter of opinion, I venture also to state the conclusions which I at once formed about it. The scarab is of sard, a material commoner in the nineteenth than the twenty-sixth dynasty. The size, shape, and detail are those of other scarabs of Ramessu II. And the cutting is the same as that of Ramessu II., and quite unlike the work of the twenty-sixth dynasty. Hence I must conclude that it is probably of about 1200 B.C., a date which accords well with all our other evidence about the vase dating. Thus the one instance of late Mycenæan dating passes over to the majority.

But some dating of excellent character appears among the recent Mycenæan finds from Enkomi, at present in the Gem Room. In tomb 93 was a fine gold collar, inlaid with coloured pastes. There are nine different patterns in the collar, and eight of them are the constant devices of the time of Amenhotep III. and IV., and none are known at any later age. This collar is then fixed to about 1380 B.C.; it seems to be pure Egyptian work. In the same tomb was a scarab of Queen Tyi, who was contemporary with the same two reigns. And the Mycenæan pottery there was identical in pattern, colour, and lustre with the pieces found with remains of the same reigns at Tell el-Amarna. This tomb may then be dated within the fourteenth century B.C. with all the certainty possible in such inquiries

Tomb 66 contained many jars and dishes of blue glazed Egyptian ware of the same style and designs as those of about 1250 B.C. in Egypt; the glass vases found in it are also of the same age; and the pottery is of the later Mycenæan decoration. This tomb may then be put to the thirteenth century B.C.

General evidence of the date of the cemetery is also given by carnelian pendants of about 1300 B.C.; by a fine bronze ring of Amenhotep IV., about 1380 B.C.; and by a base gold ring imitated from one of the same king. The massive fabric of these rings is peculiar to that date, independently of the devices; and hence any theory of later copying is the more unlikely.

The recent evidence of the Mycenæan period is thus entirely in accord with all that has been already determined on good authority.

W. M. Flinders Petrie.

POMPEY'S PILLAR AT ALEXANDRIA.

University College, W.C.

Allow me to correct a personal statement that Prof. Mahaffy makes. My visit to Pompey's Pillar two years ago was *after* Dr. Botti had made his excavations, and was in company with the excavator. I then saw the pieces of red granite referred to, which appeared to me, from the quality and work, to be certainly of Roman age. I also went into the excavation of the rock cistern under the column, which was certainly an ancient cistern and not due to blasting, and was filled with ancient rubbish.

W. M. Flinders Petrie.

Fine-Art Gossip.

The private view of the Royal Academy Exhibition is appointed for Friday next; on the Monday following the public will be admitted. In order to have room for noticing the principal works, we shall next week give a supplement, for which no charge will be made.

We are glad to hear that the authorities concerned in the decoration of the Houses of Parliament are at last proposing to complete the group of mosaics originally intended for the Central Hall in that building. Mr. Poynter's large panel of St. George has hitherto been the only part of the group in existence, although it was designed as a companion to similar pictures of SS. Andrew, Patrick, and David. The proposal that the new members should be executed in the same manner as that employed by Mr. Richmond in St. Paul's is peculiarly wild. St. George is executed in Venetian mosaic, a highly suitable method for the subject and the great Gothic hall. The works at St. Paul's are, on the other hand, of glass mosaic, characteristically glittering and vivid in their colouring, but quite out of keeping with works of the other sort. In short, each process is excellent, but they do not agree. On its own merits the Venetian is preferable.

Mr. Richmond's decorations of the choir of St. Paul's are now, after nearly six years' labour upon them, practically complete. The quarter-domes will next be taken in hand.

It is said that the proposal to extend the group of public buildings in the neighbourhood of the Horse Guards may, and probably must, involve the destruction of that historic edifice as well as the really beautiful hall of Dover House. Both these results are to be regretted. We are not sorry to find that strong opinions have been expressed in condemnation of that portion of the new Admiralty which has been built; these opinions more than confirm our criticism some years ago, when the competing designs were on view.

On Thursday next the Tudor Exhibition, comprising pictures and relics of all sorts connected with the dynasty, will be opened in the Art Gallery at Manchester. It will include a large proportion of the examples which made the similar exhibition at the New Gallery so attractive and interesting.

Shortly will be published by Messrs. Chapman & Hall 'The Art of Painting in the Queen's Reign: being a Glance at some of the Chief Painters and Paintings of the Realm,' by Mr. A. G. Temple, to whom we are indebted for the valuable collection of pictures on loan now open in Guildhall and its predecessors. His new work will be illustrated by reproductions in collotype of sixty of the most noteworthy examples exhibiting there.

Messrs. Christie, Manson & Woods sold on the 14th inst. 'Rome,' by Mr. Alma Tadema, for 121*l.*

On Monday evening next the Old Society of Painters in Water Colours will proceed to the election of five new Members from the class of Associate Exhibitors. The election of a Deputy-President will take place later.

The exhibition of the Ex-Libris Society is to be held on June 10th and 11th, at the same time as the annual meeting.

Mr. Eyre Evans has finished his investigations regarding the plate belonging to the Presbyterian and Unitarian churches in Great Britain and Ireland. It will appear in May under the title of 'Vestiges of Protestant Dissent.' The book deals with the ministers, plate, registers, antiquities, &c., of some three hundred and fifty chapels, dating mainly from 1662. The numerous illustrations of vessels, pulpits, &c., are by Mr. George H. Burgess, of Ipswich.

We regret to hear of the death of that modest and industrious antiquary the Rev. W. F. Creeny, of Norwich, whose handsome monograph upon 'Monumental Brasses on the Continent of Europe' we reviewed in 1885.

The decease is also announced of M. P. Blondel, the architect in charge of the Louvre. He won the Prix de Rome in 1876, a Third-Class Medal in 1880, a First-Class Medal in 1881, and a Silver Medal at the Exhibition of 1889.—M. Charles O. de Penne died on Sunday evening. He was born at Paris in 1831, and was a pupil of Léon Cogniet and Ch. Jacque. He began to exhibit at the Salon in 1855. He gained a Third-Class Medal in 1875, a Second-Class one in 1883, and a Silver Medal at the Exhibition of 1889. A picture by him, 'Le Cerf à l'Eau,' is at the Champs Élysées this year.

Among recent additions to the Louvre artists will be glad to notice the small versions, executed by the painter himself, of Ingres's 'Venus Anadyomene' and 'La Source.' The larger version of the latter masterpiece has during many years past been a chief ornament of the great Parisian gallery. Here too, we may add, Ingres's noble portrait of M. Bertin *aîné* has been hung. Like all Ingres's works these renowned pieces are in perfect condition.

Under the auspices of the Société des Amis des Monuments Parisiens (a French analogue of the Society for the Preservation of Ancient Buildings) M. C. Normand, the distinguished architect, has examined the ancient Romanesque church of St. Pierre de Montmartre, which many official iconoclasts wish to destroy owing to its tottering condition. M. Normand's report is to the effect that the work of preservation is quite feasible, and the cost would not be great.

MUSIC

THE WEEK.

Crystal Palace.—Saturday Concerts.

A quiet season of these valuable performances ended in what may be termed a quiet manner last Saturday afternoon, and for once the programme did not contain a symphony. Still, Brahms's impressive 'Tragic' Overture and Wagner's exquisite 'Siegfried Idyl,' both played to perfection, made amends; and it was pleasant to hear once more Tschaïkowsky's fine Pianoforte Concerto in B flat minor, Op. 23, as the work has certainly not become hackneyed by too frequent performance. In spite of the unquestionable fact that Tschaïkowsky did not subject his genius to the measure of restraint that such a master as Brahms imposed upon himself, the freshness and virility of the Russian composer's music generally exercise a potent effect on the hearer, and M. Siloti's interpretation of the B flat Concerto was full of the fire and force which the Slavonic style of writing so frequently demands. Equal success, in its way, was won in minor solos by Rachmanioff and Arensky, with Rubinstein's Barcarolle in G minor as an encore. The vocalists were the Misses Florence and Bertha Salter, their contributions, which were fairly well received, including the duet "Quis est homo?" from Rossini's 'Stabat Mater,' and other items by Bohm, Bemberg, and F. H. Cowen. Auber's light Overture to 'Zanetta' ended the programme. Mr. August Manns's annual benefit concert is fixed for to-day, and a programme of exceptional interest has been arranged.

NATIONAL FESTIVAL MUSIC.

We are in receipt of a considerable quantity of music suitable for use in connexion with the celebrations in June next. *The Flag of England*, words by Rudyard Kipling, music by J. Frederick Bridge, and *Victoria; or, the Bard's Prophecy*, written by the Rev. Charles Kent, music by G. F. Huntley, both published by Messrs. Novello, Ewer & Co., are brief cantatas, comparatively unpretentious, and of no great difficulty. Mr. Rudyard Kipling's poetry, taken from 'Barrack-Room Ballads, and other Verses,' is distinctly aggressive in sentiment, and Prof. Bridge's music is appropriately bold and martial in character. It is written for soprano solo, chorus, and orchestra, the accompaniments being to a considerable extent independent of the voice parts. Sung with the requisite spirit and energy, the "ballad," as it is termed, could not fail to prove effective. Dr. Huntley's cantata deals with ancient Britain, and the last stand against the Romans in the time of Queen Boadicea. Though resistance is in vain against the powerful enemy, a bard predicts that in the ages to come England will be invincible, and a queen named Victoria will rule over the nation. The words we cannot speak of in terms of high praise, for they are for the most part bombastic to an unpleasant degree. The music, for mezzo-soprano, tenor, and bass *soli*, chorus, and orchestral accompaniment is stirring, with distinctly modern feeling in matters of detail. The peroration, ending with a portion of the National Anthem, shows clearly that the composer knows how to write for popular audiences. From the same firm we have several other compositions, chiefly for choralists, some of which have been published for a considerable time: the late Sir Joseph Barnby's patriotic chorus, *Victoria our Queen*, words by A. C. Ainger; *The Queen's Song*, a very bright part-song, written by Sir Edwin Arnold, with music by Eaton Faning; *All Hail the Glorious Reign*, words by Clifton Bingham, music by F. H. Cowen, written in that composer's graceful and tuneful style; arrangements of the two last-named compositions for female voices in three parts; for male voices No. 307 of 'The Orpheus' (new series), *The Queen, God Bless Her*, by Myles B. Foster; the same composer's festival anthem *My heart is inditing*, for soprano solo, chorus, orchestra,

and organ; and *Twelve Hymns* with tunes, written by various able hymnologists, with music by Church composers of the present generation.

Musical Gossip.

Full particulars of the Royal Opera season at Covent Garden, which will open on May 10th, cannot as yet be given; but it may be said with a considerable measure of confidence that the theatre will open with 'Tannhäuser,' in which Madame Eames and M. Van Dyck will sustain the leading parts in French. Among other projected novelties are Signor Mancinelli's 'Hero and Leander' (first produced as an oratorio with much success at the Norwich Festival in October last) and Herr Kinzl's 'Der Evangelimann,' a tragic work that proved very successful when produced in Germany three years ago. No formal prospectus as to the season has as yet been published.

The concerts of sacred music on Good Friday were more numerous than ever, several of the so-called "variety" theatres deeming it an advantage to offer entertainments more or less in consonance with the occasion. These performances do not call for criticism; but record should be made of the fact that high-class music continues to grow in favour on the most solemn day of the Christian year.

Those who are wont to attend the triennial festivals at Leeds will rejoice to learn that Sir Arthur Sullivan intends to offer a new work of about the same dimensions as 'The Golden Legend,' if he can discover a subject that will suggest inspiration.

There is a probability of our hearing Berlioz's opera 'Béatrice et Bénédict' in London before very long, under the auspices of a newly projected operatic society. The performance will be welcome, for the work, although slight, is not unworthy of the brilliant French composer.

We regret to learn that the directors of the Scottish Orchestra have decided, in consequence of heavy losses, not to resume the concerts next season without a further guarantee of 8,000*l*. According to a Glasgow paper the total losses amount to nearly 20,000*l*. Schemes, however, are already in an early stage for the continued existence of the concerts.

Among M. Massenet's latest compositions is a Fantasia for pianoforte and orchestra, dedicated to Herr Josef Hofmann, by whom it will, of course, be played at the earliest opportunity.

Herr Humperdinck has completed his 'Moorish' Symphony, which is to be performed at the Leeds Festival next year. The composer has adapted some Moorish melodies which he heard at Tangiers some fifteen years ago.

We regret to learn from Germany that Herr Otto Hegner has suddenly been seized with illness, and that his pianoforte recitals announced for the 1st, 8th, and 15th prox. cannot take place.

PERFORMANCES NEXT WEEK.

Sun.	Orchestral Concert, 3.30, Queen's Hall
—	National Sunday League, 7, Queen's Hall.
Tues.	Mrs Faulkner Alleyne's Concert, 3, Steinway Hall.
—	Walenn Chamber Concert, 8.30, Queen's Small Hall.
Wed.	Mr George Grossmith's Recital, 3, St. James's Hall.
—	Lecture, 'Sixty Years of Music,' by Prof. Bridge, 8, Crystal Palace.
Thurs.	Miss Kate Flinn's Concert, 3, Steinway Hall.
—	Mr Hans Brousil's Chamber Concert, 8, Queen's Small Hall.
—	Miss Sophie Freeman's Pianoforte Recital, 8, Steinway Hall.
Fri.	Messrs C. Ross and J. Moore's Recital, 3, St. James's Hall.
—	Mrs Webster and Mr Pascal's Concert, 3, Steinway Hall.
Sat.	Herr Otto Hegner's Pianoforte Recital, 3, St. James's Hall.
—	Queen's Hall Symphony Concert, 3.
—	Mr J. H. Bonawitz's Concert, 3, Queen's Small Hall.
—	Caxton House Concert, 8, Queen's Hall.

DRAMA

THE WEEK.

Avenue.—'On Leave,' a Farce in Three Acts. Adapted from 'Le Sursis' by Fred Horner.

Simple in the extreme are the processes of so-called adaptation employed by Mr. Horner in fitting to the English stage the latest, "spiciest," and most equivocal of Parisian farces. He supplies the characters with English names and occupations, places his action somewhere in London or the country, and—"there you are." Convert Lestamboudois, notary, into Bernard Vaughan, solicitor; call Mlle. Marinette—of no very easily mentionable profession—Miss Kathleen Metcalfe; and deal similarly with all the characters of the original, and 'Le Sursis' is 'On Leave.' A slight knowledge of French, and perhaps of English, with some consultation of a directory and a topographical gazetteer, and the thing is done. So easy is all this, and so handsome are the rewards of success, that the only reason we are not all adapters seems to be that as first in the field Mr. Horner buys up every French farce so soon as it comes out. Some few cases, however, present themselves when this primeval simplicity of treatment fails to ensure perfect intelligibility. One aim of dramatist and translator is always accomplished. We see a married citizen compromising himself to the best of his ability with a lady of easy virtue, that is to say of no virtue at all; we contemplate the series of more or less comic accidents by which his efforts at enjoyment are baffled; and we see him crawl home, abject and ashamed, to implore, and finally extort conjugal forgiveness, or it may even be to evade discovery. Our enjoyment of these familiar and conventional sources of hilarity is impaired when we cannot by any stretch of imagination conceive a man in the situation in which he is supposed to be placed. When Mr. Horner asks us to accept a wealthy and respectable solicitor, whose home is a model of comfort and even of luxury, as being also a private in a militia regiment, we refuse, because the supposition is too wild even for farce. In burlesque we might perhaps accept the idea—something like it has been put forward—of a man sweeping a crossing in the City and passing in the evening for a man of wealth and fashion. Only in the case of a stage career are transitions so violent accepted. A man thereon counterfeits a king, and without half-a-crown in his pocket assists at sumptuous repasts or bestows wealth and honours. There may Hamlet's father's ghost cry,

> List! list! O list!
> Who all the day enacts—a young tobacconist.

Not only have we in 'On Leave' this private in the militia who lives in splendour, we have his clerk, who almost dies of terror on account of the military penalties he supposes himself to have incurred without ever having been a soldier. Devices more ingenious than these are necessary to commend to us Mr. Horner's "adaptation." In the absence of these, we are not greatly exhilarated by the spectacle of two men on the stage making an all but complete change of attire, or that of a young lady, however shapely her proportions, revealing them indiscreetly and liberally as an intentional means of seduction. Laughter in abundance is stirred by 'On Leave,' but it is laughter that is not pleasant to hear. We are reluctant to test slight and amusing pieces by any very strict rules of art. Mr. Horner's piece, however, leaves behind it an unpleasant taste, and the clever acting of Miss Esmé Beringer, Mr. Playfair, and other members of the company fails to commend it to us.

Mr. A. H. Beesly's *Danton* (Longmans & Co.) is quite formless as a dramatic composition; and it is no excuse on his part to say that he did not intend it to be a drama. But there is real power in it; a considerable knowledge of the period has gone to the making of these rough, unfinished scenes; and there are touches of genuine humanity now and again. Here, for instance, is a speech of Danton which shows Mr. Beesly at his best:—

> He loves life more than I, though I too grieve
> At leaving wife and babe, but when a life
> Has dragged to dry-rot, better it should rot
> Under the earth than on it; death 's for all,
> But oft-times there are other deaths than one—
> You may die daily, some old part of you
> Each day shed off,—the courage of your youth
> Gone first, then faith, then open-heartedness,
> Till he who once cast caution to the winds,
> Spake all his soul, indifferent to blame,
> Made friends, made foes, crossed swords, was reconciled,
> And nursed his pride of honour through it all,
> Who, had he died in youth, had lived enshrined
> In many men's affections, dismally
> To crafty dotage moulders, all intent
> On petty feats of dexterous finesse,
> Vainglorious moderation, slippered stealth,
> Fireside malevolence, and chuckled scraps
> Of scandal, and, in brief, a base old age.

Some of the lyrics at the end of the book have not less vigour and humanity than the blank verse. 'Hay-making' is a song which is really a song.

Dramatic Gossip.

'The Manxman' was revived at the Lyric on the afternoon of last Saturday, and has been played during the present week, Mr. Wilson Barrett reappearing as Pete Quilliam and Miss Maud Jeffries as Kate Cregeen. The play is intended to serve a temporary purpose, and will in turn, it is said, give way to 'Hamlet' and 'Virginius,' and possibly to a production of 'Othello.'

The Strand has reopened with a revival of 'The Queen's Proctor,' Mr. Herman Merivale's adaptation of 'Divorçons,' Mr. Arthur Bourchier reappearing as the hero and Miss Violet Vanbrugh as his Italian wife; Mr. Charles Troode is now the lover, and Mr. Fred Thorne is seen for the first time in London as Joseph Popplecombe. 'Kitty Clive,' with Miss Irene Vanbrugh as the heroine, was also played, but gives way forthwith to 'Dr. Johnson.'

Mlle. Réjane's season, it is now determined, will begin at the Lyric on June 25th with the production of 'Madame Sans-Gêne,' and will last three weeks. Whether further entertainments will be given will probably depend on the reception of the first.

In the forthcoming performance at the New Century Theatre of 'John Gabriel Borkman' Mr. W. H. Vernon will, it is now arranged, play the eponymous hero, and Mrs. Beerbohm Tree, Mrs. Wilton; Miss Genevieve Ward is to be Mrs. Borkman, and Miss Elizabeth Robins, Ella Rontheim.

Madame Lloyd, formerly a *sociétaire* of the Comédie Française, from which body she is said to have retired on her marriage with M. Vibert the painter, has died in Paris at the age of fifty-four. Among her characters in the classic drama were Philaminthe in 'Les Femmes Savantes' and Elmire in 'Tartuffe.' Madame Lloyd became a *sociétaire* in 1881.

In the June number of the *Fortnightly Review* will commence a series of articles by M. Augustin Filon on the French stage, being a companion study to the articles on the English stage which were published in the *Revue des Deux Mondes*.

To Correspondents.—J. K. M.—H. R. B.—H. M.—F. V.—received.

G. B. B.—Next week.

W. G. B.—Many thanks, but we have no intention of reviewing the work.

No notice can be taken of anonymous communications.

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Agents for SCOTLAND, Messrs. Bell & Bradfute and Mr. John Menzies, Edinburgh.—Saturday, April 24, 1897.

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3627. SATURDAY, MAY 1, 1897. PRICE THREEPENCE
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ROYAL INSTITUTION of GREAT BRITAIN, Albemarle-street, Piccadilly, W.

The Rev. J. P. MAHAFFY, D.D., Professor of Ancient History in the University of Dublin, will THIS DAY (SATURDAY), May 1, at 3 o'clock, begin a COURSE of THREE LECTURES on 'The Greek Theatre according to Recent Discoveries.'

Subscription to this Course, Half-a-Guinea; to all the Courses in the Season, Two Guineas.

The ANNUAL MEETING of the Members of the Royal Institution will be held THIS DAY (SATURDAY), May 1, at 5 o'clock.

ZOOLOGICAL SOCIETY of LONDON.—A Course of TEN POPULAR LECTURES on BIRDS will be delivered in the Lecture-Room, in the Society's Gardens, Regent's Park, on THURSDAYS, at 5 P.M., commencing May 6, by Mr. F. E. BEDDARD, M.A. F.R.S., Prosector to the Society.

Tickets for the whole Course, including entrance to the Gardens, 10s. each; or 1s. each Lecture, not including entrance, to be obtained at the Society's Office, 3, Hanover-square, W. Fellows admitted free.

ROYAL ACADEMY of ARTS.—The EXHIBITION will OPEN on MONDAY, May 3.—Admission (from 8 A.M. to 7 P.M., except on the First Day, when it opens at 10), 1s. Catalogues, 1s. and 1s. 6d. Season Tickets, 5s.

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Offers of Papers should be sent to the Hon. Secretary of the Papers Committee, J. D. BROWN, Esq., Clerkenwell Public Library, E.C. An Exhibition of Library Appliances will be an important feature of the Conference. Intending exhibitors should communicate with the Hon. Secretary of the Exhibition Committee, THOMAS MASON, Esq., 115, St. Martin's-lane, W.C. The Subscription, One Guinea, entitles Members to receive the *Transactions* and other Publications gratis, and to attend all meetings and social gatherings. Applications for membership should be sent at once to the HON. SECRETARY.

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MESSRS. SOTHEBY, WILKINSON & HODGE will SELL by AUCTION, at their House, No 13, Wellington-street, Strand, W.C., on WEDNESDAY, May 12, and Three Following Days, at 1 o'clock precisely, valuable BOOKS and MANUSCRIPTS, including a Selection from the Library of Sir CECIL DOMVILLE, Bart., comprising County Histories and Archæological Works the Property of a LADY of TITLE, including Whitaker's History of Richmondshire, 2 vols. Large Paper—Whitaker's Loidis and Elmete, and Thoresby's Ducatus Leodiensis, 2 vols.—Rare Books relating to America &c., a Selection from the Library of J. S. BURRA, Esq. comprising Manuscript Horæ, with finely painted Miniatures—Evangeliarum, MS. on Vellum—Columna, La Hypnerotomachia, 1545—Pontificale Romanum, MS. on Vellum Saec. XV., &c., a Selection of Valuable Books from a Library in Essex, the Property of a COUNTY FAMILY, including Burns's Poems, First Edition, Kilmarnock 1786—Byron's Hours of Idleness, First Edition, Large Paper—Bishop Hall's Virgidemiarum, 1602-1599—Heywood's Fourth Hundred of Epigrams, 1569—Corval's Crudities, First Edition, 1611—Tennyson, Poems by Two Brothers, uncut—Gascoigne's Works, 1587—Milton's Paradise Lost, First Edition, 1669—More's Utopia, First Edition, 1516—Shakespeare's Merchant of Venice, the excessively rare First Edition 1600—Sir John Oldcastle, First Edition, 1600—Spenser's Complaints, 1591—Coverdale's Bible 1535—Caxton, Vitæ Patrum, First Edition, 1485—Voragine, Legenda Aurea, 1527—and other extremely rare Books—a large Collection of Books relating to Gardening, &c.—an extensive and unique Collection illustrating the celebrated South Sea Bubble.

May be viewed two days prior. Catalogues may be had.

The Collection of Antique Gems, the Property of Lieut.-Colonel H. H. GODWIN-AUSTEN.

MESSRS. SOTHEBY, WILKINSON & HODGE will SELL by AUCTION, at their House, No 13, Wellington-street, Strand, W.C., on THURSDAY, May 13, at 1 o'clock precisely, the COLLECTION of ANTIQUE GEMS, collected in the Punjab and Afghanistan, the Property of Lieut.-Colonel H. H. GODWIN-AUSTEN, F.R.S.

May be viewed two days prior. Catalogues may be had.

BIBLIOTHECA PHILLIPPICA.

A FURTHER PORTION of the Famous Collection of Manuscripts and Autograph Letters of the late Sir THOMAS PHILLIPPS, Bart., F.R.S., &c.

MESSRS. SOTHEBY, WILKINSON & HODGE will SELL by AUCTION, at their House, No 13, Wellington-street, Strand, W.C., on MONDAY, May 17, and Three Following Days, at 1 o'clock precisely, a FURTHER PORTION of the FAMOUS COLLECTION of MANUSCRIPTS and AUTOGRAPH LETTERS of the late Sir THOMAS PHILLIPPS, Bart., F.R.S., &c., of Middle Hill, Worcestershire, and Thirlestaine House, Cheltenham, including nearly 120 MSS. on Vellum, dating from the Ninth Century, together with valuable Works relating to Scotland and Ireland—a fine Series of State Letters and Papers of the Reigns of Charles II., William III., and Queen Anne—Illuminated Biblia, Psalters, Missals, &c.—Wardrobe Books of Edward II., Richard II., Thos. Duke of Gloucester, Prince Henry, &c.—Collections relating to Queen Elizabeth and Mary, Queen of Scots—Early English Poetry and Literature, together with an important Series of Shakespeare Quartos, also fine Topographical Collections relating to the Counties of Cornwall, Derby, Hants, Lancaster, Norfolk, Salop, York, &c.

May be viewed two days prior. Catalogues may be had.

Valuable Books selected from the Library of a Gentleman, deceased.

MESSRS. SOTHEBY, WILKINSON & HODGE will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on FRIDAY, May 21, at 1 o'clock precisely, VALUABLE BOOKS selected from the LIBRARY of a GENTLEMAN, deceased, comprising Early Editions of the English Dramatists—Books on Witchcraft including the First Edition of Scot's Discoverie of Witchcraft, Dr. Dee, &c., several remarkable Collections of Early Chap-Books—Tracts relating to Mary Tofts, the Rabbit Woman of Godalming from the Nassau Collection—Richard Brathwait's various Works—Jest Books—Chalkhill's Thealma and Clearchus, 1683—Defoe's Moll Flanders, First Edition—Sir John Mennis's Musarum Deliciæ, 1656—Simon Grahame's The Anatomie of Humours, First Edition—A Mirror for Magistrates, 1610—Boccaccio's Decameron, 1620—Brant's Stultifera Navis, 1570—Johnson's Highwaymen, First Edition, &c.

May be viewed two days prior. Catalogues may be had.

Important Autograph Letters and Historical Documents.

MESSRS. SOTHEBY, WILKINSON & HODGE will SELL by AUCTION, at their House, No 13, Wellington-street, Strand, W.C., on SATURDAY, May 22, and Following Day, at 1 o'clock precisely, important AUTOGRAPH LETTERS and HISTORICAL DOCUMENTS, comprising interesting Specimens of R. Burns, Byron, Garrick, Johnson, John Evelyn, Samuel Pepys, Lord Nelson, Sir Peter Paul Rubens, &c.—a large and most important Collection of Letters addressed to Victor Hugo—an Autograph Manuscript of Dean Swift, &c.

May be viewed two days prior. Catalogues may be had.

THE MONTAGU COLLECTION OF COINS.

The Valuable and Extensive Collection of Medals commemorative of British History.

MESSRS. SOTHEBY, WILKINSON & HODGE will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, May 24, and Five Following Days, at 1 o'clock precisely, the very valuable and extensive COLLECTION of MEDALS commemorative of British History, the Property of the late HYMAN MONTAGU, Esq., F.S.A., Vice-President of the Numismatic Society.

May be viewed two days prior. Catalogues, illustrated with Nine Autotype Plates, may be had, price 3*s.* each.

The Library of the late Rev. H. A. HOLDEN, M.A. LL.D.

MESSRS. SOTHEBY, WILKINSON & HODGE will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on TUESDAY, May 25, and Following Days, at 1 o'clock precisely, the LIBRARY of the late Rev. H. A. HOLDEN, M.A. LL.D Litt.D., formerly Head Master of Queen Elizabeth's School, Ipswich, Editor of Aristophanes, Plutarch's 'Lives,' &c., consisting of valuable Classical Works—History—Poetry—Critical Treatises—Scientific Periodicals—Educational Books—First Editions of the Writings of A. C. Swinburne, Robert Bridges, Matthew Arnold, Robert Browning, &c.—Firdusi, The Shah Nameh, Manuscript, with Miniatures, Sæc. XVII—Thackeray's The Snob, the Eleven Numbers complete, 1829; also a SELECTED PORTION of the LIBRARY of the late Rev. W. WALBRAN, of Pendleton, Clitheroe, comprising Theological and Classical Works—Archæological Publications—Dictionaries, &c.; Horæ Beatæ Mariæ Virginis, Manuscript on Vellum, with finely Painted Miniatures, Sæc. XV.—Rare Books on Gardening, &c.; and other Properties, consisting of Scarce Books relating to America—Chronicles—Voyages, &c.

May be viewed two days prior. Catalogues may be had.

WILLIS'S ROOMS, KING-STREET, ST. JAMES'S-SQUARE, S.W.

A Collection of Miniatures, Enamels, Boxes, Metal Work, fine Ivories, Decorative China, and Effects, the Property of Major J. HAIG RENTON, removed from Holland Park for convenience of Sale.

MESSRS. ROBINSON & FISHER will SELL, at their Rooms, as above, on WEDNESDAY, May 5, and Following Day, at 1 o'clock precisely each day, a large COLLECTION of ARTICLES of VERTU, comprising Miniatures—Enamels—old French and English Gold and other Boxes—mechanical Bird Box—Silver Articles—Coins—about seventy lots of finely carved Ivories, including several important pieces—Metal Work—Bracket Clocks—Candelabra—a Collection of about Seventy Toby and other Beer Jugs—a large quantity of Decorative China in Groups, Figures, Vases, Plates, and Wall Plaques—and Decorative Effects.

May be viewed, and Catalogues had.

WILLIS'S-ROOMS, KING-STREET, ST. JAMES'S-SQUARE, S.W.

A valuable Collection of Old Embroideries, Brocades, Damasks, Silks, Velvets, and other rich Fabrics (by direction of the Mortgagees).

MESSRS. ROBINSON & FISHER will include in their SALE, as above, on THURSDAY, May 6, at 3 o'clock precisely, a COLLECTION of valuable OLD EMBROIDERIES, comprising Quilts, Coverlets, Table-covers, Vestments, Valances, Pillow-covers, Curtains, and Panels suitable for decorations in Satin, Damask, Brocades, Silks, Velvets, and other rich materials.

May be viewed, and Catalogues had.

WILLIS'S ROOMS, KING-STREET, ST. JAMES'S-SQUARE, S.W.

A valuable Casket of Jewels; also about 1,500 ounces of beautiful Old and Modern Chased Plate, the Property of a Lady.

MESSRS. ROBINSON & FISHER will SELL, at their Rooms, as above, on FRIDAY, May 14, at 1 o'clock precisely, a SMALL CASKET of valuable JEWELS, the Property of a LADY, including an Onyx Cameo, by Pistrucci—a Gold Empire Snuff-Box—a Brilliant Cross—Opal and Pearl Half Suites of elegant design—three large Bouton Pearl Studs—a Ruby Ring—an Emerald and Brilliant Half Suite, with large Emeralds of fine colour. Also about 1,500 ounces of Plate, including a Table Service for thirty-six persons, including Knives with pearl handles—Gilt Dessert Service to match for eighteen persons—fine old Candlesticks—large Two-handled Tray—Tea and Coffee Service, chased in Teniers subjects—four antique Sauce-Boats—fine old Basket—large presentation Inkstand, and a beautiful old Epergne.

May be viewed, and Catalogues had.

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About 1,500 ounces of Chased Plate, also old Sheffield Plated Articles, the Property of a Gentleman (by direction of the Mortgagees).

MESSRS. ROBINSON & FISHER will SELL, at their Rooms, as above, on FRIDAY, May 14, at 2 o'clock precisely, about 1,500 ounces of OLD and MODERN CHASED PLATE, including Tea and Coffee Services—Soup Tureen—Butter Boats—Candlesticks and Branches—a very fine Chased Kettle, dated 1736—Boxes—Baskets Candlesticks—Muffineers—Flasks—Scent Bottles—eight dozens of Table Knives—and a quantity of Silver-Mounted Toilet and Writing Table Necessaries. May be viewed, and Catalogues had of MESSRS. DANGERFIELD, BLYTHE & HODGSON, Solicitors, 26, Craven-street, Charing Cross, W.C.

THE CONDUIT-STREET AUCTION GALLERIES.—MESSRS.

KNIGHT, FRANK & RUTLEY'S GALLERIES are OPEN DAILY for the reception of Furniture, Pictures, Engravings, Silver Plate, Jewellery, China, Books, Old Lace, Harness, Guns, and other Property intended for PUBLIC AUCTION. Valuations prepared. Sales held at Private Residences in all parts of the country. Libraries and Collections promptly Catalogued and Sold.

WITHOUT RESERVE.—By order of Executors.—A Collection of old English, Dresden, Berlin, Sèvres, Vienna, Japanese, and Chinese Porcelain, old Prints, Silver Plate and Plated Ware, removed from Gunnersbury, rare old Venetian Lace (by order of the Executors of a Lady), an old Flemish Flounce—Spanish, Brussels, Honiton, and other Lace—an interesting Collection of Line and Mezzotint Portraits by McArdell, Val. Green, Woollett, Ward, Cousins, and others after Sir Joshua Reynolds, Hoppner, Opie, Sir T. Lawrence, &c.—old Sporting Prints, a Louis XVI. Clock—Gilt Mirrors—Two Bed Room Suites—Boudoir Grand Pianoforte—and other Items.—MESSRS.

KNIGHT, FRANK & RUTLEY will SELL by AUCTION at their Conduit-street Auction Galleries, on THURSDAY, May 6, at 1 o'clock precisely, CHINA, PRINTS, &c., as above.

On view two days prior. Catalogues free.

Antique Silver and Jewellery, including the Property of the late W. A. O'NEILL, Esq. (by order of the Executors).

MESSRS. PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on MONDAY, May 3, at ten minutes past 1 o'clock precisely, ANTIQUE SILVER, including the Property of the late W. A. O'NEILL, Esq. (by order of the Executors), comprising Tankards, Salvers, Cream Ewers, Rat-Tail and other Spoons, &c., amounting to about 800 ounces; Jewellery, consisting of Brooches, Scarf-Pins, Necklaces, and Bracelets set with Diamonds, Coloured Stones, Pearls, &c.; also a few Rings set with fine old Brazilian Diamonds, inlaid Ivory and Tortoiseshell Snuff-Boxes, Battersea Enamels, Miniatures, China, &c.; scarce Peninsular War Medals, and Sheffield and other Plate.

Catalogues on application.

Library of the late Sir TRAVERS TWISS.

MESSRS. PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on THURSDAY, May 6, FRIDAY, May 7, and MONDAY, May 10, at ten minutes past 1 o'clock precisely, the LIBRARIES of the late Sir TRAVERS TWISS and of a GENTLEMAN, removed from Yorkshire, amongst which will be found Notes and Queries, 75 vols.—L'Art, 37 vols.—Froude's England and English in Ireland, 15 vols.—Portfolio, 19 vols.—Freeman's Norman Conquest, 5 vols.—Walton's Angler, by Nicolas, 2 vols.—Nash's Worcester—Gronovius Opera, 70 vols.—Speaker's Commentary on the Bible, 11 vols.—Digby's Broad Stone of Honour, Large Paper—Baring-Gould's Lives of the Saints, 15 vols.—Gilfillan Poets, 42 vols.—Agricultural Society's Journal, from the Commencement—Cruikshank's Lord Bateman—Adam Bede and Felix Holt, First Editions—Early Printed Books, &c.

Catalogues on application.

Ex-Libris.

MESSRS. PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on MONDAY, May 10, at ten minutes past 1 o'clock precisely, a PORTION of the COLLECTION of EX-LIBRIS formed by WALTER HAMILTON, Esq., Vice-President of the Ex-Libris Society; also his Reference Library of Works on Heraldry and Book-Plates.

Catalogues on receipt of three stamps.

Miscellaneous Engravings.

MESSRS. PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on WEDNESDAY, May 12, and Following Day, at ten minutes past 1 o'clock precisely, ANCIENT and MODERN ENGRAVINGS (both Framed and in the Portfolio), removed from various Private Sources, comprising Mezzotint and other Portraits—Fancy Subjects of the Bartolozzi School—Rare Old Topographical Prints—Historical and Scriptural Subjects—Old Sporting Prints, &c.—Water-Colour Drawings and Paintings.

Catalogues in preparation.

Scarce Engravings and Paintings, including the Property of the late E. P. LOFTUS BROCK, Esq., F.S.A. (by order of the Executors).

MESSRS. PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on MONDAY, May 17, at ten minutes past 1 o'clock precisely, a fine COLLECTION of PRINTS, principally printed in Colours, and in fine state. Also the COLLECTION of OIL PAINTINGS formed by the late E. P. LOFTUS BROCK, Esq., F.S.A.

Catalogues in preparation.

Library of the late Rev. ROBERT CHARLES JENKINS, Honorary Canon of Canterbury Cathedral.

MESSRS. PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on WEDNESDAY, May 19, and Two Following Days, at ten minutes past 1 o'clock precisely, the LIBRARY of the late Rev. ROBERT CHARLES JENKINS, Honorary Canon of Canterbury Cathedral, comprising Theological, Classical, Early Printed, and Miscellaneous Books in all Branches of Literature, both English and Foreign.

Catalogues in preparation.

IMPORTANT NOTICE.

MR. J. C. STEVENS begs to announce that his Auction-Rooms and Offices, 38, King-street, Covent-garden, are OPEN DAILY for the reception of

MISCELLANEOUS PROPERTY OF EVERY DESCRIPTION,

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TUESDAY NEXT.—Natural History Specimens.

MR. J. C. STEVENS will SELL by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on TUESDAY NEXT, May 4, at half-past 12 o'clock precisely, the COLLECTION of BIRDS' SKINS formed by the late REGINALD CHOLMONDELEY, Esq., of Condover Hall, near Shrewsbury; also Birds and Animals mounted in Cases—Shells and Minerals—Cabinets—Heads and Horns of Animals, &c.—and a Collection of Exotic and other Insects from a Private Gentleman.

On view the day prior 10 till 4 and morning of Sale, and Catalogues had.

FRIDAY NEXT.

The Contents of a Laboratory, including a large quantity of Chemical and other Apparatus, Cameras and Lenses, Microscopes, Telescopes, Scientific Instruments, Books, and Miscellaneous Property, from different sources.

MR. J. C. STEVENS will SELL the above by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on FRIDAY NEXT, May 7, at half-past 12 o'clock precisely.

On view the day prior 2 till 5 and morning of Sale, and Catalogues had.

MR. DOWELL will SELL by AUCTION, within his Rooms, No. 18, GEORGE-STREET, EDINBURGH, on THURSDAY and FRIDAY, May 13 and 14, at 12 o'clock, a very valuable and interesting COLLECTION of COINS, MEDALS, WORKS on NUMISMATICS, COIN CABINETS, &c., including the Cabinet formed by the late DUNDAS PORTEOUS, Esq., Paisley, and several others.

The GOLD is an exceptionally large and valuable Collection, and includes Nobles and Half-Nobles of Edward III., Richard II., Henry IV., and VI., and Edward IV.—Salutes of Henry IV. and VI.—Angels of Henry VII. and VIII., Mary, and Elizabeth—Mary and James I. Lions and Half-Lions—Elizabeth Double Rial—James I. and Charles I. Units, and other Pieces—Cromwell Twenty-Shilling Piece—Five-Guinea and Smaller Pieces from William III. to Victoria—George IV. Coronation Medal—Victoria Five-Pound Piece with rev. Una and the Lion—Robert III. St. Andrew—James III. Unicorn and Half-Unicorn—James V. Ecu—James VI. Sword and Sceptre Piece, &c.

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[For Continuation of Sales, see next page.]

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MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will hold the following SALES by AUCTION at their Great Rooms, King street, St. James's-square, the Sales commencing at 1 o'clock precisely :—

On MONDAY, May 3, the WORKS of the late J. F. LEWIS, R.A.

On TUESDAY, May 4, and Following Days, the valuable LIBRARY formed by FREDERICK, THIRD EARL of BESSBOROUGH, the Property of the Hon. ASHLEY PONSONBY.

On WEDNESDAY, May 5, DECORATIVE OBJECTS, the Property of the late Sir JOHN EVERETT MILLAIS, Bart., P.R.A.; OLD FRENCH DECORATIVE OBJECTS of the late Sir HENRY EDWARDS; DECORATIVE FURNITURE of the late ELI LEES, Esq.; and PORCELAIN and DECORATIVE OBJECTS of the late K. R. MURCHISON, Esq.

On SATURDAY, May 8, important EARLY ENGLISH PICTURES from MULGRAVE CASTLE and other famous Collections.

On MONDAY, May 10, and Two Following Days, COLLECTION of ENGRAVINGS of the Early English School, formed by a well-known Amateur.

On MONDAY, May 10, OLD ENGLISH SILVER PLATE of the late K. R. MURCHISON, Esq., and of the late Mrs. J. E. WINGFIELD-STRATFORD.

On WEDNESDAY, May 12, the CELLAR of WINES of the late HENRY J. STOURTON, Esq., of Holme Hall, York, and other fine Wines from various Private Cellars.

On SATURDAY, May 15, the COLLECTION of PICTURES and DRAWINGS formed by the late ELI LEES, Esq., and the STARKEY COLLECTION of ANCIENT and MODERN PICTURES.

On WEDNESDAY, May 19, and Two Following Days, the COLLECTION of ANTIQUE BRONZES and GEMS, ITALIAN CINQUECENTO BRONZES, MAJOLICA, COINS, SILVER, PICTURES, &c., of the late Rev. MONTAGUE TAYLOR.

On FRIDAY, May 21, FINE OLD ENGLISH and FOREIGN SILVER and SILVER-GILT PLATE, LIMOGES ENAMELS, the GLENLYON BROOCH, and other Early Scotch Relics, &c.

On SATURDAY, May 22, Fifty important ENGLISH and FOREIGN PICTURES, the Property of BENJAMIN ARMITAGE, Esq., of Manchester; the important COLLECTION of MODERN PICTURES of F. W. ARMITAGE, Esq., of Melbourne; and a choice COLLECTION of MODERN PICTURES, the Property of a GENTLEMAN.

THE PENDER COLLECTION.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, May 29, and MONDAY, May 31, and Following Day, at 1 o'clock precisely, the very extensive and valuable COLLECTION of PICTURES formed by that well-known Amateur Sir JOHN PENDER, M.P., K.C.M.G., deceased, late of Arlington-street and Footscray-place, comprising upwards of 400 Ancient and Modern Pictures and Water-Colour Drawings, including the Celebrated Engraved Chef-d'Œuvre of J. M. W. Turner of Mercury and Herse, and many other Masterpieces of the British and Continental Schools.

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MR. JOHN PARNELL will SELL by PRIVATE AUCTION, as above, at 1 o'clock, at his Literary and Art Sale-Rooms, 12, Rockley-road, Shepherd's Bush-green, London, W.

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MESSRS. FREDERIK MULLER & CO. will SELL by AUCTION, at AMSTERDAM, on TUESDAY, June 1, the very important CABINETS of OLD PICTURES of G. DE CLERCQ, Esq., and of Mrs. JENTINK-FARRET, containing exceedingly fine Specimens by Avercamp, Asselyn, Bakhuysen, Berckheyde, Berghem, Van Beyeren, F. Bol, J. Both, Velvet-Breughel, Pieter Claesz, Codde, Decker, Duck, Van Everdingen, Fyt, Haeckaert (Two pieces), D. Hals, Heda, De Heem, B. Van der Helst (magnificent composition of Four Figures, life size), Hondecoeter, Honthorst, Kominck, Lievens, Maes, Van der Meer, Van der Meulen, J. M. Molenaar (Three pieces), Aert van der Neer (Five pieces), G. Nevts, A. Palamedesz (Three pieces), Pijnacker (Two pieces), G. de Ring, J. Ruysdael, S. Ruysdael, H. Saftleven, Slingelandt, Jan Steen (Three pieces), Stoop (Two pieces), Van Streek, Terborch, A. Van de Velde, W. Van de Velde, jun. (capital Battle-scene of the English and Dutch Fleets), Van de Venne (Five pieces), Verboom, Vinckboons, S. de Vlieger, Mart. de Vos, R. van Vries, Walscappelle, Van de Werf, Weenix, &c.

Illustrated Catalogues are to be had at the Office, Doelenstraat, 10, Amsterdam, price Four Shillings, free by post.

MESSRS. FREDERIK MULLER & CO. will SELL by AUCTION, on the same day, the beautiful COLLECTION of OLD DRAWINGS, the Cabinet of W. F. PIEK, Esq.

Please apply for the Illustrated Catalogue at the said Office, price One Shilling, free by post.

Miscellaneous Books—Portion of the Library of the late W. SHARP, Esq., M.D., F.R.S., of Rugby—Small Stock of Modern Publications, New, in Cloth, &c.

MESSRS. HODGSON will SELL by AUCTION, at their Rooms, 115, Chancery-lane, W.C., on WEDNESDAY, May 5, and Two Following Days, at 1 o'clock, MISCELLANEOUS BOOKS, comprising Le Vaillant Oiseaux de Paradis, &c., 3 vols.—Gould's Humming Birds, a Selection, in 5 vols.—Millingen Vases Grecs, 2 vols.—Biblia Hebraica, 3 vols. 1540, 1 of—Berne Codex Cantabrigiensis, 2 vols.—some Early Printed Books and MS. Horæ—Roare's South and North Wiltshire, 2 vols.—Gregson's Lancashire Portfolio—Hibbert and Wharton's Manchester Foundations, 4 vols.—Gill and Hawker's Commentaries—Spenser's Commentary, 11 vols.—Parker Society, 55 vols.—Harleian Society, 15 vols.—Sussex Archæological Society, 20 vols.—Dickens's Works de Luxe, 30 vols. ditto, 40 vols.—Scott's Novels, 25 vols., and Minstrelsy, Large Paper, illustrated, in 4 vols.—Richardson's Works, 23 vols.—Basil Montagu's Bacon, 17 vols.—Medical and Physical Journal, 70 vols.—and other Scientific Treatises—Old Scripture Engravings, Galleries, &c.; also several Hundred Volumes of Modern Publications, new, in cloth.

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LITERATURE

The Royal Navy: a History from the Earliest Times to the Present. By William Laird Clowes, assisted by Sir Clements Markham, Capt. A. T. Mahan, Mr. H. W. Wilson, Mr. Theodore Roosevelt, Mr. E. Fraser, &c. Vol. I. (Sampson Low & Co.)

A comprehensive history of the English navy has long been wanted. Those that we possess are as bad as is easily possible: clumsy as to form, untrustworthy as to fact, unscientific and ignorant as to deduction. It is thus scarcely curious that in a country like this, of which the navy is the life, there should be such general ignorance of everything connected with it. It is only within the last few years that the writings of Capt. Mahan have informed our reading public that the work of a navy is not only to fight and win great battles, but also, and perhaps even primarily, to ensure that no battles shall be fought; that in war the slow, unmarked, grinding power of a fleet is tremendous; and that to any country with a large seaboard, but more especially to an island such as this, a strong navy is the truest defence. People have talked about the glories of the Nile and Trafalgar without in the least understanding what was the military, or even the political, importance of those battles, and still more without really knowing that they were parts of a glorious sequence dating back to the reign of Henry III., or even earlier. But for the want we have spoken of, this would be astounding. A year ago Dr. Miller Maguire, speaking at the Royal United Service Institution, said that, at school or at college, he had been "obliged to learn off by heart all the little nautical incidents of the Peloponnesian war and to study the tactics and carrying power of the vessels of the Carthaginians and Romans, while no one ever dreamt of telling him anything about Hawke, or Boscawen, or Collingwood, or our other naval heroes"; and the experience of Dr. Maguire is that of perhaps every other schoolboy in the United Kingdom. How can it have been otherwise? There has not been any book, technical or not technical, which could supply such information as was wanted. Mr. Clowes has rightly said:—

"Our greater historians deal very sparingly with those subjects. Many of them seem to have been deterred by an exaggerated estimate of the attendant difficulties, or by an impression that naval history is far too technical to be understood by lay people. Others have altogether failed to awaken to the importance of the matter, and have, by that very failure, convicted themselves of incompetence. As for the popular historians, the compilers of school histories, text-books, and such like, they have for the most part, and, indeed, almost without exception, bungled, where they have not shamefully scamped, the facts of our naval story."

If the great writers, the men of original research, miss the importance of the facts or do not understand them, they do not relate them; the compilers of text-books necessarily follow their lead; and thus it is that the one feature of our history for the last three centuries which distinctly differentiates it from that of all other nations is silently ignored in our schools, in our universities, and in our ordinary habits of thought. This is illustrated by the nonsense which is so often talked about colonization. Nothing, in fact, is more common than to hear or read in our daily paper that the English have a peculiar genius for colonization which is entirely wanting in the French, as is shown by the failure, wholly or in part, of all French colonies, whilst English colonies have taken root and have flourished in every quarter of the globe. And so we expand our chests, and thank God that we are not as other men are, and that we can accommodate ourselves to the conditions of other climes or to association with other races—a thing which the French have never been able to do: all which is utterly contrary to the teachings of history. The French have repeatedly proved themselves admirable colonists—active, hardy, and ingenious, with a singular aptitude for winning the affection of savage tribes. In Canada, in Nova Scotia—the Acadie of the poet; in Martinique, in Mauritius, they flourished exceedingly. They failed because in time of war France was unable to protect them; they succumbed to England's sea power.

Similarly it is a commonplace of histories and text-books to speak of the wise policy of the great Pitt in sending out the expedition against Quebec in 1759, and of the gallantry and death of Wolfe on the Heights of Abraham, winning Canada to the empire with his life's blood; but no book thinks it necessary to point out that the achievement of Wolfe and the success of the expedition were but illustrations of sea power; that without the fleet in the St. Lawrence Wolfe and his little band of soldiers could not have got near Quebec; that without the fleets off Brest and Toulon they could not have crossed the Atlantic, or, having crossed, have escaped annihilation by the forces of France. Who ever speaks of Saunders, or Hawke, or Osborn, or Boscawen in connexion with the conquest of Canada? And yet it is not too much to say that, from the matter-of-fact point of view, each one of these had immeasurably more to do with it than the heroic Wolfe. Or to speak of our reverses, how many readers have understood, how many schoolboys have been taught, that the independence of our North American colonies was won from us, not by the continental armies under Washington or Gates, but by the French fleets under D'Orvilliers and De Grasse? If they have heard of De Grasse at all, it is as the man who was defeated by Rodney, not as the man who defeated Graves and enforced the surrender of Yorktown.

It would be easy to pile up instance on instance of this ignorance, this misunderstanding of the work and power of the navy, but these are sufficient for our present purpose. The schoolboys are not taught and the men do not understand, because teachers and text-books are alike ignorant, because there has been no book or series of books putting the matter forward in clear and intelligible language. It is to fill this void in our literature that Mr. Laird Clowes has undertaken this history, of which the first volume is now before us. Whether he is well advised in including the story of "Voyages and Discoveries," or the discussion of old legends and myths, time and future volumes must show. At present it seems decidedly doubtful; for these stories and legends—the myth of Madoc, for instance, and the early Welsh settlers in America—interesting as they are, are in no sense naval history, and still less history of the royal navy. Even the later voyages, ably treated by Sir Clements Markham, scarcely come under that head; and there is surely enough of the history proper to fill the volumes to which Mr. Clowes has limited himself.

In the present volume all that relates to the navy and to naval history is from the pen of Mr. Clowes himself; in later volumes we are to have contributions from Mr. Fraser, Capt. Mahan, Mr. Theodore Roosevelt, and Mr. H. W. Wilson. Of these Mr. Wilson, who is favourably known by his 'Ironclads in Action,' published two years ago, has also contributed the chapters on the old voyages and myths in the present volume. He has much in his favour: zeal, energy, and an easy style—too easy sometimes, as when he is tempted to invent a verb "to pilgrimage"; but there is a possible danger of his writing from undigested knowledge, and suggesting that he has got his subject up for the occasion. Mr. Fraser, on the other hand, is known to have been working at naval history—and more especially at the history of our ships—for several years, but he has as yet published nothing except in periodicals or newspapers. Of Capt. Mahan it is unnecessary to speak, and it is reasonable to expect from him a chapter on the War of American Independence which will be most valuable, most important. Of Mr. Roosevelt we must speak more doubtfully. His 'Naval War of 1812' is an admirable little book as far as it goes, but it does not go far enough, and leaves the reader to suppose that the war was a mere series of frigate actions, in several of which the ships of the United States obtained signal successes, sufficient to bring the mother country to her knees. Of the pressure which the English navy brought to bear on the States he seems to have had no conception when that book was written, though it may be hoped that a study of Capt. Mahan's 'Influence of Sea Power' has, by this time, given him a fuller insight into the conditions of the war and its results.

Mr. Clowes appears to have reserved for himself the important and interesting period from 1660 to 1763, as well as the Revolutionary and Napoleonic war, and much may be hoped from his labours. At the same time it is difficult to avoid a feeling that—notwithstanding the urgent need for it—the present work is a little premature. It is not for one man, or even for three or four men, as a preparation for a work nominally so ambitious, to carry out all the original research which is needed—needed because it has never yet been made. To translate the archaic or slovenly periods of Lediard and Beatson into late nineteenth century English is not what is wanted. Lediard and Beatson's works are crowded with inaccuracies and blunders; and really great care will be necessary if the writers would avoid cunningly laid traps. But this work of original research has now been seriously undertaken by the Navy Records Society. Of the value of its work Mr. Clowes's first volume supplies sufficient proof. His chapter on the campaign of 1588 would certainly have been very different from what it is, had he not had at hand the collection of State Papers relating to it, which the Society published two or three years ago. The want of similar help is plainly noticeable in the chapters which deal with the events of the Spanish war previous or subsequent to 1588. Similarly, the treatment of the wars with France in 1512–13 and again in 1545 is far from exhaustive, and in this sense is immature. The Navy Records Society is still young; when it has been in existence a score of years, several problems in our history which at present are quite dark may, it is to be hoped, be clear in the light of day. Even for the earlier chapters much original research has to be made before the organization of the navy can be really understood. Mr. Oppenheim has lately done something towards expounding this, but much more work is called for in the same direction.

As to the early history of our ships in action, our scanty materials can hardly be extended. There appears to be nothing official; and the monkish chroniclers, who wrote without understanding—ignorant, almost, whether a ship was a four-legged beast or not—have often written amazing nonsense, which a modern author is apt to feel bound to repeat, because it is told in evident good faith. Still, we think discretion might be used. It was scarcely necessary for Mr. Clowes to repeat the fable that, in the battle of Sluys, Edward manœuvred "to avoid having to fight with the sun in his eyes." A reference to the map, even to the little one he has printed on p. 252, must have shown him that, as the French fleet lay along the coast, Edward's movement towards the north or north-east would not give him the advantage of the sun when he attacked "soon after the hour of noon"; and this consideration might have led him to ask, "What, then, was the meaning of Edward's manœuvre?" and to pause before he condemned Edward as showing no tactical ability. It seems to us, on the contrary, that this movement may have marked a tactical ability then very rare—may, in fact, have led the way to an overwhelming attack on the enemy's right wing, the understanding of which would be far beyond the grasp of the chroniclers.

This and such like points are, however, minutiæ which we do not now care to insist on. Whatever may be the future of the book, it can scarcely help being far, very far indeed, in advance of anything we now have, and may—we trust will—lead to that study of our naval history which has been so sadly neglected. One thing, though, is much against its success. The form of the book is excessively cumbersome. "A big book is a big evil"; and this is a very big book, and, what is worse, is a very heavy one. It measures 10½ in. by 8 in., is 2 in. thick, and weighs close on 6 lb. avoirdupois. To hold it in the hand whilst reading is absolutely impossible, and many persons strongly object to read with the book lying on the table. We regret, and shall continue to regret, that instead of this one big heavy volume the matter was not put into two of moderate size. For this convenience we would gladly have sacrificed the pictures and the leaded shiny paper.

Europe in the Middle Age. By O. J. Thatcher, Ph.D., and Ferdinand Schwill, Ph.D. (Murray.)

It is rather the fashion nowadays in England to despise the study in outline of a broad sweep of history and to extol the advantages of concentrating the attention of the student upon a limited period, read in greater detail. Yet it seems a doubtful policy to advise the student who knows nothing of the general course of history to limit himself to a century or so, studied in absolute isolation from what has happened earlier or later. One result of this dislike of "smattering" is that in this age of multiplied "outlines" there is no English text-book which presents the general course of mediæval history in a fashion sufficiently clear, scholarly, and distinct to suit the needs of students of university standing. There are, therefore, reasons for giving a cordial welcome to this attempt from America to supply a want long felt in places where history is studied in a broad spirit. In many ways the book of Drs. Thatcher and Schwill will be a useful addition to our library of text-books. It is of moderate compass, is clearly written, is fairly well brought up to date, contains hardly any really serious mistakes, and is sufficiently free from fads and bias. Moreover, the facts selected for narration are carefully chosen, due proportion is as a rule preserved, and the arrangement, though not altogether satisfactory, is carefully thought out and scrupulously maintained from cover to cover. But though it will serve usefully till a more masterly book appears, it has grave limitations. Its writers, we should be inclined to conjecture, are young American teachers of history, educated or inspired in Germany, and the book is certainly very American and very German. Though the volume bears Mr. Murray's name as publisher, the American spelling and the absence of any printer's name suggest that the sheets have come from over the Atlantic. Side by side with American affectations like "honor," we have an affectation of extreme Germanism when Charlemagne is called "Karl" and his son "Ludwig." Indeed, the perversity with which proper names are spelt all over the book is one of the smaller reasons why it is not completely satisfactory. We have "Karl the Great" and "Charles the Bald." We have "Chlodowig," "Ludwig the Pious," and "Louis d'Outremer." We have "Hugo Capet" and "Jeanne d'Arc." St. Bernard is always, or nearly always, "Bernhard," while Bernard, grandson of Charlemagne, is always "Bernard." Malcolm Canmore's wife is strangely styled "Marguerite." Such points suggest carelessness, eccentricity, or want of clearness on the part of the writers. But of more serious moment are the general flatness in the style, the want of anything striking or illuminating about it, the occasional tendency to obscure big issues by some want of emphasis in dealing with the important points.

The general arrangement of the book involves a good deal of repetition. If you reserve your general account of Mohammedanism until you come to the Crusades, you are likely to confuse the reader by telling something about the Mohammedan conquest of Spain when treating of the West Goths, and rather slurring over the conquest of Sicily by the Normans from the Saracens. But as the writers tell us that these points are partly settled by the needs of American colleges, we ought not, perhaps, to press them too hard. More serious still is the tendency towards carelessness in details, the worst examples of which are further complicated by confused methods of expression. It is perplexing, when we find a perfectly good account of the rise of universities in the twelfth century towards the end of the book, to be told quite at the beginning, concerning the schools of the early empire, "The greatest university of the world was at this period at Athens. Its professors were wholly pagan." Again, our authors speak of the Mohammedan "universities of Bagdad, Cairo, and Cordova," and tell us how Gerbert was a student of a Moorish university in Spain. We should like to know what period is referred to as that "when in Europe the practice of medicine was forbidden by the Church" (p. 359). The ecclesiastical history is unsympathetically told, and not without mistakes. The history of the monastic orders is poor and meagre; the account of the Italian Renaissance is a great deal better. Yet Savonarola, the "Dominican monk," has (quite wrongly, we think) "rightly been called a precursor of Protestantism" (p. 482). Lanfranc (p. 205) was hardly founder of the abbey of Bec. We do not understand what is meant when our authors say (p. 240) that Gregory II. exacted from St. Boniface "the same oath of obedience that he required of the titular bishops of Rome (Sabino, Porto, Ostia, &c.)," or when they tell us on p. 538 that Wyclif "attacked the authority of the Pope and the doctrine of transubstantiation; later even the mass." Yet elsewhere they describe correctly the position of the suburban cardinal bishops, though they nowhere explain how Wyclif distinguished his attack on the mass from his attack on the doctrine that underlay the mass. On p. 156 the counts

of Poitou and Poitiers are referred to as if they were different people; and it will be news to students of French history that Toulouse embraced among other districts the territories of Poitou, Saintonge, Toulon, and Auvergne (p. 501). The numerous maps are clear and useful up to a certain point. The index is perfunctory, and not always accurate. But though the book's lack of striking power makes more regrettable the carelessness that has not corrected such small matters as we have noticed, we still think that it may make a useful text-book.

The Flourishing of Romance and Rise of Allegory. By Prof. Saintsbury. (Blackwood & Sons.)

Close upon the heels of Prof. Ker's 'Epic and Romance' comes—as Matthew Arnold would have put it—another professor, Prof. Saintsbury's book dealing with almost the same subject; the one a Scot professing in England, the other a Southron professing in Edinburgh. National vanities ought to be safe into whichever hand the palm be given, for the honours of birth are balanced by the glory of selection. But, truth to say, a comparison of the books is hardly necessary, and it would scarcely be fair to the former of the two. There must be shortcomings in every treatise on so wide a subject as the history of European literature during any age, and we were not able to pass Prof. Ker's volume without indicating its chief source of weakness. But it is in every respect an original and striking book. The reader feels all the time not only that the author knows his authorities, as knowledge goes (in examinations and so forth), but that he has lived with them; that the standpoint from which he studies and speaks is one to which he has slowly attained, and by his own exertions. Prof. Saintsbury's book is one of a series—one, shall we say? of the never-ending series of series. A number of writers are to combine and make out of their united selves a new and better Hallam. The intention is commendable. Hallam was a judicious and a learned writer not devoid of many merits of style. But such a subject as Middle Age literature was one of the last he ought to have chosen to deal with, and without doubt he more than any one else is responsible for the sad neglect of this great field—we say not so much of study as of enjoyment — among average educated Englishmen to-day.

Whatever may be the advantages of dividing an important work into fragments and entrusting it to different hands, such a practice does not favour marked originality of treatment. A man with colleagues is hampered by a sense of his obligations to them—more so, perhaps, by that of his obligations to himself. The feeling is sure to show itself in the dread of criticism; and as criticism nowadays fastens almost always upon questions of fact, that amounts to an inordinate desire to be accurate and complete. The effect of this preoccupation is decidedly visible in Prof. Saintsbury's book. We hasten to say that much of his anxiety is unnecessary. So far as knowledge goes, he is eminently fitted to perform the main part of the task he has undertaken; none more so. And through his pages occur excellent fragments of criticism which show that he too has lived with and made his own the literatures with which he is chiefly concerned. His remarks, for instance, about the influence of the Latin hymn in moulding the prosody of Europe, and, again, as a supplement to this, his view of the origin of prosody in middle and modern English verse, are excellent and excellently true. The little fragment of criticism which he devotes to the *Chansons de Geste* is irreproachable; no reasonable fault can be found with the citations, such as there are, throughout the volume. But, alas! such plums as these are few and far between. Even passages which one might controvert did space admit — passages which are of the nature of criticism—are rare. Prof. Saintsbury's habitual attitude face to face with his public seems rather to be that of an undergraduate face to face with an examiner: his one great preoccupation is to show how much he knows. Pages follow pages, and contain nothing which (though no doubt due to direct study on the author's part) might not as well have been got from prefaces or summaries. Even when that cannot be said, can these synopses serve to implant in the reader a taste for Middle Age literature, and will they not rather repel him therefrom? Granting, for example, that in the case of so important and widely influential a poem as the 'Roman d'Alixandre' it were necessary, instead of trying to impart some conception of it as a thing of literature, to furnish a tedious brief summary of its mere story, what end can be served by discussing seriatim the variants of the English version after this manner?—

"After a geographical prologue, the story of Nectanabus, 'Neptanabus,' is opened, and his determination to revenge himself on Philip of Macedon explained by the fact of that king having headed the combination against Egypt. The design on Olympias and its success are very fully expounded. Nectanabus tells the queen in his first interview with her, 'A high master in Egypt I was,' and almost eight hundred lines carry us to the death of Nectanabus and the breaking of Bursifal (Bucephalus) by the Prince."

And so on. Altogether this second summary covers two pages. It is *à propos* of the 'Alixandre,' be it said, that we come across the only example of what we should call conspicuously bad criticism in our author: the statement that the fighting in these poems is *not quite so good* as that in the *Chansons de Geste*. We should say, on the contrary, that if the best *Chansons* were picked out there would, in truth, be no comparison.

Not content with an undue preoccupation to display his knowledge, Prof. Saintsbury does what is not permitted to the undergraduate: he frequently *speaks* of it. It is twenty years since he began to read the *Chansons de Geste*, and since that time he has been reading masses of other literature from other times, nations, and languages. If he treats the French literature of his period as supreme in importance over the others, this is due to no desire to speak of what he has known "pretty thoroughly, long, and at first hand" in preference to what he knows "less thoroughly, less of old, and in parts at second hand." Surely, allowing for a certain modest and otiose "pretty," this sentence means that there are no parts of the French literature of his period that our author does not know at first hand. Yet let those who know something of the Middle Age French epic and romance literature—the million or half million verses of the *Chansons de Geste*, the vast romantic poems of the 'Alixandre' and 'Tale of Troy' type, the twenty-four thousand or so of verses of the 'Roman de la Rose,' and so forth—reflect what that means, in addition to the masses of other literature. Prof. Saintsbury admits, indeed, that "so far as MSS. go"—and only so far, we assume—he does not pretend to vie with Paulin Paris or Sir Frederic Madden in knowledge of the romances of the Arthurian cycle. But as he has just before told us that these two specialists excelled all others in their acquaintance with that branch of literature, it will be seen that this note of modesty is not excessive. There was no reason to protest so much. Prof. Saintsbury is, as we said at starting, more than adequately equipped for the task he undertook, and if his object had been to present the reader with a sort of handbook—something which would enable a so-called student to get up seeming knowledge of the subject—it would have been very well accomplished. There is only one part of the book which can be described as bad: that which treats of Icelandic literature, with the groundless comparison which is suggested between that and the Provençal, and reminds us of Macaulay's most rhetorical extravagances. Truth to tell, the Sagas have nothing whatever to do in this galley, and to try to make them march in line with the romances of the Middle Ages inclines one to fancy that, however much he has read, Prof. Saintsbury has never quite entered into the spirit of the latter.

But if the object of the book, as one would have supposed, was to inspire an interest in Middle Age European literature, then one must, alas! confess it to have conspicuously failed; and one more failure of this sort is little short of a tragedy. It would have been possible, throwing aside pedantry, even in the narrow compass of four hundred pages, to have given some impression of the rise of the second order of poetry in Europe, of the lighter, more graceful, more artistic, less serious verse which superseded that more narrow, more serious, and more epic kind which is represented in England by the Anglo-Saxon poetry, in France by the older examples (which were doubtless represented by the original forms) of the *Chansons de Geste*. The first order was national, the second order was European. But (though this sounds a paradox, it is true) Europe in the real Middle Ages, that is from the beginning of the Crusades to the fourteenth century, was almost one nation. The wars of Europe, when the Crusades were over, were in character baronial, not national wars. And it was out of—not the quiet so much as the monotony of life, which such a state of things engendered, that the graceful, unreal, international romance arose. It is a great subject that might have been treated greatly.

Heroes of the Nations.— Robert the Bruce and the Struggle for Scottish Independence. By Sir Herbert Maxwell, Bart., M.P. (Putnam's Sons.)

In this new biography Sir Herbert Maxwell had a great, perhaps his greatest opportunity. The origins of the Brus family have been exhaustively explored; substantial monographs on King Robert have been written by Kerr, Tytler, and Burns; Bannockburn itself has been made the theme of a long essay by White; so that the ground was well prepared for a modern study incorporating the old and new material for a revised appreciation of the man, the soldier, and the king. The present writer in his early chapters shows that a Scotsman, rationally patriotic, can still do justice to Edward I., perhaps overdoing it when he overlooks Hill Burton's acute inference of an objection by the community to the claim of paramountcy, and passes so lightly over the real oppression and probable after-purpose in the treatment which drove Balliol into revolt. He has the courage to make the suggestion—which we prefer to leave severely to himself—that it is highly probable that Wallace in 1296, before he emerged as the leader of Scotland, was a thief by habit and repute. Some views of evidence are strange. Exact parity of reasoning from mere coincidence of name would conduce to the "highly probable" opinion that he was likewise a litigant in Cumberland, worsted in a plea of novel disseisin (Bain, vol. ii. pp. 150, 191). The great cause of national weakness in 1296, in the aloofness of the Bruce interest from that of the reigning house, is clearly brought out. The evasion of homage to Balliol might have been mentioned; as might the substituted homage with which the young Earl of Carrick began his fateful public career.

This new estimate of that career opens with a succinct reference to authorities, and an appraisement of Barbour and the chronicles, English and Scottish. Great care has been taken, we are assured, to avoid the assertion of circumstances which there is no means of verifying. In this sketch of the historical sources one literary verdict we feel bound to traverse. It is (p. 6) that Barbour in his well-known blunder confusing the competitor, his son, and his grandson "deliberately and consciously perpetrated the fabrication." This would be a hard and cruel saying, were it not grotesque to visit thus harshly the intelligible error of rolling into one three contemporary gentlemen of the same name —not thereby, be it noted, tainting the compound person as a common thief. In the Scottish list of authors one misses most the miscellaneous but indispensable Bower, to whom, were there nothing else, are owing many pages of Bruciana, not wholly unprofitable, including Baston the captive Carmelite's rueful but sonorous lines on Bannockburn, as well as the snatches of song by Bernard, Abbot of Arbroath, on the same topic. Bower's mention of the bombards at Bannockburn is one of the tit-bits Sir Herbert has lost. In the English list one misses also the 'Vita Edwardi Secundi' (not the 'Vita et Mors'), containing one of the earliest and best accounts of the battle. Absent, too, is any mention of the collections of charters granted by King Robert—an omission the more singular as the forfeitures so fully represented in them form an invaluable check upon the historians, and bear closely upon the progress of the war of freedom, the punishment of deserters, the reward of the loyal, and the general royal policy. It may be possible to discuss a king's life without looking at his charters, but the experiment is dangerous; charters are often extremely awkward. For instance, when Sir Herbert, vouching Barbour as his author, narrates (p. 196) how the Scots, at the capture of Edinburgh Castle in 1313, slew Sir Peter de Lubaud, it is disconcerting to find charters repeatedly suggesting that Sir Peter came to his end by sentence of treason. And as the 'Scalacronica' says he was taken prisoner at Edinburgh and turned Scot, but being held suspect came to grief as a traitor, it sends one to verify the citation from Barbour, and to discover that Lubaud, so far from being slain, is recorded to have "become the kingis man."

Before taking up seriously Sir Herbert's personal, military, and political characterization of his hero, we note a few points, partly slips, partly of that category which the introduction formally eschews. The pedigree of the Brus family (p. 18) is not in conformity with the latest genealogical research as represented in Mr. William Brown's most able pamphlet 'The Brus Cenotaph.' On p. 21 for the year 1205 read 1295. What authority is there for styling (p. 27) Prince David in 1107 a king? Was Ailred of Rievaulx known as of Durham? How can the words "congrua deliberatione præhabita" bear translation (p. 58) as an *affected* hesitation? On p. 83 by "thirteenth century" we presume the fifteenth is meant. The alleged extension of Wallace's siege into a blockade of Carlisle (p. 99) far into 1298—"from November, 1297, till September 8th, 1298"—rests upon an indubitable scribal error of "Septembris" for *Decembris*, 1297, in the Bishop's account (Raine, 155; Stevenson, ii. 424), as is arithmetically proved by computing the days. Fordun, cited as stating (p. 128) that the fugitive Bruce in 1306 had his horse's shoes reversed, says no such thing. Is there any better authority for "I'll mak siccar" than there is for the unfortunate spider which the introduction brings to a discredited end? Matthew of Westminster as a person (p. 140) has, for critical uses, ceased to exist, yielding up his historical place to the 'Flores Historiarum.' King Robert is said to have been born at Turnberry. If this is not one of those things there is no means of verifying, then Lochmaben and other places may go weep. A fourteenth century Englishman asserted he was born in Essex. For "Coudraye" (p. 208) read Courtray. "Tue dez launcez" (p. 208) does not mean "impaled on *two* pikes." For 1390 (p. 185) read 1309; for 800 marks (p. 227) read 600; for "garth" (p. 230) in the sense of sanctuary read "gyrth." The date "on Jan. 10th" (p. 233) is not the equivalent of "infra octavum Epiphaniæ." The appellation of Archibald the Grim (p. 364) appears and is glossed in Bower. For "Sir Humphrey" (p. 353) read Sir Henry. We are not sure that Kirkcudbright (p. 350) was a royal burgh before 1329, although Sir Herbert now says it was so in 1327. The misfortunes of the small boy Prince David (p. 296) are curiously mentioned by Galfridus le Baker and the chronicler of Lanercost. The oft-quoted description by Froissart of the Scottish manner of war ought no longer to be styled his; it is (with modifications which are not improvements) from the 'Vrayes Chroniques' of Jehan le Bel, a partaker in the campaign of 1327, and therefore a far better witness than Froissart. To him also belongs Bruce's famous deathbed speech committing his heart to Douglas on its crusading mission.

Turning from these trifles to Sir Herbert's account of Bruce as warrior, it goes without saying that Bannockburn was the central fact of his destiny. There were many preludes, and to the pages concerning these we must first have regard for evidence of tactics and for illustrations of historical method. Starting with Bruce in Glentrool, we observe that the map (suggested, we presume, by one of Mr. Joseph Bain's prefaces) is a very free rendering indeed of the localizations in the records. That might pass, however; but in describing Clifford's attempted surprise of the king (p. 160) Sir Herbert's imagination flies so far ahead of all sober authority that the panting critic toils after him in vain. It makes really a fine story—every locality sharply defined; horses left at Borgan on the Cree; the Englishmen, dismounted, marching six miles to the Steps of Trool. They enter "the jaws of the trap," for far up Craigmin there sounds the royal bugle, the hillmen spring forth, stones and arrows fly and boulders crash, and the English host is shattered. Now for almost all these details Barbour's word is invoked unwarrantably. He neither names nor in any specific manner indicates Borgan, Craigmin, or the Steps of Trool; the bugle is mute, the stones and boulders are still. The one dramatic incident really given is of Bruce himself shooting the foremost Englishman in the thropple, and that Sir Herbert has evidently considered too barbarous to insert.

Another battle is that of Loudon Hill in 1307, important towards an understanding of Bannockburn, for its trenches at the wings to prevent flanking and secure successive lines of defence are of high significance. Sir Herbert describes the fight as begun by the English archers, whose attack was frustrated by the Scots lying down in the first ditch; the cavalry then advanced, but the Scots speared the horses in the bowels and were victorious. To all which the objection is that the authority for the encounter tells of no archers, of no lying down in the trench, and of no special spearing of horse.

When we reach Bannockburn our complaint is not so much that the authentic texts are amplified with the same exuberance as at Glentrool and Loudon Hill, as that eclectic personal inferences are on system affirmed as facts, and that the chronicles have not been mastered, some, perhaps, not read. The 'Vita Edwardi,' for example, has not been used, although it is in several senses a primary authority, and incidentally has the oldest and by far the most reasonable version of Bruce's tilt with Sir Henry de Bohun. The day before the battle, says this chronicle — written, Bishop Stubbs thinks, about 1325—Sir Henry was with

some Welsh foot pursuing some Scottish stragglers into the Park, when suddenly Bruce dashed out upon him, and before he could turn his horse to flee from the multitude of Scots, Bruce had broken his head with his axe. Sir Herbert rehearses Barbour's classic version, written in 1375; but when the choice lies between him and the historian of 1325, and the earlier narrative is the more probable, who can hesitate to prefer it?

The great problems of the plan of the battle would demand more space than we can spare. Sir Herbert's categorical affirmations make him far from helpful as a guide through the conflict of chronicle; his version fails to reconcile itself even with the authorities on which he lays most stress. The 'Scalacronica'—which, being from a soldier's standpoint, he rightly emphasizes—is quite distinct in its assertions: (1) that the body of the English army left the road through the wood or Park altogether, and lay encamped in the carse "across the Bannock" (*outre Bannokburn*)—a feature of vital influence not to be lightly set aside; (2) that Bruce's battle was not defensive, as Sir Herbert decides to make it, but offensive; and (3) that the suddenness of the Scottish charge counted for much in the victory. These things may or may not be true, but they are of prime rank as military evidence alongside of the 'Vita Edwardi,' which tells that the Scots attacked. As in the general plan, so in other circumstances of description, the cardinal defect is the failure to fuse the whole available information, to test and weigh it, and to present it so as to distinguish betwixt eclectic inferences and matters of fact. Galfridus le Baker, an author with pronounced military instincts, has not been consulted at all; yet he has a most important passage on the position of the English archers. Sir Herbert sagely says that King Robert perhaps would have served out liquor to his men "if he had possessed the means"! Perhaps? Well, there is positive chronicle that he did cheer his men with bread and wine. The use of calthrops, we are told (p. 203), is not mentioned by earlier writers than Buchanan. But is Sir Herbert aware that the trustees of the Smith Institute at Stirling possess at least one calthrop, "found while draining the field of Bannockburn"? The employment of something of the sort, whether of iron or of wood, is to be inferred from Baston:—

Machina plena malis pedibus formatur equinis.

Brucian warfare, if carefully examined, must be of great use towards conclusions on the co-ordination of archery, horse, and mounted infantry, in search of which Mr. Oman's studies have been so suggestively directed. 'Gud King Robert's Testament,' or code of general tactics, might well have been registered by any biographer approaching him on his warlike side. We are sorry that the consideration of the king behind the general—the internal and constitutional aspect of the war—has been so neglected. The very Parliament of 1314 which consolidated the national victory by sweeping forfeitures of those who stood against the king's peace and faith passes unnoticed. The political machinery by which the ascendency, once gained, was maintained and the dynasty secured, could only have been traced through the charters, which have been left unstudied. The numerous photographic pictures of landscapes, castles, and abbeys are veritable blinks of old Scotland. The book is dedicated to the Prince of Wales, Bruce's successor in the earldom of Carrick.

NEW NOVELS.

The Pilgrimage of the Ben Beriah. By Charlotte M. Yonge. (Macmillan & Co.)

"I once did hitch the syntax into verse," says Browning, or rather Calverley for him. Miss Yonge has accomplished the almost equivalent feat of "hitching" the Pentateuch into a story. This is a kind of exercise which easily may lead, and in some hands has led, to results offensive enough to the reader of any taste, to say nothing of reverence. ("Your conduct," said a late head of a college to an undergraduate who had misbehaved in chapel, "is what a Christian would call profane, and a gentleman vulgar.") But, on the other hand, if well managed, it may serve to put readers, young readers especially, in a better position for appreciating a narrative of which the marvellous dramatic qualities have been somewhat obscured by its sacred character, and kept in the background, from motives of which we would speak with all respect, by those who would most have enjoined its study on spiritual grounds. Miss Yonge, as it appears to us, has been remarkably successful. Of course, to the attentive and cultivated reader the story can never appeal so forcibly in any other as it does in its familiar form. "There was a great cry in Egypt; for there was not a house where there was not one dead"; there is a knell in the very rhythm of the words, and it is no improvement to say: "From beyond, lower down the river, there was an ineffably awful sound swelling the air, one universal voice of horror and lamentation from thousands, absolutely thousands of voices, came rolling along the stream." But the average reader of Exodus, it may be feared, is not always attentive or cultivated, and a little extra emphasis will, perhaps, help him to see more in the simpler words than he did at first. Similarly, it is no bad thing to have little indications of character developed. Korah, Joshua, Caleb, are, after all, not only "people in the Bible," but human beings who must have made such and such an impression upon those with whom they were in daily intercourse. In some cases we get hints of what their contemporaries thought of them and other personages; and a little expansion of such hints can hardly give offence to any one if judiciously done, and may help some of slower wits to see further into the story than they had done before. The "Ben Beriah" (should it not be "Beni"?) are, we may mention, a section of the tribe of Ephraim, descended from the patriarch's youngest son Beriah, whose name will be found duly recorded in Chronicles, whence, indeed, several of the persons who occur in the story have been disinterred. Miss Yonge has used her documents very skilfully.

Elementary Jane. By Richard Pryce. (Hutchinson & Co.)

'Elementary Jane' is a curious, rather touching, and, we should imagine, faithful study of a society with which the average novel-reader has little direct acquaintance, familiar though he, like every one else, is with the names, and indeed with the persons, of many of its members. The people who dash of an evening in what they call "bro'hams" from one "Theatre of Varieties" to another, doing "turns" at each, probably give as much entertainment, of a not very highly refined order, to their fellow creatures as any class in the community. They form, however, very much of a separate caste, having, it would seem, its own code of morals and etiquette, somewhat laxer, perhaps, than that recognized by the more *rangés* classes, but far more strictly adhered to. In this odd society Mr. Pryce places his heroine, the orphan daughter of a stage carpenter, who, on her mother's death, seeks a living in the walk of life suggested to her by early reminiscence. She is a simple, naïve girl, extremely matter of fact; perfectly aware of the conditions under which most of her colleagues live, and neither shocked nor allured by them. Two men come into her life: one of a high type, the other somewhat lower than commonplace. Of course, she chooses the wrong one, and suffers for it; though the reader is left with a hope that better things may be in store for her. The merit of the book is not, however, in the story, but, as we have said, in the picture of life. Mr. Pryce is "objective" to the backbone. He is of the school of Dickens, and we do not know that there is a better. And he renders the conversation of the class from which music-hall "artistes" are mainly drawn, and in which they find their most permanent patrons, with a perfectly horrible fidelity.

Essentially Human. By Annie Thomas (Mrs. Pender Cudlip). (White & Co.)

Which of Mrs. Cudlip's characters is "essentially human" the reader may be puzzled to say; but he will have no difficulty in deciding that all are essentially vulgar. The book has no points to recommend it. The story—of a clever young man who loves and is loved by a girl somewhat above himself in social position, with Philistine relations—is as old as any, and is not made either more original or more agreeable by the addition of an unrequited passion for the hero cherished by an elderly and affected widow. The author is good enough to speak in terms of approval of Miss Austen's novels—"polished social cameos," she calls them. It may be feared that this is only conventional admiration; for no one who intelligently appreciated 'Emma' would ever give to the world such an unreal and ill-bred picture of social life as 'Essentially Human.'

Sweet Irish Eyes. By Edith E. Cuthell. (Skeffington & Son.)

The owner of the Irish eyes, Eila Ravensheuch, is a nice bright, loyal, high-spirited girl of the old simple pattern which knew neither nerves nor introspection. Her breezy youth is the best thing in this light and chatty story, "published by kind permission of the proprietors of the *Lady*," in which learned periodical Eila and her two lovers—the virtuous cowboy Bob and the wicked barrister Warleigh—were first in-

troduced to the world. Bob and Warleigh are cousins dependent on the will of a gouty uncle, who is also of the good old simple school. Bob offends this ruler of their destinies, goes out West, turns cowboy, and comes back to England with Col. Cody's Wild West show; and he and his love and his uncle all chance to meet in the Earl's Court arena, he as a performer, they as passengers in the Wild West coach. There are, of course, other thrilling incidents no more and no less probable, for the course of true love cannot run smooth in novels. But it all comes right in the end, and if we have not quite believed in all the singular coincidences which constitute the story, we have enjoyed the light-hearted, easy telling of this artless tale of youth and love.

Life Again, Love Again. By V. Munro Ferguson. (Hurst & Blackett.)

The author appears to have written other novels, though the hand of the amateur is conspicuous in the present story. The poet hero, who takes himself and his emotions so solemnly, is, perhaps, not more tedious than are many of his compeers in real life; but there is too much of him. Nevertheless, Mark Kendal inspires great devotion in two feminine hearts, and is the cause of much discomfort to both until the elder nobly "stood up and prepared to face the future without him"! After which the enthusiastic Zoe has the field to herself. The smart, worldly woman who ought to afford a welcome relief to all the *Herz und Schmerz* elements of the tale is too often simply vulgar and silly without being amusing. Occasionally, however, Mrs. Ruthven does manage to be cheerful and sprightly without drawbacks, and then she is welcome indeed in a world of bathos.

Cousin Jem. By L. Higgin. (Hurst & Blackett.)

It is difficult to express satisfaction with L. Higgin's story, though it is a painstaking and laborious performance. The *dramatis personæ* are unduly numerous, and there is a frequent lack of clearness in the narrative. The moral of the story is, however, good, and there is nothing to prevent it from being appreciated in the schoolroom. We must take exception to such a sentence as "James Beaumont had gone down to Buckinghamshire to interview the Chace," and we do not know why the book is described by the writer as "a sepia sketch."

As a Roaring Lion. By Richard Penderel. (Skeffington & Son.)

In this stout, closely printed volume, which deals with the history of a twice-forged will, Mr. Penderel has introduced deeds of infamy sufficient to have provided material for at least two more novels. His extravagance extends also to the *dramatis personæ*, for, if by the "Roaring Lion" he means the villain, there are quite three or four of these "rampageous" beasts, and heroes and heroines to match. The action is carried on in several places simultaneously, and the reader must have a clear head and a persevering temperament who can thread his way successfully through the complicated meshes of deceit, crime, and disorder until the happy termination is reached, the many pairs of virtuous lovers happily united, and the evildoers put to confusion. There is, moreover, a weary iteration of insignificant detail and commonplace reflection. Mr. Penderel paints the lily and adorns the rose in a manner that interferes seriously with the individuality of the characters and the real ingenuity of the plot.

MILITARY LITERATURE.

Reprints of contributions to various magazines, the papers in *Camps, Quarters, and Casual Places*, by Mr. Archibald Forbes (Macmillan & Co.), are worth reading. Some of them, indeed, deserve attentive study. Before passing to these more solid papers, we would touch on one contribution, entitled 'My Native Salmon River,' as it incidentally deals with the late Lord Saltoun. Mr. Forbes gives, however, a wrong impression of this gallant Guardsman, as from his article one would imagine that Lord Saltoun fought the whole day at Hougomont, and that to him the successful defence of that important post was mainly due. As a matter of fact he, with the two light companies of the 1st Guards, rejoined the brigade a little before 4 P.M. Bismarck Mr. Forbes admires unfeignedly from a purely mental point of view, but from a moral standpoint he condemns him unsparingly, and furnishes ample reason for his severe remarks. The great Chancellor was, like his master, utterly unscrupulous, without the redeeming virtue of the latter—a certain amount of humanity in the concrete:—

"I do not suppose, if he had had a free hand, that Bismarck would have exhibited the courage of his opinions; but if his sentiments as expressed count for anything he would fain have seen the methods of warfare in the Dark Ages reverted to. 'Prisoners! more prisoners!' he once exclaimed at Versailles, after one of Prince Frederick Charles's victories in the Loire country—'What the devil do we want with prisoners? Why don't they make a battue of them?' His motto, especially as regarded Francs-tireurs, was 'No quarter,' forgetful of the swarms of free companions and volunteer bands whose gallant services in Prussia's War of Liberation are commemorated to this day in song and story. It was told him that among the French prisoners taken at Le Bourget were a number of Francs-tireurs—by the way, they were the volunteers *de la Presse* and wore a uniform. 'That they should ever take Francs-tireurs prisoners!' roared Bismarck in disgust. 'They ought to have shot them down by files!' Again, when it was reported that Garibaldi with his 13,000 'free companions' had been taken prisoners, the Chancellor exclaimed, 'Thirteen thousand Francs-tireurs, who are not even Frenchmen, made prisoners! Why on earth were they not shot?' And when he heard that Voights Rhetz, having experienced some resistance from the inhabitants of the open town of Tours, had shelled it into submission, Bismarck waxed wrath because the General had ceased firing when the white flag went up. 'I would have gone on,' said he, 'throwing shells into the town till they sent me out 400 hostages.' The simple truth is that in spite of his long pedigree and good blood Bismarck was not quite a gentleman in our sense of the word; and as this accounts for his ferocious bluster and truculent bloodthirsty utterances when he was in power in the war time, so it was the key-note to his more recent undignified attitude and howls of querulous impatience of his altered situation."

'A Version of Balaclava' is a valuable contribution to military criticism. It is based on the history of the part taken in the battle by C Battery, A Brigade, R.H.A., as related by the chronicler of its deeds, and shows that in several respects Kinglake was in error. It would, however, take up too much space to do more than mention the article with approval. The most valuable and interesting portion of this collection of fugitive papers is one on 'The Warfare of the Future,' an able contribution to the controversy between the partisans of the defensive and the supporters of the offensive; but its nature prevents us from examining it here. One or two points, however, deserve touching on. Mr. Forbes shows that illusions exist as to the extraordinary rapidity of certain modern campaigns. The Franco-German war lasted six and a half months. Napoleon's campaign against Austria aided by Russia in 1805, counting from the date on which the Rhine was crossed, lasted two and a quarter months. Again, the Russians have a good reputation for marching; yet, notwithstanding modern improvements, which are all in favour of speed, the Russians in 1828 excelled in rapidity their successors in 1877-8. Diebitsch took three and a half months to march from the Danube to a point halfway between Adrianople and Constantinople. The Russians in 1877-8 spent eight months on the march from the Danube to the Sea of Marmora. Similar striking contrasts may be drawn between our own operations in the smooth-bore and breech-loading rifle periods. Mr. Forbes also maintains that "the comparative feebleness of contemporary warfare is perhaps exceptionally manifest in relation to the reduction of fortresses," and criticizes with great acumen the merits of such places of defence *versus* entrenched camps; but to deal even cursorily with that matter would require considerable space.

Prof. Baden-Powell, of Oxford, seems to have left behind him a horde of sons who all travel and write, while most of them fight, in the army, the marine, or the House of Commons. To distinguish the one from the other is difficult, especially as several of them appear from time to time to direct the affairs of the African continent, from various points of vantage. Messrs. Methuen & Co. publish *The Matabele Campaign, 1896*, by Col. R. S. S. Baden-Powell, 13th Hussars, which is an admirable book of adventure, suitable for boys, soldiers, and the general reader. Col. Baden-Powell writes in a lively, simple fashion that makes his readers like him, and, incidentally, throws much light on the problems of native wars and on the future of Charterland. It becomes clear, after reading his book, why Col. Baden-Powell should be sent for when there is work to be done of the kind which he seems both to enjoy and understand.

SCOTTISH STORIES.

Spindles and Oars. By Annie E. Holdsworth. (Ward, Lock & Co.)—There appears to be no diminution as yet in the output of "kailyard" literature. Those who can face the dialect and enjoy the abounding sentiment of this style of romance will certainly approve of 'Spindles and Oars.' In a series of anecdotal sketches, all more or less connected with one another, the author relates the simple annals, not of Thrums, but of Skyrle, a village composed of "a handful of fishermen's cottages, and a cluster of mills on the brae above them"—hence the title. To the reader from the cold world outside the kailyard the distinguishing characteristic of Skyrle, and of some kindred places also, appears to be the extraordinary and quite hysterical emotion excited on every conceivable occasion by the sight of an ordinary domestic baby, any one's baby, anywhere and anyhow. In every-day life the sight of a normal infant does not, under ordinary circumstances, prove strongly agitating, more especially when the said apparition is itself calm and self-possessed. However, things are evidently different in Skyrle and elsewhere in the same region. All the episodes are pretty; they are not strong, but they are not often silly.

"There 's cauld kail in Aberdeen," as we know on the highest authority. But we fear that upon the "general reader" Mr. J. Mackinnon's *Braefoot Sketches* (Alexander Gardner) will have the effect of *crambe repetita*, or "cauld kail het again." We cannot recommend to any one but an expert a book which contains a large number of such dialogues as this:—

"'Wangie 's richt stocherty.'

"'Ay, he 'll niver gie ye a bit o' naething.'

"'A 'll watch him again. A 'll seen be gettin' a penny fae my father.'

"'A 'm gettin' a penny on Setturday.'

"'Fa fae?'

"'Fae oor Geordie.

"'Ha! Ha!'

"'O, bit a'! a'!'
"'Fat for daein'?'
"'Never ye ound fat for daein'.'
"'O, A kent ye wisna gettin't.'
"'Bit A am sot gettin't. Surely A ken better gin you.'
"'It's a' lees, it's a' lees, it's a' lees. Haud yer tongue.'
"'No, A'll nae haud my tongue. Fat div ye—'
"'Fa's gyan owre tae the smiddy?'
"'Me.' 'An' me.' 'An' me.'"

Ohe, jam satis. Yet the connoisseur in dialect will find notable provender in this book. Among other things that Gaelic element which Aberdonians so despise, though it lingered as the language of corners of the land "where Gaudie rins" at the beginning of last century, is much in evidence in occasional words and phrases.

ANTIQUARIAN LITERATURE.

Acts of the Privy Council.—Vol. XIII. *1581–1582.* (Stationery Office.)—This volume, which covers the period from March, 1581, to June, 1582, is primarily of interest for its entries bearing on the religious question. The editor, Mr. Dasent, in his introduction, has well brought out the distinction, so essential to remember, between the treatment of the Jesuits and others engaged in an active campaign against the queen and that of the "recusants," unable, on conscientious grounds, to accept the change of religion. Even in the case of the arch-offender Campion, executed for high treason — not, Elizabeth tried to assert, for his religion—those who had harboured and associated with him were, though diligently hunted out, "released by the Star Chamber without further punishment on confessing their fault and promising conformity for the future." The extensive and authentic information in these pages on the actual treatment of recusants enables the editor to challenge with success the highly coloured statements on the subject in the Spanish ambassador's correspondence. At the same time, the language employed renders it evident that, if those who refused to conform were often lightly treated compared with the Protestants on the Continent, or in England under Queen Mary, it was not from any hesitation on points of doctrine. "Poperie and Massing" are the terms which the Council applies to their offence; and a Jesuit is described as, by God's grace, converted "from that sink of error and false doctrine of the Pope unto the true knowledge of the Gospel of Christ." The aim of the Government, as described by itself, was "the advancement of Christian religion and the suppression of Popery"; to say Mass rendered a priest liable to imprisonment; "Massing stuff," when seized, was ordered to be "defaced," and "Popish trashe" was searched for with the utmost diligence; the Mass had become "the Communion," and Sunday "the Sabboth daye." It is utterly impossible to explain away the denunciation of "vestementes and such lyke tromperie for Massing," the search in Lord Southampton's house for "ornamentes for Massinge," or the furious description, as "odyous and unsufferable slaunders" calling for "sharp and seveare punishment," of the rumours that Mass was said daily in the queen's chapel. But while we welcome this explicit evidence, it is a pity that the editor again speaks of "the Established Church," a loose anachronism. In spite of the space devoted in the preface to France, Ireland, and Scotland, it cannot be said that this volume throws fresh light on their affairs. It is rather on commerce and on the internal condition of England and Wales that its information is of value. In addition to the entries relating to foreign trade, suggestive of the energy with which it was now being developed, there are allusions to the new industries growing up at home in the hands of alien immigrants. Glass works are being set up, and the making of cloth, silk, and velvet is increasing in importance. The jealousy which the foreign refugees excited is well seen in the complaints aroused by their important colony at Sandwich, a lengthy document in which the Council settles the controversy, restricting them to fishing and the manufacture of "bayes, sayes, tapestry, and lace." One of the most interesting records in these pages, as the editor observes, is that of the submission of Arthur Hall, imprisoned in the Tower for contempt of the House of Commons. The Council's activity is so miscellaneous that only the actual perusal of its Acts can give an idea of its wide range. We must again question the editor's inferences from the Councillors' attendances as here recorded. It is certain, for instance, from other sources, that the Lord Chancellor attended the Council, January 31st, 1582, although his name is here omitted.

Acts of the Privy Council.—Vol. XIV. *1586–1587.* (Stationery Office.)—A gap of nearly four years severs the Acts in this volume from those contained in the last. In February, 1586, the Council Register recommences, and this instalment of Mr. Dasent's work covers fourteen months from that date. For political history these pages contain as little as before of interest or value, but they afford a good deal of curious and miscellaneous information. We have glimpses in them of the eager enterprise in foreign parts that distinguished Englishmen at the time. The merchants trading to "Barbary" and to Russia are mentioned, while the Turkey Company is requested to dispatch a hundred Turkish galley slaves, captured from the Spaniards in the West Indies by Drake, to the "Grand Seignour" as a means of securing his favour and possibly the liberation of Christian captives. The active intervention of the Council in home trade and manufacture is seen in its efforts to encourage employment for the working classes in the clothing industry, to favour the extension of arable land, and, while forbidding the growth of wool, to promote that of flax and hemp with a view to shipping. There seems some reason to suspect that both from Holland and from England cordage and other materials for the fleet that Philip was forming found their way to Spain. Among the now obsolete industries one recognizes the Sussex ironworks with their ordnance cast for the queen and conveyed with difficulty to the coast for transport to London; also the "making of carsey." Both "carsey" and "wool" ought to have been indexed, and so should the "refugees," "Flemings," or "strangers," whom the Council, in accordance with its settled policy, had to protect in their industry at Canterbury, though in London and at Sandwich and Maidstone those who were not attached to any church or congregation were warned to leave the realm. Among the most curious entries are those relating to the enlistment of "scatchmen or stiltmen" in Lincolnshire for service in the Low Countries, to Lord Stafford's extraordinary claim to arrest the Mayor of Bristol and his brother as his bondmen or "villeins regardant," and the Council's instructions to the Archbishop of Canterbury to stop the sale of the supplement to Holinshed's 'Chronicles,' which contained matter distasteful to "the King of Scottes" and other dangerously recent history. The increase of building round London which marked the time is complained of as trespassing on the shooting-grounds, and some painful entries remind us that the Tower rack was frequently in use for inquiry by torture. As we have had to criticize rather severely some previous volumes of this series, it is a pleasure to be able to say that the present one shows marked improvement. The place-names are identified in most cases, though Rivenhall, Essex, lurks undetected in "Ravenhawe," and Norbury, the ancient seat of the Fitzherberts, is not in Derbyshire, but in Staffordshire, whatever the 'Register' may say. Lord Shrewsbury is stated by the editor to have "become Earl Marshal" since 1582, though he obtained that office, we believe, in 1572.

Pleadings and Depositions in the Duchy Court of Lancaster. By Henry Fishwick. Vol. I. (Lancashire and Cheshire Record Society.)—The selections which Col. Fishwick has here made from pleadings in the Duchy Court between 1 Henry VII. and 23 Henry VIII. possess considerable interest. In addition to the information they afford on local topography and genealogy, the fact that English replaced Latin in the proceedings of the Court has preserved for us several curious words and phrases, while we catch some vivid glimpses of the life and manners of the people. Rent collectors have "right straitly escaped away to their grete daunger" from Henry Farington, gentleman, and his friends, armed with bows and arrows. The keeper of Lancaster Gaol reports a gathering of three hundred "riotouse personnes," who had assembled to rescue some prisoners, and who "walked in a garrison and a gret Rowte within the towne of Lancaster" for many hours, being only thwarted in their "mischefauys" purpose by the "durres of yrne" at the castle. Riots, violence, and oppression are the salient features in these pages. A customary Saturday cockfight, which the Bishop of Ely (1515) attended with other Lancashire gentlemen, is represented as the scene of a regular faction battle; while the parson of Bury, having given offence by his appointment of a parish clerk, finds himself, according to his own account, suddenly set upon by some of his parishioners, who were attending divine service, having "swordes, bokelers, schort dagars, and other wepons prevely under there gownes." It was only by retreating to the chancel with a party of supporters that he escaped being "slayne and murderid owt of hand." The whole book may be confidently recommended to students of sixteenth century life. Col. Fishwick seems to have done his work excellently, though we do not like the awkward phrase "the charter of Earl Moreton before he became king." The reader might not discover that this noble was John (not, as it might be, Stephen), Count of Mortain. Miss Fishwick has contributed a copious index.

The Chiltern Hundreds. By A. J. Foster. (Virtue & Co.)—It is with the actual district comprised within these three Buckinghamshire Hundreds that the Vicar of Wootton deals in this modest little volume. He gossips pleasantly of the villages, halls, and churches in this picturesque region, telling his readers just enough of their associations and surroundings to interest them in a country the borders of which are familiar to lovers of "the river." An introduction deals briefly but sufficiently with the Parliamentary device of accepting the stewardship of the Hundreds; but the author might well have alluded to the charter of Henry I. to the citizens of London, securing to them their rights of hunting in "Ciltre." And why can the amateur topographer never resist the fatal temptation to explain local names? In this case we are told that Buckingham is probably derived from "book," and means "the Home in the Book or Charter meadow." The author has added some illustrations by himself, several of which have suffered in the process of reproduction. The frontispiece, representing Eton, is pretty enough.

Select Cases in Chancery, 1364–1471. By W. P. Baildon. (Selden Society.) — Prof. Maitland has in Mr. Baildon a valued lieutenant and coadjutor who is doing excellent work for the Selden Society. But even the pen of its Literary Director could hardly clothe with general interest the subject of this volume. The development, however, of the Chancellor's jurisdiction is a matter that needed to be further dealt with; and Mr. Baildon has addressed himself to the task. The cleavage of the Chancery from the Council, he holds, becomes distinct towards the close of the fourteenth century; the Chancellor is found under Richard II.

sitting apart from the Council. Still, the differentiation of the courts was not complete till a century later. The cases chiefly dealt with by the Council, from which the Chancellor derived his jurisdiction, were those which could be dealt with at common law, but in which, from various causes, the parties were unable to obtain justice from the courts. Gradually, as the Chancellor's court established its separate existence, it ceased to take cognizance of these cases, obtaining on the other hand a monopoly of the equitable jurisdiction, dealing with cases for which there was no remedy at common law. It must, we apprehend, have been when this work was passing through the press that the editor discovered the date of the very curious alchemy case (already given in Palgrave's book) to be 1337, and considerably earlier, therefore, than what he had supposed to be his earliest case (1364). A full abstract of it will be found in the Calendar of Patent Rolls. Certainly there is in this volume no more curious case than the petition for justice against a surgeon who had failed—by neglect, it was alleged—to treat a broken leg successfully. The petitioner appealed for the evidence of experts ("sufficiantz surgeans") on the point. As a general impression to be derived from these pages, it is true no doubt, as the editor asserts, that

"the extent to which force of arms was carried in private affairs is truly astounding. Every man seems to have appealed to his friends and neighbours to help him *vi et armis*, and to have set at defiance the laws of the realm, if not with impunity, at any rate regardless of consequences."

But, surely, the allegations of violence by the petitioners need to be somewhat discounted. The Wars of the Roses, however, were doubtless conducive to lawlessness. Among the points we have noted in this volume is the appearance of a "Baro de Carrew" in the West Country, 1412. This is one of the very few styles of the kind, and is little, if at all, known. Mr. Baildon's "apparatus" is as admirable as we expect in the Selden publications. Foot-notes and index alike are a model of scholarly care. In this respect and in that of the "get-up" of their volumes no learned body does better than the Selden Society.

Year-Books 16 Edward III. Part I. (Stationery Office.)—Mr. Pike resumes in this volume, after a considerable interval, the well-known series of year-books, which are now, we learn from these pages, to be supplemented by a calendar bringing to light the principal contents of those "Placita de Banco" to which they relate. A feature of these year-books which is greatly to be commended is the table of contents prefixed to the introduction. For the want of such a table, the valuable introductions to the volumes, for instance, edited by Dr. Stubbs are virtually a sealed book. Mr. Pike's favourite method is to select some case in his text and devote the bulk of his introduction to a treatise upon it. However valuable that treatise may be, the result is scarcely favourable to a rapid publication of the text. In this volume of nearly 440 pages, we have about 140 of text, the same amount of translation, and 78 of introduction. In this case no fewer than 70 pages are devoted to a study on the origin and development of the municipal liberties of Wells, on the ground that a case here recorded elaborates in greater detail than has yet been done elsewhere the story of the revocation of Edward III.'s charter to the burgesses. If this idea really justifies a dissertation on their struggles for liberty during four hundred years, Mr. Pike has doubtless added a valuable chapter to the history of boroughs under mesne lords. He is, we think, right in holding that until existing error has been frankly exposed, it is useless to advance correct views. On this principle he quotes—only to dismiss emphatically—Mr. Freeman's observations on the "incorporation" of Wells and the position of its burgesses. It is curiously significant that the very ground where the Professor was at his strongest—of which, indeed, he had a kind of monopoly—should have been selected for criticism, first in his lifetime by Mr. Vincent, whose remarkable article on the see of Bath and Wells is now admitted to have proved his case, and here by Mr. Pike in his remarks on the borough. It seems to be established in these pages that the bishop's villeins on his manor of Wells received personally certain liberties in the twelfth century, their advance being crowned by a charter from King John himself, in which these liberties were secured to their "heirs." Under Edward III., a period of agitation against ecclesiastical lords, they succeeded in obtaining from the Crown a charter which recognized their corporate succession, of which, however, they were soon deprived. Under Henry IV. and his grandson their efforts to regain it met with success, but it was not till Queen Elizabeth had been thirty years on the throne that they triumphed at length over all opposition and obtained a true charter of incorporation. Mr. Pike has edited the text of his cases with scholarly care, as usual, and one feels that the year-books are in good hands; but it needs the brilliant style and lucid exposition of Prof. Maitland to make the ordinary comments of a legal antiquary anything but dreary reading at best. The material, however, in such volumes as these will undoubtedly be worked-up to good purpose hereafter.

OUR LIBRARY TABLE.

MR. FISHER UNWIN publishes the *Life of Sir Henry Parkes, G.C.M.G.*, by Mr. Charles Lyne. This covers the whole ground, and is from the Australian point of view an important book in history and politics, but, as regards human interest, inferior to the little volume of Parkes's early letters lately reviewed by us. Mr. Lyne has done his work with fairness and with competent skill. His difficulties have been great; Parkes's combination of religious feeling with unscrupulous hard hitting is trying to a biographer. Moreover, the biographer needs a leading idea, and Mr. Lyne has to find it in Australian Federation, to which Parkes decided to devote his later years. But Parkes wrecked the Federal Council by refusing to join a body which might, had he supported it, have been utilized for Federation. When dismissed from the lead of the Freetraders, Parkes said of them in the New South Wales Assembly that they had "cashiered the old captain and elected a pirate in his place"; but Parkes was himself a bit of a pirate, though in his rugged strength he had some real greatness. Although characteristically English and Midland-born, Sir Henry Parkes will live in history as the chief of elective rulers in Australasia down to the present time.

WE have received from Messrs. Chapman & Hall the instalment of the "Gadshill" edition of Dickens which contains *Nicholas Nickleby*. This handsome reissue improves as it goes on. The volumes are kept uniform in size, and promise to make a splendid appearance on the library shelf. Mr. Lang's introduction contains much sensible criticism, but he supplies no notes, although certainly he might, we think, have devoted more attention to the facts on which Dotheboys Hall was founded than a few somewhat perfunctory sentences indicate. In doing this he would have followed Sir Walter's example in the prefaces to the *opus magnum*. Dotheboys Hall soon passed into a proverb, it may be observed, and found its way into Macaulay's speeches on the Maynooth Gant.—Volumes twenty-one, containing *The Little Savage*, and twenty-two, containing *Valerie*, which the author left unfinished, have been added to the tasteful edition of Capt. Marryat's novels which Mr. Brimley Johnson has edited and Messrs. Dent have published. Besides, Messrs. Macmillan have included in their "Illustrated Standard Novels" *Poor Jack* by Marryat, cleverly illustrated by Mr. Pegram, and prefaced by Mr. Hannay.

MESSRS. DOWNEY & CO.'s reissue of Charles Lever's novels is a worthy rival of the "Gadshill" Dickens. In the handsome clear type provided it is a pleasure to re-read *Charles O'Malley*, and to see again the old illustrations, from the portrait of the Iron Duke which forms the vignette of the first volume onwards. The preface written by Lever at Trieste shortly before his death is well worth perusal.

A NEW edition of Mr. Kipling's admirable *Departmental Ditties*, with indifferent illustrations by Mr. Dudley Cleaver, has reached us from Messrs. Thacker & Co.

THAT modest and useful little volume *Low's Handbook to the Charities of London* has attained its sixtieth year of issue. Mr. Dunville contributes an interesting preface.—*Lean's Royal Navy List* has been sent to us by Messrs. Witherby.

WE have on our table *The Light of Melanesia: a Record of Thirty-five Years' Mission Work in the South Seas*, by H. H. Montgomery, D.D. (S.P.C.K.), — *Indian Sketches and Rambles*, by J. Bowles Daly (Calcutta, Patrick Press),—*The Madeira Islands*, by A. J. D. Biddle (Philadelphia, Drexel, Biddle & Bradley Publishing Co.),—*The Story of the House of Lancaster*, by H. Hartwright (Stock),—*Eras of the Christian Church*, edited by John Fulton: *The Age of the Crusades*, by J. M. Ludlow (Edinburgh, Clark),—*Palgrave's Golden Treasury of Songs and Lyrics*, edited with Notes by W. Bell, Book II. (Macmillan), — *Greek and Roman Mythology*, by K. P. Harrington and H. C. Tolman (New York, Leach & Co.),—*Researches upon the Antiquity of Man in the Delaware Valley*, by H. C. Mercer (Ginn & Co.),—*An Account of the Life and Works of Dr. Robert Watt*, by J. Finlayson, M.D. (Smith & Elder), —*Selections from Steele's Contributions to 'The Tatler,'* with Introduction and Notes by L. E. Steele (Macmillan),—*German Social Democracy, Six Lectures*, by B. Russell (Longmans),—*Warne's Net Profit Tables*, by E. Sims (Warne), —*The Menopause and its Disorders*, by A. D. L. Napier (Scientific Press),—*The Jubilee Book of the Philosophical Institution* (Edinburgh, Institution Rooms, Queen Street),—*The Evolution of the Universe*, by W. W. Howard (Nisbet), —*Winning Whist*, by E. Boardman (Bliss, Sands & Co.), — *Namesakes*, by M. Haycraft (Hogg), — *No. 11, Chesterton Street*, by E. Jameson (S.P.C.K.), — *Hester Lavenham*, by Helen H. Watson (R.T.S.), —*My Book of Heroism* (Arnold),—*The Froggy Fairy Book*, by A. J. D. Biddle (Philadelphia, Drexel, Biddle & Bradley Publishing Co.),— *A Man with Black Eyelashes*, by H. A. Kennedy (Methuen),—*The Lighter Life: Dialogues and Sketches*, by W. Wallace (Macqueen),— *Without Bloodshed*, by H. E. Gorst (Roxburghe Press),—*Secrets of the Courts of Europe*, by Allen Upward (Simpkin),—*The Wheel of Life*, by C. Scott (Greening),—*Two Decades of Song*, by A. C. Shaw (Simpkin),—*Notes on Christian Doctrine*, by Rev. E. Bagshawe, D.D. (Kegan Paul),—*Die Syllogistik des Aristoteles*, by Dr. H. Maier, Part I. (Tübingen, Laupp),—and *Étude Critique du Matérialisme et du Spiritualisme par la Physique Expérimentale*, by Raoul Pictet (Geneva, Georg). Among New Editions we have *Pheasants*, by W. B. Tegetmeier (Cox),— *Modern Painting*, by G. Moore (Scott),—*A Dictionary of the Church of England*, by the Rev. E. L. Cutts (S.P.C.K.),—*Penelope and the Others*, by Amy Walton (Blackie),—*From the Earth to the Moon*, by Jules Verne (Low), —*The Basket of Flowers*, illustrated by A. S. Rankin (S.S.U.),—*The Lincoln Stamp Album and Catalogue* (Lincoln),—*The Saucy May*, by Henry Frith (Blackie),—*The Three Lieutenants*, by W. H. G. Kingston (Griffith & Farran),— and *A Junior Course of Practical Chemistry*, by F. Jones (Macmillan).

LIST OF NEW BOOKS.

ENGLISH.

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Barclay's (Rev. P.) A Survey of Foreign Missions, cr. 8vo. 3/6
Baring-Gould's (S.) A Study of St. Paul, 8vo. 10/6 cl.; Lives of the Saints, New Edition, Vol. 2, illus. 5/ net, cl.
Neilson's (J. R.) Everlasting Punishment, an Enquiry, cr. 8vo. 2/6 net, cl.
Pulpit Commentary: Daniel, by Thomson and Adeney, royal 8vo. 15/ cl.; Reissue: Joshua, 8vo. 6/ cl.
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Illustrated Catalogue of the Paris Salon, 1897, 8vo. 3/ swd.

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'TRAVEL AND BIG GAME.'

I OBSERVE that Mr. H. A. Bryden, who has long "abused the patience" of readers of the *Daily Chronicle*, has now found a fresh mouthpiece for his grievances. His letter appearing in your last issue is a copy of one which has apparently been going "the rounds of the press," one which certainly was published earlier in the week by a daily newspaper. What does it all amount to? Firstly, that this gentleman has written two articles for a newspaper syndicate and parted with the copyright—let us hope, for good consideration. Secondly, that he has no legal right to prevent that syndicate reprinting those articles or selling their rights to another. Thirdly, that the syndicate, not finding two articles by Mr. Bryden a very marketable commodity, very judiciously put them in a bundle with others upon 'Travel and Big Game.' Fourthly, that I was the unhappy person to whom this bundle of articles was consigned at so much per thousand words, mine the privilege of commissioning an artist to make the "stuff" saleable.

The candid reader will perceive that Mr. Bryden passes over his customer the Northern Newspaper Syndicate and endeavours to fasten a quarrel upon me; and if I add, what Mr. Bryden omits to mention, that he has corresponded with me both before and since he began his attack in the press, the candid reader will, no doubt, draw his own conclusions.

I may, perhaps, venture upon one observation of a general character before I close this letter. It is this: When a man writes articles for a living he should learn the conditions that govern those of his class (I have just published two volumes in which thirty-seven authors are thrown together, possibly against their own will—I do not know—but certainly not against the will of the person to whom they sold their work), and the way *not* to obtain any little concession that a publisher may have it in his power to grant is to drag his name through every paper that will make its columns an arena for this sort of combat.

GEORGE REDWAY.

TWO PROTHALAMIA.

Tangley Manor, Guildford, April 26, 1897.

ABSENCE from London and the Easter holiday arrangements have prevented my sooner replying to the letters in the *Athenæum* of April 10th, 17th, and 24th. I read with much interest the letters of the Master of the Temple and Prof. Case on April 10th, with some surprise Prof. Rowley's letter of April 13th, and with a mixture of the two sensations Prof. Hales's letters of April 3rd and 12th, and these appear to materially strengthen the case sought to be put forward by the original article: (1) By showing that, even to so distinguished a scholar as Prof. Rowley, Vallans's beautiful poem was at the date of his first letter entirely unknown, otherwise he never could have been led astray by my unfortunate (but purely accidental) reference to Hatfield instead of Theobalds. (2) Canon Ainger's letter shows that the poem suggested beautiful thoughts and even lines of verse and prose to as great a favourite of English readers as Charles Lamb. Prof. Rowley now tells us that he was misled by the statement that the swans were passing Hatfield when they saw the seat of Cicill. It was a purely accidental misleading. I regret the mistake, which I did not notice till Canon Ainger's letter of the 17th called attention to it. It was a totally unimportant point for any purpose of the subject under discussion. And it will occur to most people as strange that the Professor should have entered into the discussion as seriously as he did without having first read Vallans's poem. It now appears to be conceded both by Prof. Rowley and Prof. Hales that the date of publication of the poem was in fact 1590, and that accordingly it took precedence of Spenser's 'Prothalamion' by six years.

But if Prof. Rowley was careless in writing as he did without having taken the trouble to look at the poem, or even to examine with any care the article itself, which contained indication that the poem was written in the time of Queen Elizabeth, what are we to think of Prof. Hales, who *had* read the poem, and knew it well? How can one possibly account for *his* having endorsed Prof. Rowley's point as strongly as he did (in the *Athenæum* of April 10th), and suggested, with a great appearance of confidence, that the whole structure of the article was "blown to atoms" by it? To most people it will be plain enough that all through the Professor has acted with exceeding haste—"undue haste" I called it in my reply to his first criticisms.

And this leads me to hope that on a more patient consideration of the whole matter he may be induced to alter, or at any rate modify, his very strongly expressed opinions. Meanwhile, as by his letter of the 17th the Professor puts his final observations on the subject in the form of mere assertion (and that of the "stet pro ratione voluntas" character, rather than argument), and then quietly dismisses me to the Easter holidays with the line,

"Per me licet esse" beato,

I will return this compliment, and think of the Professor enjoying these days of rest also as

Beatus ille qui procul negotiis
* * * *
Libet jacere modo sub antiqua ilice,
Modo in tenaci gramine.
Labuntur altis interim ripis aquæ.
Queruntur in *aquis cygni*,
Fontesque lymphis obstrepunt manantibus
Somnos quod invitet leves;

or, in the good old English words of 'Piers Plowman'—not impossibly "appropriated" from Horace—

I was wery forwandred and went me to reste
Under a brode banke bi a bornes side,
And as I lay and lened and loked in the wateres,
I slombred in a slepyng it sweyed so merye.

Truly the subject of the 'Two Swannes' seems, as the Professor says, to be now well-nigh exhausted, and it will be pleasant to rest a while on the grass, beneath the oak trees, listening to

the songs of the birds, by the murmuring brooks and the streams.

Prof. Case's letter is certainly a valuable addition to the subject under discussion, and for my own part I quite believe that, as he suggests, the two poets were connected—probably friends.

It can be seen from Hearne's notes and the documents he has bound up with Vallans's poem that the poem was probably written at least as early as 1575, though, for reasons explained in Vallans's preface, not published in London till 1590, in which year Spenser was in London publishing the first three books of 'The Faerie Queene.' Now the poets of any considerable note who had at that time written English poetry were exceedingly few — not twenty altogether—but the keenest possible interest was just then beginning to be taken in such work. What more probable then than that on the publication of Vallans's poem (or before actual publication) Spenser should at once have seen and read it? From the extracts from Vallans's preface quoted in Prof. Case's letter it seems highly probable that Spenser and Vallans had talked together about the 'Epithalamion Thamesis'—equally probable that the "promise" there referred to was afterwards "perfourmed" by Spenser when, in 1596, he published the fourth book of 'The Faerie Queene,' and described first a long procession, and ultimately a marriage of the rivers, in canto xi., commencing with stanza xx.:—

> And after him the famous rivers came,
> Which do the earth enrich and beautifie,

down to stanza xlviii.:—

> And after them the sea nymphs marched all,
> All goodly damsels deckt with long greene haire.

For here the marriage of the Thames and the Medway is thus referred to:—

> Soon after whom the lovely bridegroome came,
> The noble Thamis,

who, we are told, was attended by the little rivers, "the pretty pages" who waited on the Thames, and among them the river Lea:—

> The wanton Lea, who oft doth lose his way;

and at last appears the bride:—

> Then came the bride, the lovely Medua came.

But it is plain that between the 'Epithalamion Thamesis' of Spenser and his 'Prothalamion' there is no manner or kind of resemblance—they are totally different things.

Prof. Case adds that Vallans wrote to imitate and animate Spenser. Exception must be taken to the word "imitate," for Vallans does not, so far as I remember, use it; nor do I believe there is any authority for it at all. The Professor says that I spoil my case by catching at such straws as the words "nurse" and "merrie," and truly, taken by themselves, they are straws. But it can hardly be necessary to repeat that it is the combination of what are called straws—the extraordinary combination—that is relied on in support of the argument (the soundness of which, there is reason to believe, would be freely admitted by ninety-nine unprejudiced people out of a hundred) that Spenser borrowed or took from Vallans both the idea and plan of the 'Prothalamion,' and in some of its best passages, its words.

It is hardly fair that out of the many instances given in the article, just the weakest of what are called the straws should be selected by the professors for criticism. Let them take some five or six of the strongest of these straws and see how the case stands then.

It would be tedious to refer again to all the points of resemblance between Vallans's poem and that of Spenser that were carefully noted in the original article, or to the fact that a very beautiful, and what there is good reason to believe was an absolutely unique form of allegorical poem was produced by Vallans in 1590, and adopted and used by Spenser in 1596. But as an additional instance of the indebtedness of Spenser to Vallans I should like to refer once more to a single line of Vallans's poem, written, if I am right in the views that have been expressed as to the date of writing, in or before 1575:—

> Tuning her lute unto the waters fall,

and compare this with the following lines of Spenser of 1579 and 1596. From 'The Shepherd's Calendar' (April), published in 1579:—

> And tuned it unto the waters fall.

From 'The Shepherd's Calendar' (June):—

> —— where byrds of every kynde
> To the waters fall their tunes attemper right.

From 'The Faerie Queene,' book vi., published in 1596:—

> Keeping all noysome things away from it
> And to the waters fall tuning their accents fit.

It is the combination of circumstances that is relied on in support of the argument; isolated facts, such as the use of the words "nurse" and "merrie," are but as links in a chain.

One word about the "garland," and this is Prof. Hales's word, not mine, and where he got it from I do not know. There has been, and is, no desire to take from Spenser as much as a garland, nor anything more than a leaf or two, a bay leaf or a palm. And surely he who has been overwhelmed with garlands—and no English poet has ever more deserved them for the exceeding beauty and sweetness, the melody, and the magnificent construction of his poetry—can well spare these to the less-known, but still eminent poet of his time, not improbably his friend, who seems to have suggested to him at least one very beautiful form of poetry, and beautiful thoughts, and beautiful passages of words; and there the matter must now rest as far as I am concerned.

In the words of Prof. Hales, which I make free to borrow for this purpose, I, too, have but done what I wished to do and it seemed right to do, and I regret exceedingly if there should have been any appearance of friction between the learned professors and me.

Wickham Flower.

*** This discussion must now close.

THE INTERNATIONAL LITERARY CONGRESS.

The Nineteenth Annual Congress of the International Literary and Artistic Association was held at Monaco from April 17th to 24th. The members present were, as usual, for the most part French, consisting to a great extent of members of the Paris bar, but there were also several German, Italian, Belgian, and Dutch members, and two from this country. The Congress was very numerously attended, but unfortunately the results attained were not proportionate to the attendance.

The first paper read was that by M. Jules Lermina on what are called in France the moral rights of the author, as distinguished from his right (known as the pecuniary right) to receive all possible profits from his work. The moral rights, which seem also to be distinct from what we know in this country by the name of copyright, include the right to prevent the publication of his works with alterations to which he has not consented, or of the works of others under his name. The author of the paper went further, and claimed that neither the person to whom a work has been sold nor the heir of the author to whom it has descended ought to be entitled to make any alterations in it. The paper gave rise to considerable discussion of a very lively character. It was ultimately decided that the subject—the consideration of which had arisen out of a paper dealing with the rights of an author's creditors in relation to his unfinished works, which was read last year at the Congress at Berne—should be referred back for further consideration, especially as regards the rights of the author's descendants. This was followed by a paper by M. Eugène Marbeau, president of the Société des Études Historiques, dealing with the right to historical documents. M. Marbeau distinguished between ancient or unknown documents discovered in State archives or public libraries and private documents. The former, he contended, could not in any way become objects of copyright, while the latter ought not to be published without the consent of the author or (if he be dead) his representatives until after the expiration of fifty years after his death. He was in favour of giving the courts the power of modifying this period in special cases. These proposals also gave rise to considerable discussion. In the end the Congress, while agreeing with the reader of the paper as regards his first class of documents, declined to lay down any principle as to the second, except that they ought not to be published when their publication would entail a violation of confidence.

Another paper of considerable interest was read by M. Victor Souchon, the representative of the French Society of Authors, Composers, and Publishers of Music, and of a newly founded Austro-Hungarian society of a similar kind. This paper dealt mainly with two grievances, the first of which was that of the system of "mention de réserve," by which music can be performed without the author's consent unless he expressly states on every copy of his composition that he reserves the right of public performance. This system, which is that adopted by the Berne Convention, was invented and prevails in England—a fact to which M. Souchon alluded as showing a low state of development as regards musical composition. The results of the system, he said, are that the public prefers not the best music, but that for the use of which it has not to pay, and that composers of music are left at the mercy of their publishers as regards the preservation of their performing rights. His second grievance related to mechanical musical instruments worked by means of a perforated cardboard or sheet of metal, which supplies the place of the score. The final protocol of the Berne Convention expressly declares that the construction of these instruments or of mechanical sheets of music for them is not to be considered as a piracy. The Congress adopted resolutions demanding the suppression of this clause and also of the "mention de réserve." The second part of the paper, which dealt with the attacks directed against the French Society, especially in Switzerland and Belgium, was not received with the same acquiescence, but the Congress ultimately adopted a resolution in favour of the establishment of similar societies. The paper read by M. Taillefer, of the Paris bar, on the position of photographers, who in some countries are not considered to have the same rights as other artists, led to considerable discussion on account of an amendment moved by M. Charles Constant, the representative of a French society of artists, which asserted that photographers ought not to be entitled to refuse to artists the use of photographs made from their pictures for the purpose of reproducing the pictures. The amendment was ultimately lost by a considerable majority, and the Congress voted, as previous congresses have often done before, that the photographer ought to be in the same position as any other artist.

Perhaps the most important votes of the Congress were those relating to journalistic copyright. A joint paper was read by Messrs. Albert Bataille, of the *Figaro*, and Osterrieth on copyright in political articles (the reproduction of which is freely permitted by the copyright laws of some countries) and in news. The Congress arrived at the same conclusion which is embodied in the English law, that no distinction ought to be made between political and other articles. In respect of news, it accepted the formula propounded by the authors of the paper, that the repetition of news should only be actionable when it takes the shape of "unfair competition"; in other words, when it shows an intention to profit by appropriating the labours of others.

A paper of M. Harmand also contained some points of interest. It dealt with the provision contained in some copyright laws, notably our own and the French, that the sale of an original

work of art carries with it the loss of the copyright, unless a special agreement has been arrived at for its reservation to the artist. The author of the paper pointed out that there are many artists—such as sculptors, medal engravers, architects, and photographers—who do not usually part with their original works, and consequently escape from the operation of the law. The Congress voted in favour of the suppression of this provision.

The other papers which were read were of much less general interest. That of M. Pouillet, on the contract of publication, led to a heated discussion. Ultimately the reader of the paper accepted an amendment moved by M. Max Leclert (the publisher) in favour of the reconsideration of the matter, with a view to the formation of a code of usages by a committee of authors, publishers, and members of the Association, and the principles laid down by the author of the paper were not discussed. The draft model copyright law of the Association was also considered and referred for further consideration; and papers were read by M. Darras on the legislative activity of various countries; by M. Layns on the projected creation of legal offices in various countries for the purpose of giving gratuitous legal advice on copyright matters to the members of the Association; and by M. Poinsard on the organization of national committees for the purpose of carrying on a propaganda in favour of the extension and improvement of copyright laws. These papers, and one or two others of less importance, could not be properly discussed on account of the disproportionate amount of time spent on the others. I.

Literary Gossip.

Messrs. Sotheby are going to sell in the coming season the manuscript of the autobiography of Lord Nelson. It was drawn up for John McArthur, and sent from Port Mahon in 1799, accompanied by a letter, the original of which is to be sold with the MS. It was printed in McArthur and Clarke's big quartos in 1809.

Mr. H. J. C. Cust, formerly editor of the *Pall Mall Gazette*, who has lately returned to England, bringing with him copious notes and material, is busy writing a book on South Africa. Mr. Cust has promised to lecture in Edinburgh and Glasgow for the benefit of the South African Association.

The series of sketches descriptive of the work now done by the Board schools, which have recently been appearing in the columns of the *Daily News*, will shortly be published in volume form by Messrs. Smith, Elder & Co. These sketches are the result of many visits which the author, Mr. Charles Morley, paid to a variety of schools in all quarters of the metropolis.

Yet another series! This time to be called "Builders of Greater Britain," to be published by Mr. Unwin, and to be edited by Mr. H. F. Wilson, Mr. Chamberlain's private secretary. Eight volumes have already been arranged for. The first of them, a life of Raleigh by Major Martin S. Hume, is to be ready in June, and will be followed by a memoir of Sir Thomas Maitland by Mr. Frewen Lord, and a monograph on the Cabots by Mr. Raymond Beazley.

Messrs. Dent & Co. will publish almost immediately a little volume entitled 'Grains of Sense,' by Lady Welby, the object of which is to call attention, from a fresh and mainly humorous point of view, to the absurdities and anomalies in the prevalent use of language, and to suggest possible developments of expressive power which might, the author thinks, simplify and economize verbal intercourse. The book is written in short sections, so as to be easily read in spare moments. Lady Welby will be remembered by her thoughtful contributions to *Mind* and other journals, as well as by a volume published some years ago.

Dr. G. Birkbeck Hill's long-promised 'Johnsonian Miscellanies,' consisting of upwards of one thousand pages, is practically ready for publication. Vol. I. contains Johnson's prayers and meditations, his account of his childhood, Madame Piozzi's anecdotes, and Murphy's essay on the life and genius of Johnson; while Vol. II. is made up of anecdotes drawn from some scores of sources—letters from Johnson to various persons, Tyers's biographical sketch, extracts from Hawkins's life of Johnson, &c.; and it includes also an elaborate index and a concordance of Johnson's sayings. The 'Miscellanies' are to be issued in medium octavo volumes, bound in half-roan, uniform with Dr. Hill's edition of Boswell's 'Life' and Johnson's Letters.

Mr. W. Alison Phillips, who will be remembered as the translator of the poems of Walter von der Vogelweide, is engaged in completing a concise history of the war of Greek Independence, which will be issued shortly by Messrs. Smith, Elder & Co.

To the work on 'Women Novelists of the Reign of Queen Victoria,' which Messrs. Hurst & Blackett are about to publish, Mrs. Oliphant will contribute the paper on the Brontës, Mrs. Lynn Linton that on George Eliot, and Miss Edna Lyall that on Mrs. Gaskell.

At the Booksellers' Dinner on May 8th Lord Roberts will respond to the toast of literature. The booksellers have certainly more reason to be grateful to him than to any other writer who published last winter. In addition to those already announced, the following guests have promised to be present: Sir John Evans, Mr. Hall Caine, Mr. Fraser Rae, Mr. W. Appleton, Mr. Harold Frederic, Dr. Schulz (the author of 'The New Africa'), Mr. A. Innes Shand, and Dr. Conan Doyle.

At the suggestion of Mr. G. D. Leslie, Messrs. C. Scribner's Sons, of New York, have printed a limited edition of Mr. Eyre Crowe's 'Thackeray's Haunts and Homes,' originally published in *Scribner's Magazine*. Although less than three hundred copies of this little book are destined for this country, it will be welcome on account of the writer's close association with the novelist, which lasted for many years. The book contains a series of illustrations by Mr. Crowe of all the houses in London with which Thackeray was associated, from Mr. Taprell's chambers in Hare Court, Temple, where he attempted to study law, to the mansion he built for himself at Palace Green, Kensington, where he died.

The discovery is announced to us from Oxford of a collation of the famous lost MS. of Plautus known as the Codex Turnebi. The collation is entered on the margin of a sixteenth century edition in the Bodleian Library. The next number of the *Classical Review* will contain an account of the new readings.

Mr. Garner, librarian of the Kendal Public Library, was last week appointed to the librarianship of the Gilstrap Free Library, Newark-on-Trent. Mr. Garner has been at Kendal for nearly three years.

This year being the centenary of the death of Edmund Burke, a series of commemorative meetings is to be held in Belfast under the auspices of the Belfast Library and Society for Promoting Knowledge. On Tuesday next, under the presidency of the Marquess of Dufferin, an address will be delivered by the Archbishop of Armagh on 'Burke as Orator and Writer.' On Thursday a lecture, entitled 'Burke as Statesman and Political Thinker,' will be given by his Honour Judge Webb, Q.C. Finally, on the evening of Saturday next the Rev. J. J. Nesbitt will give a series of readings from the writings of Burke, the selections being prefaced by explanatory remarks from Mr. MacKnight, author of 'The History of the Life and Times of Edmund Burke.'

Mr. Redway is printing a volume of essays on mystical subjects by Mr. Clifford Harrison, the well-known reciter.

Mr. Charles Welsh, formerly a member of the firm of Messrs. Griffith, Farran & Co., has established himself as an agent in New York for English publishers who have not a branch house in the United States.

Arrangements have been made to continue the Booksellers' Holiday Home at Eastbourne till September 29th, 1898. Messrs. Chapman & Hall have sent a parcel of books to augment the library started by Messrs. Bentley, Messrs. Sampson Low & Co., and others.

We are glad to see that success is attending the efforts of the Newsvendors to increase the Victoria Pension Fund. The sum of 760*l.* was announced as having been received at the dinner on Wednesday last. This included 25 guineas from the Earl of Crewe, and a like sum from Mr. Awdry; 21 guineas from *Lloyd's News*, 26*l.* from Mr. H. B. Marshall, and 55*l.* from the Marshall Trustees. Messrs. Rothschilds gave 20 guineas, Messrs. Smith & Son 100 guineas, the Hon. W. F. D. Smith 25*l.*, Sir Edward Lawson 25*l.*, and Mr. Horace Cox 52*l.* 10*s.*

The joint Examining Board of the four Scottish universities have increased the stringency of the test for admission by requiring that the leaving certificates, accepted in lieu of the preliminary examination, four in number, shall be taken in one and the same school year.

Bangor University College has now followed the example of Cardiff in resolving to discontinue its special courses in preparation for the London matriculation. This breaking with old traditions is a natural sequel to the organization of the courses for the Welsh degree.

The Welsh University Court has determined to postpone for five years its decision as to the permanent domicile of the University offices, partly on the ground that the question had been discussed with too much excitement. It may be hoped that the action of the Court will not merely prolong the rivalry until 1902.

A FACSIMILE of the first edition of Keble's 'Christian Year,' published in 1827, is about to be brought out by Mr. Elliot Stock. It will be accompanied by a preface by the Bishop of Rochester.

WE hear that Dr. Buchheim will co-operate in the completion of the German-English part of Muret's 'Encyclopædic English-German Dictionary,' which was to have been worked out by the late Dr. Sanders, and which the publisher Langenscheidt has assigned to the well-known philologist Dr. Immanuel Schmidt. Another *Neuphilologe* residing in this country who has promised his assistance is Mr. H. Baumann, who prepares at the same time a *Schulausgabe* of the great lexicon.

THE Literary Section of the Welsh Guild of Graduates recommend the production of a "Guild Series of Welsh Classics," and propose to draw up a list of fifteen works for inclusion in the series. They also advise the establishment of a Welsh Text Society, for the production of manuscripts prior to the year 1650. The Dialect Section intend to make a comparative study of the Venedotian, Dimetian, and Gwentian codes of law.

IT is in contemplation to establish an Oriental Faculty in the University of Madras. It is perhaps a little surprising to find that such a faculty has not long since been created in every Indian university.

THE week's obituary includes the name of Mr. W. Storr, long a member of the Parliamentary staff of the *Times*. The decease has also to be chronicled of Signor Stefani, editor of the *Nuovo Archivio Veneto*, and one of the editors of the diaries of Sanuto.

THE Parliamentary Papers of the week include a List of School Boards and Estimated Grants under the New Bill (2*d.*); a List of Schools warned by the Education Department, &c. (1*d.*); Education, Scotland, Northern Division, General Report for 1896 (3*d.*); List of School Boards and School Attendance Committees in England and Wales (10*d.*); National Education, Ireland, Appendix to the Sixty-second Report (3*s.* 10*d.*); the Forty-fourth Report of the Charity Commissioners (4*d.*); a Report of the Historical Manuscripts Commission on the Manuscripts of Charles Halliday, Esq. (1*s.* 4*d.*); Reports on the Endowed Charities of Three Anglesey Parishes (1*d.* each); a Return of the Endowed Charities of Stoke Newington (3*d.*); and the Report of Wellington College for 1896 (1*d.*).

SCIENCE

BYCYCLES.

Bicycles and Tricycles: an Elementary Treatise on their Design and Construction. By Archibald Sharp, B.Sc. (Longmans & Co.)—*Modern Cycles: a Practical Handbook on their Construction and Repair.* By A. J. Wallis-Tayler, C.E. (Crosby Lockwood & Son.)—The history of the bicycle furnishes an admirable example of evolution through competitive variation and the survival of the fittest. It exhibits instances of sudden and revolutionary changes comparable to the origination of new species, and also of modifications effected so gradually as to be almost imperceptible. Of the radical changes, the first was from two nearly equal wooden wheels, with iron tyres, to a large front and small rear wheel, with wire spokes and rubber tyres, the driving being still effected by pedals attached to the front wheel. The second was the introduction of a chain-driven rear wheel, geared up so that the wheel makes more revolutions than the pedals. The third was the adoption of the pneumatic tyre. In connexion with both the first and the second of these changes the most prominent name is that of the late James Starley, whose statue occupies a conspicuous site at Coventry. The third was brought in by Dunlop. There is no lack of historical literature on these subjects, and ample materials are available for an exhaustive study of the failures and successes through which progress has been attained; but Mr. Sharp is the first writer who has attempted a systematic application of the principles of theoretical mechanics to the various problems presented by the bicycle. These questions are discussed by Mr. Sharp with a scientific thoroughness incomparably beyond anything that we have met with in previous publications. A few chapters on general mechanics, including stresses and strength of materials, constitute Part I. Part II. is devoted to "Cycles in General," including an historical sketch of their various forms, and a discussion of the principles which apply to steering and balancing, to the resistances which hinder propulsion, and to the mechanism of transmission of power. Part III. contains separate chapters on each of the principal members of a modern bicycle. Competent knowledge of the most modern developments is shown, and the criticisms passed upon them exhibit fairness of mind. The book is pitched at too high a level for the general public; but to the intelligent mechanic (practical or theoretical) it will be eminently instructive and suggestive.—Mr. Wallis-Tayler's book contains a matter-of-fact account of the subjects specified in its title, with ample pictorial illustration, a fair amount of explanation, and a few rather clumsy attempts at scientific calculation. There is a lack of judicious discrimination in the selection of inventions to be described. Out of the many thousands that have been patented, a popular handbook ought to deal only with those which have obtained a substantial footing. But this rule has not been followed. We find, for example, about ten pages devoted to attempts to use balls, instead of teeth, for chain-wheels. A special feature which will be of interest to many readers is a full reproduction of Thomson's patent of 1845, which contains the earliest known description of pneumatic tyres for wheels.

SOCIETIES.

STATISTICAL.—*April* 27.—Mr. A. E. Bateman, President, in the chair.—A paper was read by Mr. H. W. Wolff 'On Savings Banks at Home and Abroad.'

PHILOLOGICAL.—*April* 23.—Rev. Prof. Skeat, V.P., in the chair.—Mr. Dickson-Bryson was elected a Member.—Dr. J. A. H. Murray made his yearly report on the progress of the Society's 'Oxford English Dictionary,' which he and Mr. H. Bradley edit. During the year between 15,000 and 16,000 fresh slips had been sent in by Drs. Mynor and Furnivall, Mr. Beasley, Miss E. Thompson, Mrs. Walkley, Messrs. Gray, Talbot of Ohio, W. P. Garrison of the New York *Nation*, and Bell, and Dr. Fitzedward Hall. More reading of books like the 'Naval Records' and early treatises on arts and sciences is wanted. In subediting, F to Fiz was done by Mr. Bousfield; Fle to Flo by Mr. Peto; Ga by Mr. Herrtage; Gen to Groundsel by Mr. Bousfield; Group to end of G by Mr. Morris. All G was revised by Mr. Bartlett. H to Harmless was done by Mr. Grumpf; He by Mr. Brandreth; Hi by Dr. Lloyd; Ho by Mr. Peto and Mr. Woods. Mr. Brandreth will revise all H; he gets more fresh quotations than any other subeditor. I was done by Miss Brown and Canon R. Morris; she will revise it all. J was done by the late Mr. Gregor; K by Mr. Brandreth; L by Dr. Hulme and Mr. Warner; M by Messrs. Brown, Lawley, and Smallpiece; N by Messrs. Phayre, Nesbitt, Pope, Brandreth, and Green; O by Mrs. Stewart and Mr. Nesbitt. The other letters not subedited since 1879 are all now in fresh workers' hands. The material from Hydrozoa to Hymen (exclusive), like that for Pa, has been lost and slips to re-supply it are much needed. D was finished on December 31st, 1896, though twenty-four columns a week had to be produced to accomplish this, and nearly a month was lost by the ruinous proposal—since happily given up—to cut down the extent of the 'Dictionary.' The new words like "dynamo" (1867) and its compounds and the medical words in "dys-" took much time. All these technical articles ought to be prepared by an extra staff of experts. H was started in the beginning of January, and it would be a difficult letter. Dr. Murray read his article on it, as well as that on "dynamo." He also dealt with "hab-nab," "haberdash, -er," "habit," "hack" (in which nine words were mixed up), "hag" in "moss-hag," and gave the curiously differing forms and changes of meaning in "hang," "hanged," "hing," "hung" in different parts of the kingdom. F, edited by Mr. Bradley, was in pages to "freeze," and would be finished by midsummer. Mr. Bradley would then take up G, and complete it by the end of 1899. He had nearly doubled his rate of production since he had moved to Oxford. It takes five years to get out a volume of the 'Dictionary'; but if the Delegates will afford a couple of extra assistants, the fourth volume can be finished in 1900, and then half the 'Dictionary' will be done. Dr. F. Hall, Lord Aldenham, Miss E. Thompson, and Mr. R. Martineau had given great help in reading proofs.—Prof. Skeat said the 'Dictionary' work had never gone on so well as it is going now.—Dr. Murray was warmly thanked for his services to the 'Dictionary.'—Mr. Bradley will report his progress in November.

INSTITUTION OF CIVIL ENGINEERS.—*April* 27.—*Annual General Meeting.*—Mr. J. W. Barry, President, in the chair.—The Report of the Council on the proceedings of the Institution during the past year was read by the Secretary.—It was announced that the following gentlemen had been elected to form the Council for 1897-98: *President*, J. W. Barry; *Vice-Presidents*, W. H. Preece, Sir D. Fox, J. Mansergh, and Sir W. Anderson; *Other Members of Council*, A. R. Binnie, H. Deane, W. R. Galbraith, G. Graham, J. C. Hawkshaw, C. Hawksley, J. Hopkinson, jun., A. B. W. Kennedy, J. Kennedy, G. F. Lyster, Sir G. L. Molesworth, Capt. Sir A. Noble, B. B. Stoney, F. W. Webb, Sir W. H. White, Sir E. L. Williams, H. Bell, T. F. Brown, G. H. Hill, J. C. Inglis, and W. Matthews.

HISTORICAL.—*April* 22.—Sir M. E. Grant Duff President, in the chair.—The following gentlemen were elected Fellows: Messrs. E. J. Dyer, T. Parkin, and T. C. Worsfold.—A paper was read by Mr. W. J. Corbett 'On the Survey of a Norfolk Village in the Reign of Elizabeth,' being an important attempt to reconstruct the agrarian system of a group of Norfolk manors from contemporary surveys preserved at King's College, Cambridge. The paper was illustrated by numerous coloured plans.—Amongst those who took part in the proceedings were Profs. Prothero and Cunningham, the Rev. W. Hunt, and Messrs. F. Harrison, O. Browning, H. E. Malden, and J. Gairdner.

MEETINGS FOR THE ENSUING WEEK.

MON. Victoria Institute, 4½.—'Nippur, its Inscriptions.'
— Royal Institution, 5.—General Monthly.
— Society of Engineers, 7½.—'Automatic Gas Station Governors.' Mr H. O'Connor.
— Society of Arts, 8.—'Design in Lettering.' Lecture I., Mr L. F. Day (Cantor Lecture).
— British Architects, 8.—Annual General Meeting.
TUES. Royal Institution, 3.—'Volcanoes.' Dr T. Anderson.
— Society of Arts, 4½.—'The Arctic and Antarctic.' Mr A. Trevor-Battye.
— Biblical Archæology, 8.—'The Median Calendar.' Hon. Miss Plunket.
— Zoological, 8½.—'General Zoological Results of the Tanganyika Expedition of 1895-6.' Mr J. E. S. Moore. 'European Slugs of the Genus Arion.' Mr W. E. Collinge. 'Field-Notes on the Antelopes of the Mau District, British East Africa.' Mr. F. J. Jackson. Notes by Mr P. L. Sclater.
WED. Archæological Institute, 4.—'Wreaths.' Mr Talfourd. 'Comparison of Flint Implements of Palæolithic and Neolithic Age.' Prof T. McK. Hughes.
Entomological, 8.—'Homœochromatic Groups of Butterflies.' Mr. Handford.
— Society of Arts, 8.—'The Railway to India.' Mr C. E. D. Black.
THURS. Royal Institution, 3.—'Liquid Air as an Agent of Research.' Prof. Dewar.
— Society of Arts, 4½.—'Kafiristan: its Manners and Customs.' Sir G. S. Robertson.
— Linnean, 8.
— Chemical, 8.—'A Bunsen Burner for Acetylene.' Mr A. E. Munby. 'The Reactions between Lead and the Oxides of Sulphur.' Messrs H. C. Jenkins and H. A. Smith. Election of Fellows.
FRI. Geologists' Association, 8.—'Coral Islands.' Mr. W. W. Watts.
— Philological, 8.—Anniversary Meeting. 'On the Lately Recovered MS. of Alfred's Proverbs.' Prof. Skeat.
— Royal Institution, 9.—'Romance.' Anthony Hope.
SAT. Royal Institution, 3.—'The Greek Theatre according to Recent Discoveries.' Rev. J. P. Mahaffy.

Science Gossip.

SIR EDWARD NEWTON, K.C.M.G., died at Lowestoft on the 25th of April in the sixty-fifth year of his age. The youngest son of the late William Newton, of Elveden in Suffolk, he proceeded to Magdalene College, Cambridge, where

he took the usual degrees. Appointed in 1859 Assistant Colonial Secretary of Mauritius, he successively became Auditor-General and Colonial Secretary of that island, relinquishing the last post in 1877 on being appointed Colonial Secretary and Lieutenant-Governor of Jamaica, whence he retired in 1883 through ill health. He was a member of the mission sent by the Government of Mauritius to congratulate the late King of Madagascar on his accession to the throne, and being an ardent ornithologist availed himself of the occasion by materially increasing (as he did during a subsequent visit made with that express purpose) the knowledge of the very peculiar fauna of the country, which he was almost the first English naturalist to investigate on the spot. In like manner he largely increased our knowledge of the zoology of the Mascarene Islands generally, and it is mainly due to his exertions that nearly complete skeletons of the marvellous "Solitaire" of Rodriguez were recovered from the caves of that island, as described in the *Philosophical Transactions*. Sir Edward Newton was one of the founders of the British Ornithologists' Union, a Fellow of the Linnean Society, and a Corresponding Member of the Zoological Society of London.

By the death at Hyères on April 10th of Mr. Hugh Nevill, F.Z.S., of the Ceylon Civil Service, science loses an enthusiastic worker in many fields. During twenty-seven years' service Mr. Nevill had been an indefatigable collector. He had discovered and described many new species in zoology and had contributed many specimens to our museums. His collection of birds passed to the late Marquis of Tweeddale; but a large and very complete collection of certain genera of shells remains. For some years Mr. Nevill edited and published at his own cost an important journal, the *Taprobanian*, better known on the Continent and in America than in England. Mr. Nevill leaves also what is probably a unique collection of specimens of the ancient school of Kandy silver work, and took an active part in the revival of the art. The most important collection is, however, that of ancient Buddhist and Pâli manuscripts, which, from his intimacy with Buddhist priests and other native scholars, Mr. Nevill had unusual facilities for collecting. A *catalogue raisonné* of these has been prepared for publication, and the late Dr. Rost, of the India Office, was most anxious that it should be published. The catalogue is fortunately complete, and Mr. Nevill had brought it with him in order to superintend its publication in England, but was unable to rally from the severe illness that had necessitated his leaving Ceylon.

We regret also to notice the deaths of Mr. Louis P. Casella, F.R.A.S., and Mr. A. Hilger, F.R.A.S., both well known as astronomical and optical instrument makers. The latter has been especially noted of late years for the construction of spectroscopes.

The planet Mercury is still visible to the east of the Pleiades for a short time after sunset, but he will soon cease to be so, arriving at inferior conjunction with the sun on the 21st inst. Venus is a morning star, situated in the constellation Aries, and will be near the horned waning moon on the 28th. Mars has become a faint object, but is still visible in the evening in the constellation Cancer; he will be very near the crescent moon on the 7th. Jupiter is in the western part of Leo, and will be visible in the evening throughout the month when the sky is clear until past midnight. Saturn is in Scorpio, and rises soon after sunset; he will be near the full moon on the 16th, and in opposition to the sun on the 18th.

D'Arrest's periodical comet has now, according to M. Leveau's ephemeris, moved into Pisces, its approximate place for Monday next, the 3rd inst., being R.A. 22h 58m, N.P.D. 91° 9'. The present absence of moonlight affords probably the last chance of seeing it at this return, which is not a very hopeful one, on account of the increasing morning twilight.

FINE ARTS

THE ROYAL ACADEMY.

(First Notice.)

Until this exhibition is thoroughly studied the public will not fully realize how much it has lost by the deaths of Leighton, Millais, Alfred Hunt, and Henry Moore, all of whom were masters in their way, and might be depended upon to produce noble and distinguished works. Never before did the Academy lose so much in one period, nor are we as yet aware of new men likely to fill, or even partly fill, the places left vacant by these deaths; and matters are not improved by the fact that Sir Edward Poynter, Mr. Watts, Mr. Alma Tadema, Mr. G. D. Leslie, and Mr. J. W. Waterhouse are none of them adequately represented. Of the older Academicians, Mr. Hook alone among the painters holds his own; of the group next to these in time Mr. Calderon, Mr. Davis, Mr. MacWhirter, Mr. Orchardson, Mr. D. Murray, Mr. John Brett, and Mr. B. Riviere improve or at least maintain their reputation; while Mr. Fildes appears as a portraitist only. Of the younger painters those who will attract most attention are Mr. Abbey, Mr. Millet, Mr. Stanhope Forbes, Mr. Sargent, Mr. E. A. Waterlow, and Mr. W. L. Wyllie, each of whom has done something to strengthen his hold on the public. Most of the other artists who are known to the general public are much where they were last year.

Before entering upon any detailed notes and criticisms upon the principal pictures, we may make a sort of itinerary of the gallery, mentioning some other attractive paintings. In Room I. the visitor will notice Mr. P. Graham's characteristic and effective 'Crossing the Stream' (No. 24); Mr. J. Finnie's telling 'Tragic Sunset' (28); the poetical and sympathetic 'Golden Shore' (35), with its deep blue sea and flushed cliffs, of Mr. J. Olsson; and 'Calypso's Isle' (39), by Mr. H. Draper; the naked siren, mirror in hand, sitting upon a rocky point, is a spirited piece of romance. Mr. J. Hayllar's pretty child picture, "I'm Mary Tween of Tots" (45), will charm matrons; 'Sweet Mistress Prue,' not 'Prew' (51), of Miss H. Margetson, is not unworthy of its name; while Mr. G. Clausen's soft and broad interior of 'The Old Barn' (52) is the truest study of effect we have seen by him. Sir G. Reid's 'Prof. Mitchell' (61), though a little demonstrative, as a Scotsman's portraits of Scotsmen are apt to be, is masculine and very like. Mr. Orchardson's 'Bishop of St. Asaph' (70) is marked by genial energy, and seems to us his best portrait. Highly serene and beautiful is Mr. E. A. Waterlow's 'Tranquil Stream' (83). The sterling qualities of Mr. Ouless's 'Hon. W. F. D. Smith' (84) are noteworthy.

In Gallery II. the first thing to be noted is Mrs. Alma Tadema's animated and homogeneous group of cavaliers drinking to each other, named 'A Pledge' (108). 'Audrey's Toilette' (115), by Mr. Arthur Hughes, shows with spirit and brightness that rustic damsel dressing her hair at a stream in sunlight; Mr. M. Loudan's 'Butterflies' (117), a low-toned sketch in brown and white of a lady dancing with a baby in her arms, is decidedly effective at a distance; the 'Bacchanti' (133) of Mr. F. A. Bridgman, gambolling in a wood, tells its tale with vivacity and ease; the 'Fantaisie en Folie' (138) of Mr. R. Brough is good, and his best achievement as yet; we can also praise 'When the Tide is Out' (139) of Mr. J. S. Hill. Beautiful and poetical beyond even his wont is Mr. A. Parsons's "The star that bids the shepherd fold" (146), a rugged Welsh valley. The charming child's portrait of 'Alec Forbes' (163), by Mrs. Stanhope Forbes, and 'Love's Baubles' (164), a crowd of amorous maids following an elfish Cupid, by Mr. B. Shaw, fresh, vigorous, and original, are two of the leading pictures of the season. Sir E. J. Poynter's 'Phyllis' (188) looking at herself in a mirror and his other works here, as well as M. Benjamin Constant's 'Earl of Ava' (194), demand more criticism than we can spare space for now.

In Gallery III. hang Mr. F. Goodall's large 'Ploughman and Shepherdess' (209) and Mr. P. Graham's specimen of sea and rock painting, No. 210. As a contrast to the turmoil of the latter, every visitor will enjoy the idyllic grace and Englishness of 'Autumn Floods' (217), by Mr. E. A. Waterlow. 'Rivalry' (227), a complex flirtation under the Directory, is in Mr. Orchardson's best mood; nothing could be better in its strong and solid style than Mr. Logsdail's 'Bronze Horses of St. Mark' (252), seen in brilliant sunlight; 'The End of a Good Day' (258), by Mr. R. Macbeth, is a characteristic piece, but not his best; while Mr. C. Q. Orchardson's 'Twa Corbies,' his first essay, No. 262, may be commended. In 'After Midnight Mass' (278) his admirers will find something new, if not strange, from Mr. G. H. Boughton. A very splendid *tour de force* is the large portrait of 'Mrs. C. Meyer' (291), by Mr. J. S. Sargent. There is much that is characteristic in Sir J. Gilbert's fine romantic 'Landscape' (292), and we like Mr. R. Jack's 'Idyll' (293). 'The Message' (299), a group, is one of the best of Sir E. J. Poynter's minor pieces, to be accepted in the absence of the large picture we described some time ago. 'Hylas and the Nymphs' (307) will please Mr. J. W. Waterhouse's friends, who feared his illness would prevent his finishing so considerable a work. In Gallery IV. there are fewer noteworthy paintings. They comprise the bright and gay 'Garden by the River' (321) of Mr. Y. King; Mr. Goodwin's Oriental romance 'The King's Garden' (326); a capital boating scene, a crowd in 'Boulter's Lock' (328), by Mr. E. J. Gregory; 'C. S. Read, Esq.' (333), one of Mr. Shannon's best portraits; Mr. H. G. Riviere's 'Master of the Temple' (339), which establishes the artist as a portraitist of promise; the animated 'Colt Hunting in the New Forest' (346), by Miss L. E. Kemp-Welch; Mr. A. P. Burton's scholarly and good life-size flying nudity in 'Night fleeing from Dawn' (352); Mr. E. A. Waterlow's delightful idyl 'Flowery Fields' (369); and Madame Ronner's clever and lively cat-picture 'A Cosy Corner' (377).

In Gallery V. Mr. Bundy's 'Puritans' (391) is much better than his former works; quite worthy of his sympathetic inspiration is Mr. A. East's 'Sleepy River Somme' (418); never before has Mr. La Thangue done anything equal to 'Travelling Harvesters' (439); nor has Mr. J. C. Dollman been so successful as in his 'St. Antony' (445), the scene of the saint's sorest trial. Beautiful and serene is Mr. M. R. Corbet's 'Vespers' (459). In Gallery VI. the 'Alpine Meadows' (483) of Mr. MacWhirter proves his best work of the year. 'A Dance' (497), by Mr. J. H. Lorimer, confirms his claims on public attention. In Gallery VII. Miss L. Power's portrait of 'Henry Power, Esq.' (551), is very like that distinguished surgeon. In the same room the visitor will find good specimens of the abilities of Messrs. H. T. Wells, Y. King, F. Goodall (a large view of Eaton), A. East, J. S. Sargent (a capital portrait of a pretty child), T. Somerscales, 'The Last Fight of the Revenge' (618), and one or two more. Gallery VIII. is remarkable as containing Mr. J. J. Shannon's 'Jill' (639), a portrait, and 'Sir J. T. Hibbert' (646); Lady Butler's more than ordinarily telling, clever, and apt battle piece 'Steady the Drums and Fifes!' (663) Mr. E. A. Waterlow's lovely 'Summer Flowers' (680), an idyl of rural peace; and portraits by Messrs. Ouless and H. T.

Wells. We pass to Gallery IX., and briefly notice the pretty 'Sussex Pond' (710) as fit for Ophelia, by Miss P. Woolner; Mr. A. Waterhouse's grand and broad 'Bamborough Castle' (715); Mr. H. Woods's 'Leisure Moments' (757) and two other instances; Mr. M. R. Corbet's fine 'Carrara Mountains' (771) and his 'Florence' (822); M. G. Costa's 'Bamborough Castle' (805), a dignified and beautiful view to which, as to many other works now in question, we shall return; and M. Fantin-Latour's artistic 'Zimmias' (874). In Gallery X. the most ambitious specimen is Mr. A. Chevallier Tayler's 'Cantus Evangelii' (957), a scene before the altar; near it are Mr. J. Clark's 'Jubilee Rejoicings' (966), Mr. J. Aumonier's capital 'Hayfield' (975), and the Hon. J. Collier's 'Whist Players' (992). The leading pieces in Gallery XI. are Miss M. Earl's Arctic dog piece, 'Farthest North' (1006); Mr. H. C. Whaite's mountain landscape 'The Strength of the Hills' (1017); Mr. E. M. Hale's 'Road to Paradise' (1033); Mr. A. Stokes's 'Mountain Mist' (1053); and especially Mr. E. Parton's 'Houghton Mill' (1073).

The Water-Colour Room contains more than twice as many examples as the Old Society exhibits; among them are more than usual of high merit, such as we cannot now stop to signalize. In the Black and White Room the prints and drawings are nearly up to the average. Of the architectural works we can say nothing better. Among the sculptures most gratifying works testify to the greatness of the revival of the art they represent in this country. We must not forget that the much-abused Royal Academy is literally the only exhibition of sculpture in Great Britain, and that it contains more than two hundred and seventy carvings and casts. In Burlington House there are now, all told, more than two thousand one hundred instances, which is, within a fraction, the highest total yet admitted.

MR. ALMA TADEMA.

Although Mr. Tadema's chief contribution this year is, as we have said above, far from being an adequate representative of his powers, this is due to its small size rather than to any decay in brilliance, purity of colour, or sympathetic expression of the face and attitude in the single figure he has chosen to depict. In these respects "*Her eyes are with her thoughts, and they are far away*" (769), fully sustains the reputation of the artist, although it is not quite so crisp and solid as usual. The damsel leans her brow upon her hand, and as she looks seaward and shades her face from the intense light, she sees a far-reaching prospect, a wide view of a sunlit sea, a turquoise sky, and a rocky coast with purple shadows, which recedes headland after headland as far as the eye can reach; but it is not with the eyes of the mind. These are, according to the motto, very distinctly "far away." This little picture is, of course, conspicuous for delicacy of touch, finish, and homogeneity. The damsel's ornaments, the modelling and drawing of her dress, the carvings of the seat and columns near her, and especially the flowers of the pink azalea, are marvellously executed. In the azalea, in fact, the painter has matched the one which figured in his famous contribution to the New Gallery in 1895. Noteworthy even among the abundance of details in the present picture are the designing, drawing, and modelling of the receding line of cliffs. Every one will admire the extreme veracity of the road which climbs from the beach towards the little upland town that overlooks the sea.

MR. E. A. ABBEY.

No one among last year's contributors to Burlington House added more to his reputation than the masculine and original painter of 'Gloucester and the Lady Anne,' which was the figure picture of the season. Technically speaking, and as a designer and man of taste, Mr. Abbey is pretty nearly the antithesis to Mr. Tadema, who for many years past has charmed his admirers with delicate colours, consummate handling, and pure harmonies. On the contrary, Mr. Abbey sends *Hamlet* (477), a dark picture, strongly coloured, like his contribution of last season; its subject also is grim and tragic, and relieved by sardonic humour. He, in fact, has treated in a quite original and highly dramatic manner the same subject as Maclise's masterpiece at South Kensington. The background lies in semi-darkness, the foreground is bright and clear; the general effect is strong in tone and colour, and the combination has produced chiaroscuro of a highly expressive and massive description. The ruling colours are, as last year, black, various reds, and gold; and the lights and shadows contrast strongly with each other. Somewhat removed from the light and the front of the picture are seen the mean form and wizened features of the king, splendidly bedight in red and gold. His look of cowardice and cruelty is admirable; for he seems to shrink from the fierce eyes of Hamlet as he watches the impression made upon his uncle by the performance which goes on in front. Mr. Abbey made a capital point when he placed the royal pair as far apart as the throne will allow them to be. The queen—much the nobler figure—is dressed in deep blood red and sable, watches the performance with set lips and fixed eyes, but takes no heed of Hamlet, who, in his turn, does not look at her. The aged Polonius, clad in grey, stands close behind her, and looks down askant at his daughter. Ophelia is, of course, completely dressed in white, and her loose yellow tresses cover her shoulders and enclose her face which is by no means so beautiful as it should be. Neither her features nor her attitude, however, are characterless. She sits quite in front, and, chromatically speaking, is the most important element of the work. Her look is one of dire apprehension, bewilderment, and pain, which subtly suggests the agony of a mind full of tenderness, but never strong and likely soon to be overthrown. Her concern is not with the players, whom we do not see, but with the wild and demonstrative Hamlet lying at her side, attired in a costume intended to be Celtic, and wearing jewelled bands about his legs. Mr. Abbey thinks that the Prince of Denmark was more mad than melancholy, by no means without method in his madness, but reckless and revengeful. His neglected dress, his roughened hair; a sort of extravagance in his attitude; the regard, full of wrath and hate, which, from under his overhanging brows, he fixes upon the king; and a certain furious joy he exhibits in the success of the stratagem of which the players are the instruments, all combine in supporting the artist's theory. It is needless to add that Mr. Abbey's ideal Hamlet is different from that of John Kemble. Of Hamlets of the statuesque type Lawrence's picture in the National Gallery is the accepted type; but Mr. Abbey has adopted the modern view of his characters. Having Shakspeare's authority for making Ophelia fair as well as young, he will, we hope, when time allows, revise her likeness in this picture and thus remove its sole defect.

MR. F. D. MILLET.

Mr. Millet has chosen this year a scene in the days of ancient Rome. Slightly cold in its colouring, and, though bright and pure, rather hard in its effect and treatment, *Youth* (994) is exquisitely finished, and reminds us of the late President's 'Wedded,' and in its delicacy, *finesse*, and research of the best work of Mr. Alma Tadema, who has painted more Greek and Roman lovers than any of his contemporaries. Mr. Millet has depicted a rocky path sloping gently in soft summer evening light to the shore between a steep cliff and the ocean. A graceful and yet stately Roman lady and her taller lover are walking slowly down it. She leans slightly on his shoulder, and clasps with one hand his brawny arm, which is passed about her waist. The attitudes lack neither dignity nor feeling; the tenderness, and even the passion, of the subject is expressed by the simple yet fine and moving design of the group, which is, nevertheless, sculpturesque in its elegance and reserve as well as in the fineness of its style. Various as Mr. Millet's pictures have been, and always remarkable in respect to style, this one is the best of them, and marks a new departure. Were the coloration a little warmer and the tonality somewhat stronger, the critic would have nothing but admiration for it, for it is long since we saw anything truer, more subtle, or more delicately treated than the expression of the lady's face; nor is the loveliness of her features less to be commended. A good deal of praise, too, is due to the Tadema-like veracity and finish of the lovers' draperies, where every fold "accounts for itself," and does not, as is too commonly the case, hang or sway in defiance of gravitation. The coloration of the picture, besides the verdure, the sea's pale blueness, and the bluer sky, includes the drapery's four whites, which are harmonized with great skill.

MR. J. C. HOOK.

In pleasant contrast to these two ambitious figure pictures are the four contributions of the renowned Academician on whom, this year at least, the reputation of the exhibition more than ever depends. As we have already described them, and one more which the artist at the last moment decided not to send, our notes must needs be critical rather than descriptive. It is somewhat embarrassing that, except in the case of the portrait of *Allan J. Hook* (308), these works no longer bear the names which they originally bore.

The picture of which the artist has deferred the exhibition is the one we most hoped to find at Burlington House this year, and have already described as 'The Boots,' a manifestly uncouth title. That which we mentioned as 'A Dutch Canal' is to be known as *A Dutchman's Home* (356). 'The Stepping-Stones' is now named *Low Water at the Tidal Crossing* (340). A splendid, yet softened study of the effect of sunlight just at the decline of summer upon the pale blue sky, marked by exquisitely graded and harmonious hues, it depicts a shining river which reflects it in a thousand varieties of azure, turquoise, and silver, and is intensely brilliant where it is colourless. The painting of the water is really beautiful and delicate. The pools among the stepping-stones of the ford are the brightest elements of the whole scene. There is much fine painting in the foreground of brown earth and stones, and in the modelling of the level stream. The general aspect of this picture is uncommonly delicate and refined, its ruling tints being silvery, though warm, its blues more tender than usual, and its effect being broad, soft, and somewhat subdued.

Quite otherwise is the picture which we have already mentioned as 'The Three Donkeys,' but which is in future to be called *From the Shore to the Field* (287). Mr. Hook has never painted a better or more powerful study of the Cornish coast and its seas; the more distant water extends in dark tracts of indigo, grey, and purple, subtly graded till they are merged at the horizon (where a white sail faintly gleams) with the wan vapours, which, as the eye ascends, darken into a deep blue firmament. The artist has painted the summer clouds that move slowly across the sky with all that unique skill of which

he possesses the secret. We prefer this picture to either of the other landscapes.

Apart from their brightness, not the least charm of Mr. Hook's pictures of the year is the homogeneity, breadth, and simplicity of them all. As a colourist he is quite up to his mark. Of the three pictures above named we like least 'A Dutchman's Home.' His fourth contribution is the life-size, three-quarters-length portrait of his elder son already described. An admirable likeness, full of expression and character, showing a face unusually thoughtful, this is a strong and expressive portrait—so good, indeed, that it might be quoted by those who maintain that painters of pictures proper paint portraits at least as well as those who paint nothing else. It will be distinguished in the Academy by the depth and strength of the sitter's very dark and richly varied blue dress, and the way in which the golden hues of the flesh mask to a certain extent the ruddiness of the face.

MR. BRITON RIVIERE.

Mr. Briton Riviere has, for the nonce, turned from his wonted path and exhibited a fine and powerful nearly life-size portrait at full length of *Lady Wantage* (77), standing at the side of a favourite park donkey, upon whose saddle she is resting her elbow. Her aristocratic features and air of distinction make her likeness a first-rate artistic exercise. She is dressed in a gown of pale primrose colour with a white sheen, which assorts finely with the ass's light brown hide, upon the well-groomed surface of which falls a silvery light. The colour-scheme, including the foliage behind and the verdure at foot, centres very happily upon the intense blue of a large Egyptian enamel pendant to a carcanet of gold, which is a marked element of the lady's costume. The style of this portrait is large and fine; its execution is solid and facile, but there is not the least *chic* or pretence of any kind. Another portrait by the same artist is *Mrs. F. Methold and her Deerhounds* (233), a capital group at life size, introducing the lady dressed in black and a large lace collar. Energetic and bright as the whole picture is, it is not unfair to say that the dogs are the best-painted parts, and excel, too, in variety of attitude and expression. We might say also of the donkey that it is worthy of the artist's high reputation. Another skilful and valuable contribution of Mr. Riviere's is the finely modelled and beautifully finished anatomical figure in bronze of a lion prowling, which as No. 2099 will be found in the Sculpture Gallery.

MR. VAL. C. PRINSEP.

Mr. Prinsep, who last year gave us a scene from Paris of the Revolution, has at present in the same gallery a life-size allegory, if such it may be called, entitled *At the First Touch of Winter Summer fades Away* (220), comprising two figures emblematic of the seasons. Whatever we may think of Mr. Prinsep as a moralizing artist on a large scale, with a turn for tragedy which is new to us, it is our duty to admire and praise the solidity, care, and learning which are distinct on this large canvas. The sympathetic design of Summer's face does the artist credit, and her attitude, while shrinking from the coldness of the wind which follows the steps of Winter, is justly felt and thoroughly good in its way. It is to be feared that in this country of bad colds of all sorts Mr. Prinsep's accomplished reminder of its drawbacks will not be enjoyed as it deserves, so that his artistic virtues must needs be their own reward.

MR. T. C. GOTCH.

This painter, who began his career with marked success as an illustrator of *genre* subjects, with groups of gossips and "lookers-on" in streets and elsewhere, has of late taken himself and his art much more seriously, and has, with unusual good fortune, gained the favour of a public which is seldom in a hurry to recognize merits the better parts of which are not exactly on the surface. No purchase made by the Chantrey Fund was more wise than that which added to that very unequal collection the 'Alleluia!' of last year's Academy. That picture won for Mr. Gotch a reputation which will grow when the ardent and elevated spirit of this year's work is understood, and its excellent technique as well as the purity of its style are appreciated as they deserve to be. The young girl before us in the very choice, but unpretending picture (315) is, according to him, *The Heir to all the Ages*, and as she symbolizes the childhood of the coming years, so she holds in both her hands a golden reliquary, or monstrance, thus signifying that she possesses all the treasures of the past. It is more than possible that the allegory may be a little stiff; but, on the other hand, there is no mistaking or undervaluing the gentle and elevated spirit, the holy looks, and the animated, yet simple air of the child of ten. Mr. Gotch, who is nothing if not logical, and insists, at all costs, on the motives of his pictures as well as the treatment of his ideas being in the strictest harmony, has carried out this new notion of his in a similar spirit to that which inspired his 'Alleluia!' He is as faithful to himself, and in art, at least, as sincerely devout, as Mr. Holman Hunt; but what may be called the archæology of the Christian faith possesses no such attraction for him as it does for Mr. Hunt. Mr. Gotch ought, however, not to have forgotten that his mode of expressing a very noble idea by means of the Gothic monstrance of enamelled gold is most distinctly out of keeping with the girl's rose-coloured satin frock embroidered in silks and gold, her brown silk stockings, and, worst of all, her neatly-made modern shoes of bronzed leather! Where the artist is right is as regards the purity and exalted beauty of the child's face, the exquisite painting and finish of its carnations, to say nothing of the freshness of the work throughout. The glossy perfection of her frock, hose, and shoes attests the care and skill of the painter, who, founding himself upon Van Eyck and Rogier Van der Weyden, forgets that monstrances are out of fashion now. His lofty inspiration and the soft, bright, and harmonious tones of his picture are all we could desire, and the more precious to us because the Royal Academy is by no means overstocked with such pictures.

MR. P. H. CALDERON.

The leading work of the accomplished Keeper of the Royal Academy is a life-size figure of a comely damsel of Sir Joshua's days or a little earlier, which he calls *The Answer* (264). She is dressed in pure white, like one of Romney's maidens, and like many of them she wears over her auburn hair a white mob-cap, trimmed with turquoise-coloured ribbons. She leans back with really natural grace in a chair placed before a writing-table, and, while one hand holds her pen, she rests an arm over the back of the chair, and it is skilfully suggested that, absorbed in the matter of her letter, she slowly moves one hand upon the chair rail. Her attitude and features leave nothing to be desired; the colouring of the picture is sober and choice, its execution is as sound and solid as a draughtsman could wish, while the soft and brooding smile that spreads slowly over her face not only indicates the nature of the "answer," but takes us pleasantly into her confidence. Another less conspicuous work of the Keeper's shows him as a face-painter of very unusual skill and care, who is free from *chic* and the insincerities which go so far with untrained observers. Named *Ruth* (98), it is the life-size bust of a handsome damsel who has drawn a white hood over her dark and grave features. As a piece of flesh and drapery painting this is excellent, and as a specimen of style and frank and firm handling it shows what good painting ought to be—solid, massive, and, like a fresco, luminous in its lighter tones, dark and clear in other parts.

MR. STANHOPE FORBES.

Mr. Forbes, whose chief work of last year greatly added to his reputation in Paris and in London, sends to the present show three less ambitious examples, the best of which, *Christmas Eve* (405), is a view of streets in Penzance, crowned in the distance with that by no means beautiful church which the churchwardens of other days than ours supposed to be a specimen of Gothic architecture. Standing on high here, however, and in the misty light of a cold and rainy moon, the poor and commonplace tower is not without a sort of dignity and pathos which are in keeping with the sentiment of the picture. Christmas worship is going on within the church, and the light from its windows struggles with the dim pallors of the moon and mist. In the foreground we have a street band performing as waits before the Dock Inn. The scanty audience and four horses complete a picture in which there must be something we have not detected, although, of course, it is important enough to reward the time, skill, and care Mr. Forbes has expended upon it. The fault is ours, no doubt, but to this larger work we much prefer the so-called *Red Room in Holland* (768), a capital study of colour and effect, but nothing more. *Across the Stream* (378), Mr. Forbes's third example of the year, is simply a landscape painted near a stream which is well known in Penwith, and is here depicted as swollen with heavy rains, so that the torrent runs furiously in a little cascade between the rocky banks, crowned with sparse lines of trees still straining in the wind that followed the rain and hastened its downfall. Bright, good in keeping, naturalness, and colour, we have nothing but praise for 'Across the Stream.'

MR. GOW.

Mr. Gow continues to show his sympathy with the sorrows of royal exiles by illustrating the ill-starred ventures of Prince Charles Edward in No. 97, the title of which is *Waiting for Prince Charlie*. The scene is laid on the sands of the seashore in very calm grey weather, a sort of white calm pervading the atmosphere and covering the horizon. In the near mid-distance a row-boat with passengers comes fast towards us from a brigantine loitering in the offing and but faintly seen from the land. In front, at the edge of the sea, is a group of horsemen, one of whom leads a horse ready saddled, and hails the boat. It is a spirited and expressive design, which cleverly tells its story; the sea and land are ably painted; and it has a good share of the best French taste of Meissonier's school, extreme deftness and precision of touch, and draughtsmanship which is irreproachable in the horses and men. The tragedy of Napoleon I. is illustrated in the same artist's still more elaborate and much more complex work *On the Way to Exile* (221). It is rather a larger picture than No. 97, but not so distinct and simple, nor quite so compact and homogeneous, for from the nature of the subject its composition is unavoidably somewhat complicated, though not confused. However this may be, there is no doubt that it contains more of the fruits of thought, knowledge, and study than anything which has hitherto come from the same easel. Some of a crowd of men and women are cheering, and some seem to mock the fallen conqueror as he drives through Rochefort. It is, as we read the design, the latter's voices which have provoked Napoleon to thrust his pale face from the window of the berlin, which is closely followed by his faithful generals Lallemand and Becker, capital figures. The melancholy-looking footman in the rumble of the berlin, wearing the green imperial uniform laced with gold, which time and weather have made shabby, is

in harmony with the design, and so are the chasseurs who follow close after Lallemand and Becker, a disorderly body, mounted on tired and rather lean horses. The characteristic qualities of Mr. Gow's technique, which, by the way, have greatly improved of late years, are seen to advantage in this Napoleonic subject; the expression of the Emperor's face, the figures of his followers, and especially of their horses, are all in the artist's best manner. The subject lent itself to the massing of strong colours and deep tones in the groups of travellers and the attendant crowds of the foreground, which stand out distinct from the whites of the houses beyond the bridge. Still the picture as a whole is somewhat hard, and lacks breadth, if not simplicity of effect. At any rate, 'On the Way to Exile' fully deserved the pains and skill expended on it.

MR. WATTS.

As a Retired Academician Mr. Watts has obeyed the rule of the society of which he has long been an ornament by contributing one picture only, *Miss Dorothy E. MacCallum* (216), which we have already briefly mentioned. It is the half-length, life-size figure of a young lady wearing a primrose and rose-coloured dress, which is delightfully harmonized with her pure, brilliant, and yet perfectly solid carnations, the undertones and hues of which are such as few have achieved. The fineness of her animated expression and her graceful and simple demeanour are not to be hastily forgotten.

MR. J. B. BURGESS.

A more than usually prolonged period of weak health, involving intervals of abstinence from work and absence from London, has told against Mr. Burgess's work. *A Mothers' Meeting* (246) is his sole picture of the year, but it is more animated, and its incidents are more diversified, than it is his wont to give us, its subject being the vicar's wife and her daughter holding a mothers' meeting in the large room of an old farmhouse or cottage. The audience comprises some good and appropriate figures, each occupied in her own way, and the whole is an interesting example of the painter's resources, his peculiar turn for quiet humour of a sort, and especially of his characteristic mode of looking at his subjects as well as of painting them.

MR. G. A. STOREY.

The most successful of Mr. Storey's works is *A Fair Musician* (833), painted somewhat in the vein of Metsu. So far as spirit, character, and design go, it is worthy of that master, and Mr. Storey, although no plagiarist, is quite in sympathy with his admirable model. The style of art adopted agrees more completely with that of Eglon van der Neer's pictures than that of Metsu. The pleasing and elegantly dressed young performer is seated at a table, clad in nicely and clearly painted black and pink, and lute in hand. Her fair face, her look of attention, and her graceful and simple pose combine happily with the agreeable coloration of the whole picture, while her costume harmonizes with the light grey-blue screen of the background. *The Daughter of the Regiment* (868) is also prettily painted and sprightly. The most pleasing parts are the fresh face and lively expression of the girl, who is masquerading in her father's regimentals. *Mischief* (203), a portrait of a lady in white satin holding a bow and arrows, is not Mr. Storey's best production, nor is it most characteristic of him. *Summer Days* (891) is more worthy of him, because it is quite in his own vein. It depicts two comely young damsels walking in a sunlit avenue. The red and blue dress striped with silver of one of them and the rose and grey costume of the other are of the modern Watteau type, pleasing and bright, though hardly so brilliant, so delicately or so crisply touched, and so sparkling and gay as we look for whenever the master of Valenciennes is, however remotely, imitated. The damsel in red and blue holds the blossom of a dandelion run to seed, on blowing which briskly she says, "He loves me! He loves me not!" The expressions and characters of both the maidens are the most appropriate and freshest that Mr. Storey has devised, nor are the figures, faces, and dresses inferior to the best of his work.

MR. DENDY SADLER.

This capital painter of "old-fashioned" English incidents sends two eminently representative examples of his clever designing and firm drawing and handling. One of them, a picture of a bridal party, called *For Weal or Woe* (635), is almost worthy of his best time. It embodies the most pleasing elements of his art and humour. Every part of the old farmhouse garden has obviously been painted from nature with scrupulous care, but the effect of sunlight is less happy than we could wish, the half-tints being a little leathery, and the lights, though brilliant enough for the truth, are opaque and overloaded—so much so, indeed, that they owe much of their success to the remarkably firm, precise touch of the artist. The old and wise mother of the bridegroom makes good comedy, but the bride herself—a charming woman in the quaint attire of the period, including much lace and muslin, a wonderful spoon-bonnet pitched high upon her head, and a long and drooping veil cast about it—is an unhackneyed conception, and besides is very well painted. The other figures in this composition are suited to the occasion. *Nearly Done* (428) is an excellent specimen of that sort of pathetic comedy in which Mr. Sadler takes special delight. The approaching completion of one of our grandmothers' masterpieces of needlework, a most elaborate patchwork quilt of divers coloured silks, and its inspection by an elderly gentlewoman and her daughter, form the subject. Except that it is a little leathery, opaque, and hard, while its bright tints are needlessly isolated, so that the colour-scheme lacks simplicity, homogeneity, and, above all, breadth, massing, and softness, this is a very good specimen of its class. Those who admire artistic handicraft pure and simple will do well to study the precision and delicate yet laborious handling of the furniture, to say nothing of the younger lady's rose-coloured ribbons and lace cape. The technical qualities, good and less good, of this picture are the same as those of similar works of Mr. Sadler's. No painter of *genre* has taken more pains to deserve success, or been more happy in winning it.

A group of the best land and sea pieces in the exhibition may well come next in these notes, and be followed by remarks on some of the best portraits we have yet seen. Among the sea painters of our time few hold so honourable a place as Mr. John Brett, and, accordingly, we venture to put him first before the reader.

MR. JOHN BRETT.

The distinguished artist who began to exhibit at the Academy more than forty years ago is exceptionally well represented this year, for his subjects are much more attractive and impressive than usual. He has painted a powerful coast piece in *Castel Moel, Isle of Skye* (123), a wide, far-reaching panorama of a turbulent sea, and, hanging over it, huge masses of dense grey clouds which nearly conceal the firmament, and, so closely are they driven together, show only their own white sides and vast and dark level bases. The vigour of the gale, which is rapidly rising to a tempest, is so happily rendered that the visitor may be excused for thinking he is witnessing it all from the deck of the painter's yacht, that point of vantage of which he has made such admirable use. An equally brilliant and solidly painted picture impressively represents *The South Stack Lighthouse, the Wind athwart the Tide* (384), as seen from the sea during a late autumnal evening, when the lower clouds glow in various hues, and a line of gigantic cliffs near to us shares the sullen splendour which dies away as it extends to the left and right. The impressiveness of the scene is enhanced by the hugeness of the masses of dark ashy and almost black clouds which, drifting landwards, cling to the summits of the hills that rise from the edges of the lofty cliffs; in the very heart of the gloom a pale flash of light half reveals a solitary white building in the mid-distance, while, nearer at hand, the slender tower and walls of the famous beacon catch the brightest lustre of the view, and thus stand out conspicuous. At the foot of the rock a little vessel scudding before the wind indicates clearly enough the painter's sympathetic handling. She is rushing from the darker sea into that pallid emerald gleam which lies before her and athwart the mysterious distance. The painter has been more than usually fortunate and self-exacting in giving us so much of the fury of the water in front as to rivet our attention on its deep glassy green, its crests of foam, its hollows charged with wan and dark reflections, and that look of motion which is an essential element of his success. Nor is the distant horizon, where what remains of a stormy day fades into an ominous twilight, and a brooding darkness closes the scene, the least of the poetic elements in one of the artist's best works, a sort of antithesis to 'Britannia's Realm.'

MR. W. L. WYLLIE.

Mr. W. L. Wyllie's contributions to the Academy are three, and, like Mr. Brett's, they are all of them coast pieces of great strength and brilliancy, as naturalistic in their way as Mr. Hook's, and yet entirely different from either, although they combine many of the merits of both these artists. Each of the three excels in representing light, colour, and the motion of the sea and clouds. The most ambitious of the group now before us is *The Winding Medway* (263), a fine and very expansive view from a somewhat elevated point over the Medway in the Rochester region, where the rich green meadows, well painted and full of colour, extend from our feet, so that we look beyond the autumnal trees upon a watery plain that is illuminated by grey and shining silvery light of a hundred finely harmonized tints, handled with such skill that it seems to be, as in nature, perfectly level. This space reflects a world of low clouds and a sky that appears to grow paler with the omens of impending rain. In the distance we see through the vapour to the remote shore crowded with groups of trees and buildings, and the air there is interspersed with wreaths of steam and sullen bars of smoke. It is rendered in the painter's broad, harmonious, and delicate manner. *Barry Docks* (695) represents a very different subject, yet it is treated with equal skill. A crowd of steamers are gathered in the harbour and at the quay, and they are busily discharging their cargoes by means of the overhead cranes and derricks. Hasty jets of steam and slower clouds of smoke stand out distinct against the pure blue sky. In the stream, grouped in a dark mass upon the shining water, more steamers wait their turn to be loaded or unloaded. In less energetic and appreciative hands such a subject as this might become a mere illustration or a diagram; but Mr. Wyllie has made 'Barry Docks' picturesque and full of expression by the vigour of his conception. The great steamship, the Dungarvan Castle, bears her name rightly in Mr. Wyllie's beautifully drawn and modelled portrait of her at full length, the dark grey iron bulk of her hull being most elegant in itself, as she makes her

way swiftly, steadily, and—despite her great weight—buoyantly upon the sea. She yields slightly to the constant pressure of the gale, although her yards are pointed towards the wind. The portrait is admirably expressive, and like all the painter's likenesses of ships, which he generally takes from a near point of view, spontaneous and complete. It is this spontaneity which adds so greatly to the charm of the artist's sea and sky painting. The picture is called *The Liner's Escort* (1186). No one who looks at this capital example of a very unusual sort of art will soon forget the *finesse* and learning of its drawing. Doubtless this is, as such, the most brilliant sea piece in the Academy, but, of course, neither Mr. Hook nor Mr. Brett has this year aimed at brilliancy pure and simple.

MR. H. W. B. DAVIS.

This Academician takes us from the wild Atlantic to the sunlit hills and streams of Wales. We may mention first *The Banks of the Upper Wye* (602), in which the spectator views the sunny stream from among the shadows of the boughs of some beeches grouped close to its nearer bank. In these shadows are a cow and calf, capitally drawn and painted, which have come to drink. On the further surface of the river reflections of the blue sky and gleams from the hillsides are happily represented. The effect of the light is as praiseworthy as it is solidly painted throughout; bright as it is, it is not deficient in breadth. The second picture in our notes is well qualified to illustrate its motto from Milton, "Song, on a May morning," and its title *Flow'ry May* (240). The subject is a huge and ancient thorn, thickly laden with blossoms whose perfect whiteness the sunlight makes brighter; a cow and some sheep are grouped, partly in and partly without the deep blue sun-shadows which are cast among the boughs round the tree. The clearness of these shadows proves the painter's skill no less than the brightness and purity of the atmosphere between us and the distant purplish hills. The picture is one of the most effective and solidly painted which the year has brought us.

MR. DAVID MURRAY.

The merits of Mr. Murray's art are greater than they seem at first sight. Each of his four large pictures now in view is intensely fresh and like nature, but, although quite as effective and truthful as any of its forerunners, is, we are bound to say, not so searchingly finished as usual. Hampstead, long the haunt of Constable, Varley, and Linnell, has found such favour in Mr. Murray's eyes that of his four pictures this year three of them record his impressions of the beauty which has suffered so much through "improvements" and smoke. The first of the three is named *Hampstead, the Firs by "The Spaniards"* (411). The well-known tavern is seen under the boughs of some dark pines and between their ruddy stems, now become purplish in the deepening twilight which imparts to the scene a dignity and pathos; some sheep are gathered in the gloom of the trees; there is a rosy flush on the highest clouds. The solemnity obtained by these means is an unusual element for the artist to employ. The next work of this group is called *Hampstead's Happy Heath* (640), whence we look from the height over the undulating foreground; a red-coated pensioner is a telling feature of the chromatic scheme, which as a whole is very successful. Looking beyond these from the much-worn sward of the foreground to the distance of the smoke-laden horizon, we enjoy the harmonies of the pervading light, colour, and tone in the expansive and sunny atmosphere. The last of the four pictures is *Hampstead, from the Viaduct* (30), comprising a pond and a deep gully which are spanned by the well-known bridge; beyond it St. Mary's spire rises above the trees which gather thickly about it. The summer air, dimmed partly by smoke, partly by mist, has been used with great pictorial effect to give a certain opalescence Mr. Murray knows how to make the most of, and the beauty of the result is equal to its delicacy. Indeed, it suggests Constable's work in the same region. Notable points in *Deeside* (476) are the surface of the stream, which reflects the blue of the sky, and the sunny road flecked with shadows at its side. The picture is a capital study of late autumnal sunlight at its brightest, from the road in the front strewn with ruddy leaves to the high bank beyond the river, covered with a foliage which includes some boughs which have not lost their green.

MR. CHARLIE W. WYLLIE.

This sympathetic and delicate-handed delineator of quaint old-fashioned country towns and picturesque river-banks contributes to this exhibition a beautiful study (1047) of pearly light, opalescent and soft herbage gone to seed, and a wide rising field, on the higher ridge of which farm people are busily piling a monstrous rick. A paradise of wild flowers occupies the foreground, and consists of poppies and daisies in multitudes; beautifully painted clumps of the taller stalks of brown seedlings dry in the sun, and grass turned grey shines like silver in the autumnal heat of a sultry sky laden with vapours. The whole picture is delightfully soft, harmonious, and English, and deserves the place of honour which has been awarded to it in the gallery.

THE NEW GALLERY.

(First Notice.)

This exhibition is of about the same importance as its forerunners; it is, indeed, probably better than the average of them, but not much better. It is more enjoyable than many, simply on account of the absence of a certain class of extravagances which were sometimes met with in this gallery, and made the visitor wonder why they were admitted to a place which professes to be a centre of culture and educated art.

Mr. Watts deserves a place of honour such as has been awarded to his *Paris on Ida* (No. 106), a full-length figure kneeling on the mountain-top and turning his gaze upwards. The execution, tones, and colours are choice, and the conception of the subject, though not too masculine, or at least robust, is appropriate and graceful. 'Paris on Ida,' as a Watts must needs be, is grand in many ways and perfectly in harmony with itself. More interesting, and therefore more welcome, on personal as well as pictorial grounds, is the painter's bust portrait, in profile and at life size, of *Mrs. G. F. Watts* (140), which, though it lacks fibre, is an excellent likeness, painted with all the sympathy due to the master's wife. She could not wish for more. —*Mariana in the South* (163), Mr. J. W. Waterhouse's sole contribution, may be praised for a choicer surface and more finish than are usual with him. The design seems, however, not to have enough of that inspiring and romantic force which alone succeeds in suggesting the subject to us; the "long-continued yearning of her love" ought, it seems to us, to be manifest in every feature, limb, and movement of the damsel; but in her countenance there seems little that is romantic and not much that is more than commonly good-looking, much less handsome. Nor is there any of that mystery that the theme suggests in other parts of the picture, while the type of Mariana's face is neither more nor less than that of a model Mr. Waterhouse has too long relied on. Still, putting aside such considerations, we are bound to admire and fully praise the technique of most of this picture.

Mr. G. Wetherbee's *With Pipe and Dance* (215) is a lovely piece, a large landscape of the quasi-classic order in which Corot in our day has reigned supreme, and yet not so like his work as to be a plagiary. It depicts, with choiceness of style and taste in colour, tone, and all the finer harmonies painters delight in, a wide and level landscape of a heath between a halcyon sea and a still and shining pool, and in the foreground a young girl clad in white is dancing, with super-abundant joy in life and natural grace, to the piping of a young shepherd. The more distant landscape is like a glimpse of that Arcady Keats dreamed about, but, of course, never saw in nature or in art, although his visions had so much of solidity that he would have thanked Mr. Wetherbee for realizing them thus fully, gracefully, and sympathetically. *Dawn the Rosy-Fingered* (201) is another charming piece of Mr. Wetherbee's, and deserves the attention his larger picture is sure to command. Possessing less of a subject other than that which is wholly poetic and artistic, it is not less lovely in its way.

The largest subject picture here comes from Mr. A. T. Nowell, to whom we have never before been indebted for anything half so accomplished. We have, in fact, had works of his which were much the reverse of this. We are, therefore, perhaps grateful in excess of its merits for his life-size figures in *The Expulsion from Eden* (254), where, if the Archangel and his attendants were a little less genteel, there would be nothing to challenge. There is nothing particularly like our notions of the Garden of Eden in Mr. Nowell's background of trees, which nevertheless suit his comely and well-drawn and ably painted figures of Adam and Eve, who are consciously naked, while the gracious-looking angels who stand on guard about the gate are gorgeously clad, and their only expression is that of pity for the weeping culprits who pass away before them. We gladly praise the excellent draughtsmanship of these figures as well as the rich and strong carnations of the nudities and the harmony and love of grace which the whole picture affirms. It is not given to every artist to work in such a scholarly manner when life-size figures, and above all nudities, are in question. Another picture here excels 'The Expulsion from Eden' in this respect; what the work mostly lacks is, not commendable technical qualities, but more vigour of conception and a more animated design. Mere learning and care, accomplishments and a refined sense of beauty, are not nearly sufficient to do justice to so grand a theme; but Mr. Nowell's training and powers are, of course, quite equal to a less ambitious and impressive subject.

The subject of *The Vampire* (15) has taxed the resources and invention of Mr. P. Burne-Jones to the utmost, and, indeed, the result of his studies does not quite equal our hopes. The scene is a moonlit room, where the victim of the vampire, a stalwart young man, who is either dead, dying, or in a trance of terror, lies supine on his bed; upon his uncovered breast is the red mark of the monster's fatal caress, and she, in the shape of a wan, demon-like woman, sits at his side, and looks as if her lips had just parted from their horrid work. So far this is an easily understood illustration of what are, after all, but the externals of the ghastly legend, and there is nothing in the design or the picture as such which adds to its horror. What we see is doubtless suitable enough to the tale, but we are unable to discover signs of deeper insight at work to raise the picture far above the level of an illustration in the common sense of that term. On the other hand, let us praise the good judgment which selected this cold and wan moonlight as the effect best suited to the theme, the skill which enabled Mr. Burne-Jones to paint it so well; also let us commend to students the simplicity of the design, which contains no extraneous and unnecessary features, nor any excess of details, incidents, and circumstances. The livid greyness and the olive pallor of the woman are exactly what they ought

to be. The artist's technique is evidently rapidly improving, so that it is easy for us to see how much better 'The Vampire' is painted than any of his pictures which have preceded it. Mr. Rudyard Kipling's lines, 'For the Picture,' which are printed in the Catalogue under its name, may have a very remote and quite indirect connexion with the vampire legend, and be a sort of allegory unattached, but that is as much as can be said of them. On the whole, Mr. Burne-Jones's graceful and modest little picture *Beside a Summer Sea* (24) is more thoroughly satisfactory. It is practically a study in grace, delicate forms, an elegant pose, and choice as well as reticent colours. This is all; there is no other subject than beauty to be taken account of here, but that is enough, and more than enough, to charm us.

Quite another sort of subject, mood, and method is apparent in Mr. A. F. Hughes's *Lesson in Arcadia* (22), with the motto

> To speak of Perdita, now grown in grace
> Equal with wondering.

The motto, it is true, hints at more graces and nymph-like beauty than the comely damsel who reclines on the sward before us can boast of. In spite of this she is charming; her face and air are really pretty, while the sweetness of the picture throughout delights us; it could, indeed, hardly be more pleasing, more of an idyl in paint; the very light is almost Arcadian, and the coloration is such as would give pleasure to Stothard, who, if any Englishman knew of it, was a lifelong sojourner in such an Arcadia as Mr. Hughes has depicted.—Far away again from its forerunner here is the theme of Mr. A. Lemon's *Strange Sails* (53), a painty but spirited illustration of a subject which is quite new in itself, although it belongs to a class (much better known and appreciated in Paris than in London) which the artist has often selected before. The scene is a sandy dune overgrown with rushes, where two ancient Britons (?), mounted on horses as unkempt as themselves, look out upon the sea in alarm at the approach of a group of galleys with red and white sails. Small as this example is, it is quite first-rate so far as it goes.—Sir E. Burne-Jones's large allegory *The Pilgrim of Love* (134) was described in these columns some weeks back, so further notice of it may be deferred for the present.

VITRUVIANA.

University of Edinburgh.

The notion that "Vitruvius" is a forgery, like the kindred theory that Pausanias wrote his peregrination of Greece without quitting his own library at home, reappears from time to time in learned writings. The view of Schultz that it was a figment of the tenth century is disposed of by the fact that the MSS. of the work go back to the ninth. The recent ascription of it to the third or fourth century A.D., mentioned by Prof. Aitchison in your issue of April 17th, may have some linguistic support, but runs counter to the internal evidence supplied by the matter of the work. That there was a Roman Vitruvius versed in architectural matters seems clear from the mention of him by Frontinus ('De Aquæd.' 25) in the first, and by Sidonius Apollinaris ('Ep' iv. 3) in the fifth century. What this real Vitruvius wrote may have perished, and a forger of the third or fourth century may conceivably have published his lucubrations under the honoured name. He must have been a forger of phenomenal skill, for as a fact the matter of "Vitruvius" agrees exactly with the account the writer gives of himself, and with the casual indications of date occurring in the treatise. This, assuming it to be genuine, appears to have been compiled earlier than the time of Augustus, and to have been published when that ruler was already busily engaged in his great public works. The practice it presupposes, and the character of the monuments referred to, both correspond to the last age of the Republic rather than to that of the early Empire, and Vitruvius does not write about Roman architecture as we know it, as a system depending on the forms, materials, and processes which only came in with the Empire. That a forger of a later time would have let no word escape him to betray his acquaintance with the characteristic productions of the Imperial period is extremely improbable, and this consideration will outweigh a good many scruples based on the language of the work. Thus the general descriptions of towns and buildings in Vitruvius do not apply to the time of the Cæsars, but correspond to the simpler arrangements of the provincial Greek and Italian cities of about B.C. 100. The Forum is still the place for shows and gladiatorial contests (v. 1, 1; x. Pref.). The author knows of one stone theatre at Rome—that of Pompeius (iii. 2, 2); but the normal material in his eyes is still wood (v. 5, 7).

He seems to have known no other kind of bathing establishment than the modest *balneæ*, of which an example survives in the smaller baths at Pompeii, of a date about B.C. 70. The characteristic features of the later Roman Thermæ, the walks, the racing and exercise grounds, the alcoves, the porticoes, are indeed described in the 'De Architecturâ,' but in connexion with the Greek Palæstra, an institution which the author expressly says was not in fashion in Italy (v. 11, 1). The Imperial Thermæ were a combination of the *balneæ*, or baths proper, with the open-air attractions of the Greek Palæstra. Of this combination Vitruvius seems to know nothing, but could a writer of the third or fourth century have dealt with the subject without betraying a knowledge of the Thermæ in their established Imperial form? The great Imperial structures depended essentially on the use of concrete, made with the volcanic earth or "pozzolana" of the Roman Campagna. Vitruvius is acquainted with the excellent qualities of this material, but only knows it as found near Cumæ and Baiæ, and around Mount Vesuvius, of any recent activity of which as a volcano he is unaware (ii. 6, 1; v. 12, 2). The inference is that the pozzolana deposits near Rome had, at the time of his writing, not been tapped. He makes no mention of the practice of veneering a brick and concrete structure with marble, which became so characteristic a feature of Roman Imperial decoration. To him this use of marble is still an outland fashion, only known in Italy as imitated in painting by the mural decorator (vii. 5, 1).

If it is answered to all this that the later forger was careful only to copy from documents belonging to the age of the author whose personality he assumed, it comes to be a case of the old jest over again, and the 'De Architecturâ' is to be ascribed not to Vitruvius, but to another writer of the same name. The point of importance for the student of ancient art is to know that the treatise is one of solid practical value, giving the ideas and the technique of a definite period, and written by those actually experienced in the materials and processes described. That this is the case no careful reader can doubt. Some of the technical descriptions in Vitruvius, notably that about plaster work and the fresco painting that completed it (vii. ch. 2 to 7), are among the most interesting pieces of the kind in artistic literature, and certainly were not the work of a mere *littérateur*.

G. Baldwin Brown.

SALE.

Messrs. Christie, Manson & Woods sold on the 27th ult. the following engravings: After Sir E. Landseer, Dignity and Impudence, by T. Landseer, 30*l.* After J. Constable, Salisbury Cathedral, by D. Lucas, 35*l.*; The Lock and The Cornfield, by D. Lucas, 134*l.*; The English Landscape, by D. Lucas, 61*l.* After T. Lawrence by S. Cousins, Miss Julia Peel, 36*l.*; Countess Grosvenor, 25*l.*; Master Lambton, 55*l.*; Countess Gower and Child, 48*l.* After Sir J. Reynolds, Mrs. Braddyll, by S. Cousins, 35*l.* After J. L. E. Meissonier, La Partie Perdue, by F. Bracquemond, 29*l.*; Portrait of the Sergeant, by J. Jacquet, 35*l.*; Le Guide, by A. Jacquet, 25*l.*; '1806,' by J. Jacquet, 40*l.*; '1807,' by J. Jacquet, 68*l*; Les Bons Amis, by A. Blanchard, 29*l.*; The Chess Players, by A. Blanchard, 29*l.*; La Rixe, by F. Bracquemond, 115*l.*; '1814,' by J. Jacquet, 115*l.* After Sir E. Landseer, Night, and Morning, by T. Landseer, 36*l.*; Spaniel and Pheasant, and Retriever and Woodcock, by T. Landseer, 42*l.*; Odin, by T. Landseer, 33*l.*; Hafed, by C. G. Lewis, 27*l.*; Hunters at Grass, by C. G. Lewis, 73*l.*; The Monarch of the Glen, by T. Landseer, 57*l.*; The Stag at Bay, by T. Landseer, 65*l.*

Fine-Art Gossip.

A second edition of Lord Leighton's 'Address to the Students of the Academy' is coming, edited by his sister, Mrs. Sutherland Orr, who has written a preface and added a much needed table of contents.

It will be good news for all admirers of his art that Mr. Jan van Beers has issued invitations to a private view of an exhibition of his paintings to-day (Saturday) at the Fine-Art Society's gallery.—For the same day private views of works by Madame Bries and Miss M. Earl are appointed to occur in the Graves Galleries, Pall Mall. The public may go to both these exhibitions on Monday next.

The second number of the *Annual* of the British School in Athens, covering the session 1895–6, is now nearly ready for issue to subscribers, and on this occasion a limited number will be also offered to the public through Messrs. Macmillan. Besides the usual reports by the Director and students of the School on the work of the session, including some of the results of the excavations in Melos, the volume will contain the following special contributions: 'The Campaign of Artemisium and Thermopylæ,' by Prof. J. B. Bury; 'A Visit to Cyrene in 1895,' by Mr. Herbert Weld-Blundell; 'Lesbos,' by Mr. W. H. D. Rouse; and 'Goulàs: the City of Zeus,' by Mr. Arthur J. Evans.

The exhibition of Alpine drawings and paintings at the Alpine Club opens on Monday and will close on June 2nd.

On October 3rd last, while reviewing the latest of the numerous lives of the graceless George Morland, we remarked (p. 455, col. 3) that his biographer had failed to discover the painter's birthplace, which we may take for granted was the home of Henry R. Morland, his father. When his celebrated son was born, viz., on the 26th of June, 1763, he was, according to the catalogues of exhibitions, living in the Haymarket. Quite recently, while inquiring into another subject, we have found in the catalogue of the Society of Artists' Exhibition in Spring Gardens, 1765: "Mr. Moreland, Three Doors below the Opera House, in the Haymarket. 86. A Servant with a candle, in crayons. 87. The general post, ditto." George Morland was then two years old. The Opera House was, of course, that built by Vanbrugh, opened in 1705, and burnt down in June, 1789. Less than a year afterwards the second Opera House, designed by Novosielski, was begun, and continued to exist until a few years since. "Three Doors below" the older building meant, it is manifest, in a southern direction, *i.e.*, nearer Pall Mall, and close to the spot where

> Long Tom Thynne, of Longleat Hall,

was murdered in February, 1682. The enlargement of the site of Vanbrugh's building, including as it did the whole space between Charles Street and Pall Mall, and the formation of the well-known Opera Colonnade, necessitated the demolition of Henry Morland's house, in which he lived until he went

to occupy in Leicester Fields that mansion which he sold to Sir Joshua Reynolds, and now tenanted by Messrs. Puttick & Simpson.

On the 23rd ult. there were sold in Paris 'Le Petit Pêcheur,' by Corot, for 11,900fr., and, for 14,200fr., 'Les Bords de l'Oise,' by C. F. Daubigny.

Karl von Lützow, who has held the Chair of Art-History in the Academy of Vienna for so many years, died in that city on April 22nd. He was born at Göttingen on Christmas Day, 1832, and was educated at the University there, devoting himself to philosophical and archæological studies, which he afterwards continued at Munich, and later at Berlin. He co-operated with Lübke in the production of the second and third editions of the 'Denkmäler der Kunst,' and after Lübke's death he published, about two years ago, as sole editor, the seventh and latest edition. For some time he was teacher of art-history at Munich, but in 1863 was called to Vienna, where he remained until his death. In 1877 he published a history of the Vienna Academy, and in 1891 his history of German copperplate and wood engraving. He was also the founder of the *Zeitschrift für bildende Kunst*.

MUSIC

THE WEEK.

Theatre Royal, Manchester.—The Royal Carl Rosa Opera Company: Production in English of Puccini's 'La Bohème.'
Queen's Hall.—Symphony Concerts.
Crystal Palace.—Mr. Manns's Benefit Concert.

When Signor Puccini's opera 'Manon Lescaut' was performed, for the first time in London, on the opening night of the Covent Garden summer season in 1894 (*Athen.* No. 3473), we were compelled to speak somewhat harshly of the disjointed and generally clumsy libretto, while according praise to the composer for his mingled eclecticism and originality. Both qualities may again be noted in the work heard, for the first time in England, at Manchester on Thursday last week. If 'Manon Lescaut' displayed rich promise, 'La Bohème,' to be known in English as 'The Bohemians,' may be described as a masterpiece. The French predilections of Puccini were strongly apparent in the earlier work, and they have not altogether disappeared, though they are not so prominent in the new score, distinctly Parisian as the subject treated by Henri Murger may be. There is not much difference between Bohemianism in the thirties of this century and in the present day, nor is smug "respectability" much improved. It cannot be denied that the first three acts of Signori Giuseppe Giacosa and Luigi Illica's book, founded, or rather suggested, by Murger's description of Bohemian life, are not exactly pleasant. Rudolph the poet, Marcel the painter, Schaunard the musician, and Colline the philosopher may be types of humanity, but clearly not in a lofty stage. With them are mingled Mimi, a timid and sweet girl, but certainly not a paragon of virtue, and Musetta, a soubrette of a far more brazen type. The scenes of what may be termed domestic Bohemian life as well as those in the Latin Quarter and the outer boulevards of Paris are vividly sketched; and the last act—in which Mimi dies prettily, and every one of the characters affords evidence that there may be more than a trace of good in things which appear to be mainly evil—is as touching as anything that has ever been witnessed on the lyric stage. It should be said that the English version of the libretto is a joint affair, the late Mr. William Grist having written the translation of the first and second acts, and Mr. Percy Pinkerton that of the third and fourth. Although it cannot be said that either of the adapters has been altogether happy in diction, they have both succeeded in preserving much of the spirit of the original, and thanks to the admirable stage management of Messrs. H. Brooklyn and R. Brennan, Murger's ideas were well reflected.

Turning to the consideration of the music, we have first to note that Signor Puccini displays the same spirit of eclecticism that he did in 'Manon Lescaut,' but with greater freedom, that is to say with more breadth in dealing with each style of musical penmanship. Again, we have much that reflects the style of modern French composers, much that suggests Wagnerian influences in the freedom of the voice parts in concerted movements, and over all Italian warmth and colouring, whether in the illustrations of typical Bohemian life or in the pathos of love and death. It need scarcely be said that the score runs on freely, and is not cut up into formal numbers as in the effete school of Italian opera. But for this reason it practically defies analysis in comprehensible language; and we may add that some of the English is not immaculate. We have "Paris chimneys ri-se," "Not a morsel he gets," "Od-es of Passion," and other such like anachronisms. But we forget these in the glow of the music, which goes on increasing in intensity until the end. The Wagnerian system of leading themes is employed, but only to a limited extent, and the greatest effect is won in the *ensembles*, such as the first episode of a love nature that closes the first act, the splendid *finale* of the third act, and nearly the whole of the fourth. With respect to the close of 'The Bohemians,' as we are expected to term Puccini's latest effort for the present, it may safely be asserted that nothing finer in the way of a tragic catastrophe has been presented since Gounod wrote his very French edition of 'Faust.' The close, marked *pppp*, after a series of discords in C sharp minor, is almost tear-compelling. We have little but praise for the initial English performance at Manchester last week. Mr. Robert Cunningham, who was underlined for the part of Rudolph, the leading spirit of the Bohemians, was unfortunately very hoarse, but he struggled on gallantly, and sang better towards the end than at first. Miss Alice Esty was delightful in appearance, vocally, and dramatically as Mimi; and Miss Bessie Macdonald improved on all her previous efforts as Musetta. Mr. William Paull, Mr. Charles Tilbury, and Mr. A. S. Winckworth were among those who rendered excellent service; and the orchestra and chorus under the direction of Mr. Claude Jaquinot left little, if any, cause for complaint. The presentation of the opera in London next autumn is certain to meet with favour.

It was, of course, fitting that as early as possible "In Memoriam" concerts should be given in honour of the late Johannes Brahms, and due tribute was paid to the genius of the deceased master at the first of the new series of Mr. Robert Newman's Symphony Concerts last Saturday afternoon. The selection was perhaps as judicious as it could well be in an orchestral programme, for it included the melodious Symphony in D, No. 2, the 'Tragic' and 'Academic' overtures, two of the Hungarian Dances as orchestrated by Albert Parlow, and five *Lieder*. All the instrumental items were superbly given by Mr. Henry Wood's orchestra, and the songs were most intelligently rendered by Madame Blanche Marchesi, though she would do well not to force her not too sympathetic voice in *forte* passages.

The annual benefit concert of Mr. August Manns at the Crystal Palace was very well attended, and with this performance the Saturday concerts at Sydenham came to an end until the autumn. The orchestra was increased to a hundred performers, and very fine interpretations were secured of Schumann's Symphony in D minor, known as No. 4, Brahms's 'Song of Destiny,' and Beethoven's 'Leonora' Overture, No. 3. Mr. Herbert Bunning's new overture, denominated 'The Mistral,' is programme music, and that of the most pronounced type. It is suggestive of various ideas connected with the epoch of the troubadours, and the themes are characterized by charm and variety. The piece is unquestionably effective, and the young and clever composer was cordially applauded. The interpretation of Mendelssohn's Violin Concerto by Miss Maud MacCarthy was simply an astounding display of precocious talent. The child is said to be only in her fourteenth year, and such mastery over the work did she evince that Mr. Manns was almost overcome with emotion. Madame Albani contributed strangely contrasted vocal items by Donizetti and Wagner in her most effective manner.

Musical Gossip.

The second pianoforte recital of *ensemble* music, held by Messrs. Ross and Moore at St. James's Hall on Tuesday afternoon, was no less successful than the first. The two artists, who understand each other's intentions exactly, played a Sonata in D by Mozart, Schumann's Theme with Variations in E flat, Op. 46, and various items by Chopin, Liszt, Rubinstein, and other composers with a measure of accuracy that was at times almost astounding. Mrs. Hutchinson contributed songs by Brahms, Durand, and J. J. Rousseau in acceptable style.

The Walenn Chamber Concerts came to a conclusion for the present season at the Queen's Hall on Tuesday evening. The clever young composer Eduard Schütt, Russian by birth, was represented by a Pianoforte Trio in E minor, Op. 51. It is a fresh and piquant work, and it was crisply interpreted by Miss Maude Rihill and Messrs. Gerald and Herbert Walenn. The miscellaneous instrumental and vocal selection was well rendered by all concerned, including the artists named, Miss Dorothea Walenn, Miss Esther Palliser, and Mr. Arthur Walenn.

Sir Alexander Mackenzie's comic opera 'His Majesty' has finished its somewhat brief career at the Savoy Theatre; but we are informed that the Scottish composer will contribute the music of another work for the same house in due course.

Many will regret to learn the death of Mr. Ernest Lockwood, the highly esteemed harpist, which occurred on Wednesday last week. Mr. Lockwood had attained his fifty-seventh year, and was a valued artist in most of our principal orchestras.

JOHANNES BRAHMS is said to have made the following statement in a letter to a music publisher at Berlin: "I do not owe any one a single penny, but other people owe me large amounts. I release them, however, of all obligations towards me after my death." It is also reported that the composer has left a fortune amounting to 285,000 marks, and that among his musical remains there are only a few songs and a Protestant Choralbuch.

THE Mozart Society will resume its operations in November next, and the programmes will include some novelties which should command attention.

THE tickets for the forthcoming Wagner Festival at Bayreuth are selling very rapidly, and over 16,000*l.* has already been taken.

PERFORMANCES NEXT WEEK.

SUN. Orchestral Concert, 3.30, Queen's Hall
— National Sunday League Concert, 7, Queen's Hall.
MON. Bohemian Quartet Concert, 3, St James's Hall
— Miss Evelyn Ward and Mr Owen Morgan's Concert, 3, Queen's Hall
— Mr Carl Armbruster's 'Parsifal' Lecture, 3, King's College.
— Mlle Mohlter's Concert, 8, Queen's Small Hall
— Miss Greta Williams's Concert, 8, Kensington Town Hall.
TUES. Mr F Lamond's Pianoforte Recital, 3, St James's Hall
— Highbury Philharmonic Society, Rossini's 'Stabat Mater' and Selection from Gounod's 'La Reine de Saba,' 8, Highbury Athenæum
— Herr Hyllsted's Orchestral and Choral Concert, 8, St. James's Hall
— Miss Violet Defries's Recital, 8.30, Steinway Hall
WED. Miss Spiller's Violin Recital, 3, Queen's Small Hall.
— Royal Engineers' Orchestral Concert, 3, Queen's Hall.
— Philharmonic Concert, 8, Queen's Hall
— Miss A Hart's Concert, 8, Queen's Small Hall
THURS. Señor Esposito's Pianoforte Recital, 3, St James's Hall.
— Miss Sarah Fenning's Concert, 8, Queen's Small Hall
— Royal Choral Society, Queen's Commemoration Concert, 8, Albert Hall.
— Miss Lily Heale and Miss Constance Leslie's Concert, 8, Steinway Hall.
— The Strolling Players' Orchestral Society's Concert, 8.30, Queen's Hall
FRI. Miss Beata Francis's Concert, 3, Albert Hall (West Theatre).
— Mr Clyde Twelvetrees's First Violoncello Recital, 3, Steinway Hall.
— Mr. George A. Clinton's Chamber Concert, 8, Queen's Small Hall.
— Mr Isidor Cohn's Trio Concert, 8, Steinway Hall
SAT. Herr Otto Hegner's Pianoforte Recital, 3, St. James's Hall.
— Queen's Hall Symphony Concert, 3
— Miss Kate Goodwin's Concert, 3, Queen's Hall.

DRAMA

THE WEEK.

STRAND.—'Dr. Johnson,' a Play in One Act. By Leo Trevor.

HER MAJESTY'S.—Opening.

"A DRAMATIC episode in one act" is the description afforded of 'Dr. Johnson,' Mr. Leo Trevor's little play produced on Friday in last week at the Strand. Not at all a bad piece of work is this trifle, against which nothing is to be urged except that it takes away light-heartedly the character of Boswell's cousin and wife, who, besides being, as Boswell says, "a true Montgomerie," was a very chaste and faithful spouse. That she did not love Johnson is known, and Johnson himself was acute enough to detect the fact, though while he was her guest she "paid him the most assiduous and respectful attention." Again and again he banters her upon her delight in seeing him go, and declares that he loves her none the less, and that he could wish to visit her again in order to give her the renewed pleasure of his departure. She was naturally disgusted with "his irregular hours and uncouth habits, such as turning the candles with their heads downwards when they did not burn bright enough, and letting the wax drop upon the carpet." Very far from sharing her husband's enthusiasm was she, and she told the devoted Boswell to his face that she had seen many a bear led by a man, but had not previously seen "a man led by a bear." It is during Johnson's visit to Boswell in Edinburgh that the action of Mr. Trevor's play is laid. The Doctor acts up to the character assigned him, as dirty, slovenly, snuffy, loud-voiced, and assertive; and, if he does not spill the wax of the candles on the floor, extinguishes the lights on the furniture. Mrs. Boswell is, however, anything but "assiduous and respectful," and gives the Doctor "a piece of her mind" with as much outspokenness as if he had been her husband instead of her guest. Quite pardonable is all this; and though there is a touch of caricature in the presentation of life under the Boswell roof, there is also a good deal that is lifelike and vivacious. Mr. Trevor, however, paints Mrs. Boswell as so jealous of the influence of Johnson over her spouse as to be on the point of eloping with her cousin and former lover, a young captain of foot. It is surely a serious matter to blast thus the character of an irreproachable Scottish matron. Fortunately Johnson, by a very familiar and conventional device, surprises the secret of the lovers, if such they are. He persuades Mrs. Boswell that her suspicions concerning her husband are baseless, and that James occupies his leisure hours in writing poems to his beloved Margaret; then, taking the lady's place, he meets the captain, and ultimately convinces him that his duty as a gallant and honourable man is to depart. The serious interest in this is poor, and the piece is lacking in grip. It is, nevertheless, written with some spirit, and has abundance of colour. Mr. Arthur Bourchier gives a gruff and recognizable portrait of the Doctor, and is seen to genuine advantage. Boswell appears as a very grotesque and comical character, but Mrs. Boswell and her soldier lover are rather tamely presented.

Her Majesty's was duly opened on Wednesday by Mr. Tree in presence of a large and brilliant audience. It is a handsome and commodious house, and constitutes a pleasant addition to the long list of West-End theatres. A recitation by Mrs. Tree of an occasional address by the Laureate formed the inaugural ceremony. 'God save the Queen' was then duly sung, and the occasion wound up with an address by Mr. Tree. The opening piece consisted of Mr. Gilbert Parker's adaptation of his Franco-Canadian novel 'The Seats of the Mighty,' which is new to England, but has been seen more than once in America. To the performance of this piece we shall recur.

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Dictionary of National Biography. Edited by Sidney Lee. — Vols. XLVIII. – L. *Reilly–Scobell.* (Smith, Elder & Co.)

The 'Dictionary of National Biography' has reached the letter S; that is to say, the end is well in sight, and Mr. Lee merits hearty congratulations on this satisfactory state of affairs. It needs organizing powers much above the ordinary to turn out volume after volume of an elaborate work like this punctually on the date fixed for publication, and yet giving evidence on every page of the most careful workmanship. His own contributions, besides, are the result of minute research, and their quantity is almost as remarkable as their quality. Mr. Lee has not spared himself over the 'Dictionary of National Biography,' and he has every cause to feel proud of what he has done before and in this last instalment.

In vol. xlviii. we notice that Mr. Macdonald deals rather tenderly with John Rendle, the author of 'The History of Tiberius.' He may have acquired some reputation at the beginning of the century; but his book is poor stuff, and its speculations are absurd. The two Rennies, George and Sir John, have been entrusted to Mr. Prosser, who might have said something about their designs of machinery for the Bombay and other mints. Mr. Courtney gives, under Frederic Reynolds, one version of the story of Sheridan's complimenting the dog which appeared in his play 'The Caravan' at the expense of the dramatist. There is another which visits the sarcasm on Dignum, the actor: "You ill, my good fellow? You terrified me; I thought you were going to say the dog was taken ill." We are glad to see that an ambiguous sentence in Mr. Norman Moore's article on Sir John Russell Reynolds has been amended in the next volume. It certainly reads as if Reynolds had taken part with Dr. Marshall Hall in an unprofessional agreement for the transference of patients. Mr. Cosmo Monkhouse writes fully and ably about Sir Joshua Reynolds, though, to our taste, the 'Lord Heathfield' in the National Gallery is not the painter's noblest heroic portrait. Mr. Leslie Stephen contributes a lucid account of David Ricardo's position as an economist. But cannot the theory of rent be traced further back than Malthus or West, namely, to Dr. James Anderson? Mr. Lee, in an admirable article on Lady Rich, questions whether Sidney's "poetic expressions are consistent with the maintenance of innocent relations" between him and that much eulogized dame. We fear that they leave mighty little room for doubt. Mr. T. A. Archer has acquitted himself most creditably in dealing with the turbulent career of Richard Cœur-de-Lion. "A splendid savage" is the right estimate, no doubt; but the fact that his rebellion against Henry II. was sanctioned by his mother and brothers can hardly be held as a valid excuse, even when mediæval times are concerned. Mr. Tait struggles hard to do justice to Richard II., and on the whole succeeds. But did the king possess "a capacity for sustained action"? He could remember injuries; otherwise he appears to have been a creature of impulse. Richard III. has fallen to the highly competent hands of Mr. Gairdner, and with excellent results. We note, however, that Mr. Gairdner now seems to attribute to the Duke of Gloucester the murder of Edward, Prince of Wales, after Tewkesbury. In his 'Lancaster and York' he advanced the reasonable plea that possibly "when Richard in after years horrified the world by a crime still more revolting, a number of earlier deeds of violence were attributed to him of which he was really guiltless." The same argument applies to the death of Henry VI., from which Edward IV. necessarily profited far more than his younger brother. That worthy person Henry Richard is decidedly overweighted with four columns of undiscriminating praise. Mr. Leslie Stephen in his excellent criticism of Samuel Richardson might have alluded to the undoubted indebtedness in central idea of Richardson's 'Clarissa' to Rowe's 'Fair Penitent.' Mr. Cosmo Monkhouse might possibly have traced the present abodes of some of George Richmond's portraits; that of Bishop Selwyn, for example, is at St. John's College, Cambridge. Leitch Ritchie is rather oddly described as a novelist. He was emphatically an all-round man of letters. We do not exactly understand why two Ritsons, who bore no relationship to him, are placed at the end of Mr. Lee's article on Ritson the antiquary. Under Charles Rivington, the publisher, his partnership with Osborne is never definitely stated by Mr. Tedder. Mr. Armstrong's account of David Roberts is silent as to his illustrations of Bulwer's 'Pilgrims of the Rhine.' As precise statement is cultivated in the 'Dictionary' we might have expected that Mr. Leslie Stephen would allude to George Croom Robertson's co-operation with Prof. Bain in the editing of Grote's 'Aristotle.' Similarly Mr. Joseph Knight might have included under T. W. Robertson, the dramatist, his contributions to *Fun* under H. J. Byron's editorship. Mr. Seccombe, on the other hand, is rather too dogmatic on Robertson the historian's influence as Moderator of the General Assembly of the Church of Scotland. It is hardly true to say that through his policy "peace and unity were preserved until a new principle was established" in 1834—unity, perhaps, but not peace.

Mr. Russell Barker's article on Frederick John Robinson, Viscount Goderich, afterwards Lord Ripon, which is to be found early in vol. xlix., is put together rather clumsily. The Croker Papers have not been consulted, as they should have been, for the circumstances of his Premiership, nor the Greville Journals for his respectable tenure of office under Sir Robert Peel. An obvious slip, not due to Mr. Barker — the break-up of "the Melbourne ministry," instead of the Grey ministry, over the Irish Church question—has been corrected in the next volume. But the present Lord Ripon has served not as "Governor-General," but Viceroy of India. Among the sons of Admiral Hercules Robinson, Sir W. C. F. Robinson, the late Governor of Western Australia, should have been included. "Perdita" Robinson, according to Mr. Knight, "is said," in her later years, "to have taken part, under various signatures, in the Della Cruscan literature." There can be no doubt about that. One of her poems describes the Seraphim as reduced to silence by Merry's song, and she was gibbeted by Gifford in two brutal lines. Among Sir Boyle Roche's "bulls" which Mr. Dunlop quotes we cannot discover the most celebrated, about the bird being in two places at once. Mr. Seccombe, too, has dealt with the late Rev. William Rogers without working in "Hang theology!" Prof. Laughton's study of Lord Rodney is, we need hardly say, thoroughly accurate and authoritative. We miss, however, some allusion to the unfounded claim that has been advanced on Rodney's behalf of having originated the manœuvre of breaking the line. A more serious omission is that of his election as member for Westminster in 1780. Mr. Courtney's article on Frederic Rogers, Lord Blachford, was presumably written before the appearance of the 'Letters.' Hence it is defective in several respects — Rogers's connexion with the *Times*, for instance, and his settlement of the Church question in the colonies. Mr. Hewins supplies a tame sketch of Prof. Thorold Rogers, some of whose epigrams are quite worth preserving. Dr. Garnett gossips pleasantly enough about Samuel Rogers, but he greatly overestimates his personal worth, without sufficiently emphasizing, perhaps, his importance as connecting the age of Dickens with that of Byron. A weak little article on Lord Rolle, by Mr. Rigg, does not contain the familiar incident of his stumbling on the steps of the throne at the Queen's coronation. Mr. Hamilton should have alluded to some of Lord Romilly's most celebrated decisions such as that in the leading case of Edwards *v.* Edwards. Mr. Walter Armstrong's article on George Romney is one of the soundest contributions to this volume. But why write about "the mysterious Pamela Sims"? Pamela's parentage, thanks to Mr. Austin Dobson, is no secret now; and few among her contemporaries really doubted that she was the child of the Duke of Orleans and Madame de Genlis. Dr. Garnett's notices of the Rossettis are admirable, so far as they go, but there are one or two minor omissions. Christina's 'Short Studies of the Benedicite' are unmentioned; and so is Maria Francesca's translation of the Italian ode on the death of Lady G. Talbot—a most

interesting effort. As for Dante Gabriel, Dr. Garnett treats his literary side more adequately than the artistic. His water-colour 'The Passover,' now in the Taylorian Museum at Oxford, and the two glass paintings and the altar panels at St. Martin's, Scarborough, are achievements worth noticing. In accounting for Rowley's share in various plays Mr. Seccombe pays rather too much attention to Mr. Fleay's opinions. The attempt to deprive Webster of all share in 'A Cure for a Cuckold' is more ingenious than convincing. Mr. Firth has produced a most scholarly article on the difficult subject of Prince Rupert. The only fault we have to find with it is a certain reluctance to come to definite conclusions about Rupert's failures as a naval commander. Prof. Laughton deals but ineffectively with the political career of Edward Russell, Earl of Orford. He was implicated, for one thing, in Fenwick's conspiracy, and, for another, his administration of the navy escaped censure by only a single vote. Prof. Laughton does not seem to be aware that Orford held the double appointment of First Lord of the Admiralty and Treasurer of the Navy, a combination obviously detrimental to the public service. John, Earl Russell, has secured in Mr. Fraser Rae a most capable biographer in brief. His Foreign Secretaryship under Lord Palmerston, with its "rich harvest of autumnal indiscretions," as Mr. Disraeli called it, is, however, slurred over rather disappointingly. We find not a word of his refusal to entertain Napoleon III.'s proposal for the summoning of a congress to reconsider the treaties of 1815, though it had not a little to do with the disinclination of France later on to intervene on behalf of the Danes. And somebody—presumably the editor—is to blame for the omission of Lord John's brother, the seventh Duke of Bedford, whose opinion was held in high regard by Whig Cabinets, and of whom Greville has left an elaborate portrait.

In vol. l., under the Ruthvens — the Earl and Master of Gowrie—Mr. Henderson investigates that most mysterious affair the Gowrie conspiracy. We agree with him that to exculpate Gowrie is not necessarily to inculpate King James. But surely the strongest argument against the king's having visited Perth to effect the assassination of the earl or his brother is his deficiency in personal courage. We always thought that sculpture was an art, but Mr. Lionel Cust talks of Rysbrack as retiring from business. A small omission at the beginning of the S's is Sabert, King of the East Saxons, and nephew of Ethelbert of Kent. Dr. Garnett asserts that Charles Sackville, Earl of Dorset, took no part in public affairs under William III. This is not quite correct; he was prominent during the debates on Fenwick's attainder. Mr. Warwick Wroth should have included among his authorities on John Sadleir the swindler Mr. D. Morier Evans's 'Facts, Frauds, and Failures,' which furnishes the most accessible account of him. And that reminds us: are not two other scoundrels, Roupell, and Redpath, the man who defrauded the Great Northern Railway, dead by this time? If so, the 'Dictionary' has overlooked them. Except for passing an irritating "Windham" for Wyndham (p. 135, col. 2), Mr. Leslie Stephen is to be congratulated on a most masterly study of Henry Saint John, Viscount Bolingbroke. We are heartily glad that he has disposed of the myths that have gathered round Bolingbroke's second retirement to France. Mr. Lee has acquitted himself well with the career of George Augustus Sala, which is out of his usual line. He does not seem to know, however, that much of Sala's apparent facility was due to laboriously kept commonplace books. Mr. Lyon should have given a reference to Dr. Johnson's last letter to Nichols under Sale the Orientalist, since it contains some exact information about his collaboration in the 'Universal History.' Col. Vetch appears to judge rather harshly Sir Robert Sale's decision in the first Afghan war not to advance on Kabul and so come to Elphinstone's rescue. The question of provisions was all-important with Sale, nor is there any reason to question his statement as to the insufficiency of his ammunition. The Rev. W. H. Hutton treats Archbishop Sancroft with a sympathy that never runs to partisanship; but a sentence or two as to the guiding principles of the archbishop's churchmanship would have made the article more intelligible. He was really consistent in his resistance both to James and William. Mr. Bagwell might have included Mr. C. T. Wilson's 'James II. and the Duke of Berwick' among the authorities on Patrick Sarsfield. A well-balanced criticism of Richard Savage, by Mr. Irving Carlyle, disposes conclusively of the Rivers parentage; his supposed identity with the Thales of Johnson's 'London' was, however, worth demolishing as well. George Savile, Marquis of Halifax, gets his full deserts from Mr. Seccombe; the article, indeed, is one of the most striking in the volume. The fundamentally republican spirit of Halifax's writings might have been insisted upon. Mr. Courtney should have referred to Sir Luke Schaub's services in the detection of the Atterbury plot. Finally, is not Mr. Sclater-Booth, afterwards Lord Basing, to be remembered as the minister at whose expense Lord Randolph Churchill first made a name in the House of Commons?

The Book of the Dry Fly. By G. A. B. Dewar. (Lawrence & Bullen.)

Except to trout anglers the title of this book must be full of mystery. It refers to the latest development of fly-fishing, which finds much favour with some as being the most scientific, and pleases young and active anglers, while elderly men for the most part cling to the lazy, but pleasant mode of using the wet fly as has been done from time immemorial. The dry-fly angler fishes with only one fly, and, having first noticed a good trout rising repeatedly in the same situation, endeavours to get as close to it as he conveniently can by crawling, hiding, and the like. Then he tries to drop his line as lightly as the traditional snow-flake just above the trout, so that it may float gently down to the fish. If this is skilfully done the trout may (or it may not) rise and take it. Generally speaking, however, the process is much more lengthy. The fly may stick on a bough above or a tuft of grass behind; the trout may distrust it and let it float on, or it may get wet and sink. This leads to troublesome work. It has to be dried again with extreme care, first, perhaps, in a handkerchief, then by flicking it lightly through the air, finally by dipping it in a bottle of paraffin, which for a time renders it buoyant. At length another attempt is made—again, it may be, with the same ill luck. Thus a man may literally besiege one trout for an hour or more, when it is evident that the style of angling approaches the old "dully sluggardized" style of worm-fishing, inasmuch as the fisherman cannot leave his position, which may be exceedingly constrained. At length, with good fortune as his ally, he may take late at night two or three brace home, but they will naturally be fine trout, for he would not waste his time in laying siege to smaller fish so laboriously.

In old days men were every now and then dry-fly fishers without knowing it, but the mystery has been systematized of late years. It is evident that many rivers and lochs are unsuited to its practice altogether. On the other hand, on such rivers as the Test, the Dove, the Derbyshire Wye, and other Midland streams, its use answers excellently to the angler's hopes. A plain man would perhaps decide that dry-fly fishing is more scientific, but ordinary old-fashioned fly-fishing infinitely more pleasant, and this may be said without prejudice to Mr. Dewar's book, which is carefully written and assiduously endeavours to teach the neophyte even the smallest points connected with the practice of this art. Rod, fly, action, choice of localities, all are made abundantly plain, and Mr. Dewar almost persuades the most inveterate disciple of the old style to become a dry-fly fisher, and than this no higher praise can be bestowed. The Marquis of Granby has supplied a preface, and Mr. J. E. Booth contributes a chapter on dry-fly fishing in Derbyshire; but they add nothing to the author's own maxims. Few treatises have as yet been written on this branch of angling. Mr. J. M. Halford has done more than almost any living authority to inculcate and popularize the practice, and with his book and the present volume on his shelves the angler may be confident that he possesses all the aid towards this style of angling that literature can offer.

Mr. Dewar begins by considering the reason for dry-fly fishing, and he thinks the best time from May onwards through the summer. It is of great importance not to be hurried in dry-fly fishing; indeed, it is delightful to a busy man to remark what an abundance of spare time apparently falls to the lot of its professor. The very difficulties of the art form its charm. Let a windless day be chosen, and

"provided you can get the dry fly neatly to the trout, and provided the trout is feeding, you need not greatly concern yourself as to whether the light is dull or dazzling, as to whether the wind is east, north, south, or west."

The angler will note how this contradicts current belief, and even Mr. Dewar excepts days when a heavy, sad-coloured atmosphere prevails—days which Scotch gillies shake their heads at, and "dinna like." The aim of the dry-fly fisher is to secure large fish; but

Mr. Dewar's condemnation is surely a little summary when he speaks of "a number of sprats which only a snob keeps." If the size of takable fish is not laid down by fast rules, it is not ungentlemanly for an angler to keep the smaller fish he captures if he cares to do so. Some of the best paragraphs in the book teach how to fish "backwaters"; while the mysteries of "tailing," "bulging," and "smutting" fish are carefully treated and at some length. He describes in the steel rod with the line running through a small cavity inside it what seems a useful implement, though something of a novelty.

This will give some idea of the topics handled by Mr. Dewar. A whole chapter is devoted to "dibbing with the dry fly," hardly a pleasant mode of fishing. When a trout has been discovered feeding under closely overhanging boughs where it is impossible to throw a fly in the orthodox manner, the angler is bidden to crawl in as close to the fish as he can without being discovered. A very short line must now be used, say a foot of gut, which is usually the most that can conveniently be managed:—

"The rod has to be gently slid above, or beneath, or amongst, as the case may be, the herbage and bushes, till the top is over the trout. Then the rod is slowly lowered till the fly alights on the water. Sometimes the trout will wait for the fly in the orthodox manner, and suck it in quietly as it passes over his nose. At other times he will come to meet it impatient of the least delay, and in not a few cases I have known a good trout simply rush to his destruction, causing quite a commotion in the shallow water."

The angler's interest is much increased by his being generally able to see the procedure of the trout in this style of fishing. But it must involve many discomforts, the old-fashioned angler will think—wet, insects, heat, and a cramped posture.

Some of Mr. Dewar's maxims are valuable. Thus he tells his readers that when a thick mist rises from the water at nightfall fish at once cease rising, and he advises them only to use fancy flies when imitations of nature are of no avail. An interesting comparison is made, too, between the number of fish caught in the Test in the early part of the century by Col. Hawker and the bags of the present day. Nor is piscine psychology forgotten, as when Mr. Dewar discusses the problem whether fish gradually become "educated" through their own intelligence or by transmission from a long succession of ancestors which have been much harassed with artificial flies. Most men will agree with Prof. Romanes and Sir Herbert Maxwell that this singularly developed caution in many trout is wholly due to their own observation; but philosophical anglers can find few problems on which it is so pleasant to accumulate observations at the water-side.

These remarks will give a fair notion of the intention of Mr. Dewar's book. It is one of those delightful books which are best perused out of doors in the shade or during the mid-day halt by a trout stream. It is beautified by an etching of the head-waters of the Lea near Hatfield by Mr. Lewis Cohen, and by some admirable coloured plates, not only of artificial flies, but also of their living prototypes, to which no higher praise can be awarded than to say that they are worthy to be placed on the same shelf with Ronalds's 'Fly-fisher's Entomology.'

Philip and Alexander of Macedon. By D. G. Hogarth. (Murray.)

There is no living scholar whose contributions to ancient history are more welcome than those of Mr. Hogarth. He combines ease and learning, grace and erudition, in the presentment of his facts; he knows the value of personal inspection of sites; he can estimate the small value of mere commentators and mere students in comparison with travellers and explorers.

The subject he has chosen for his new volume is one of the most fascinating in all ancient history. Alexander's figure looms across the intervening centuries huge and dim through all the mists of fable and romance, and yet he has received—perhaps on account of his vastness—but scanty treatment from modern English scholars. Still less has he been handled in connexion with his great predecessor Philip. He was so eminently the starting-point of a new era that his sonship from Ammon seemed but a mythical expression of an historical fact. The empirical cause, to speak with Kant, of the great effect was human; the intelligible cause was divine. And consequently Grote was as little able to appreciate the supranatural close as the supernatural beginnings of Greek history.

But Mr. Hogarth well comprehends the passage from the talent of Philip to the genius of Alexander, or, if you will, from the genius of Philip to the inspiration of Alexander; and if the scholar cannot but quarrel here and there with his judgment in detail, there is a great body of acute observation, just inference, and picturesque narrative in this fascinating volume. Particularly good, for example, is his sketch of the policy of Demosthenes and of Athens in the conflict with Philip. He has taken up the moderate and practical standpoint which has gradually pervaded English criticism regarding this question for the last twenty-five years, in contrast to the learned but enthusiastic lucubrations of Schäfer and his school. He knows well that the patriot-knave is a type as real in ancient as in modern Greece; he knows how to admire the real patriotism, he knows how to censure the not less real knavery.

This excellent part of the book reconciles the reader with Mr. Hogarth's judgment after the rude shock received from the not very necessary digression upon Thebes, in the course of which he is told that "the Cadmeian characteristics are those of a conquering people of the East; both in war and peace they foreshadow those of the Ottoman Turk"! Whatever their prehistoric origin, Bœotia from Hesiod to Plutarch represents a Greek type not so much lower than the average Greek type as the Attic type was above it. One is tempted, in the face of such a judgment, not to take Mr. Hogarth quite seriously, and to suspect that his object is sometimes rather to surprise than to instruct. Indeed, it is to be feared that the facility and brilliancy of his style run away with him occasionally, and that in his horror of dulness he falls into the snares of petulance and of paradox. There are moments when he seems desirous of breaking down the barrier between history and journalism, and when he bustles and disconcerts the sober reader with both his want and his excess of dignity. Here is an example of the former. Alexander contracts an illness, "from which he was hard put to it to recover," and immediately after "the back of the revolt was broken finally." This is quite clear, but is it good enough for the subject and the writer? Here is an example of the latter: "Because his empire in no part, but the Indian, reverted to what it had been before him, he himself put on instant immortality as the political god of his legacy of kingdoms from the Oxus to the Nile." Is this clear? "They suffered sorely if the sea was kept for long together, for the boats were crank, needing frequently to be overhauled." Why should a boat because it is crank need frequent overhauling? It is, we know, subject to frequent upsetting. But these are trifles, nor would they be worth mentioning in any author of a lower calibre than Mr. Hogarth.

Turning to the substance of his book, we have nothing but admiration for the clear and convincing way in which he sketches the characters and the work of the two great kings. But in his next edition he might add some important traits to complete the picture. Although he has made a long and careful study of the composition of the Macedonian army, he is singularly meagre on the strategy, still more on the tactics, by which this army was led to victory. It is well known that Alexander won his battles with heavy cavalry and by flank attacks. Did Philip ever do so? The story of the battle of Chæronea being decided by the cavalry charge of the young Alexander, a boy of sixteen, is more than suspicious. It was the sort of invention that his flatterers would be sure to be guilty of. The remarkable analogy between Alexander's Companions and Cromwell's Ironsides should have been discussed, nor does Mr. Hogarth show any just appreciation of either the skill displayed in the battle of the Granicus or its important results. He regards it as a mere rush of horsemen through the stream, with the king as one of the foremost troopers. A study of Rüstow and Köchly's analysis will show any careful reader that this is but a sorry account. Not only were Alexander's tactics most ably thought out, but the problem to be solved was one of extreme importance. Was Alexander's new force of heavy cavalry (for with Philip it seems to have had no importance) a match for the famous horsemen of the Persians? The Greek cavalry was not. Unless, therefore, he could defeat the Persians with this arm, his success would be impossible.

Questions of strategy are too large for such a notice as this. We turn, therefore, to another point of contrast between the father and the son which was worth putting before readers. We have a genuine document under the name of Philip, his despatch to the Athenians, now to be found among the speeches of Demosthenes. We have also a couple of proclamations by Alexander. The contrast in style is most remarkable. While Philip's letter is up to the high level of the most polished Attic prose (cf. the analysis in Blass's 'Attic Eloquence'),

Alexander's letter to Darius is quite schoolboys' Greek. Even if neither of them actually perused his document, the secretary of Philip was evidently chosen with an appreciation of style quite different from that of his son. Philip was therefore no "rude Hellene" (p. 164), but trained to know the delicacies of Greek prose, and trained, too, among the "Turks of Hellas" at Thebes, far better than was his son at Mieza by Aristotle. The picture drawn by Æschines of Philip's urbanity is surely as trustworthy as the suggestion of Demosthenes that he was a boor, with but a superficial varnish of culture.

Most probably Philip was more nearly a Hellene than Alexander was, even in his youth, for with Alexander's progress he confessedly drifted away from that type. Yet even so, to speak of a certain sentiment of his as "not amounting to sin" is a phrase we should not have expected from Mr. Hogarth, for is it not doing what he himself cautions us against in very odd language (p. 262)—"a slippery matter, wherein the ethics of a later age are most apt to be substituted for the ethics of contemporaries"?

We will in conclusion present Mr. Hogarth with a few suggestions for his next edition. We know not eight but nine of the special bodyguards, or aides-de-camp (p. 21), for Ptolemy was appointed in place of a certain Demetrius. Antigonus was surely an abler general than Parmenio, and was a man far above the average. Philip did not enter his theatre "under a gateway," which would imply a Roman theatre, and not a Greek, which never had a covered entrance gate. Nor did the pursuers of Philip's murderer "pull him to his feet," which was quite unnecessary. Diodorus says he was just rising after his fall when they smote him. On the destruction of Tyre "the great trading area of the Levant was without focus." Has Mr. Hogarth forgotten Rhodes? Is Hellenisticism a proper word? Why not Hellenicism? We have only left ourselves space to commend for patience and sobriety the careful appendix on the chronology of Alexander's life.

The Student's Dictionary of Anglo-Saxon. By Henry Sweet. (Oxford, Clarendon Press.)

Dr. Sweet explains in his preface that this work was prepared by him at the request of the Delegates of the Clarendon Press to supply the want of an abridgment of Prof. Toller's still uncompleted edition of Bosworth's dictionary. "With a view to forestalling unauthorized abridgments," he was required to produce the book within a limited time, and he acknowledges that on this account he has been unable to render it as perfect as he would have desired. A scholar of Dr. Sweet's attainments, however, could not possibly content himself with merely epitomizing the Bosworth-Toller dictionary, which, in its earlier part, is notoriously incomplete and inaccurate. He has accordingly made large additions to the vocabulary, and corrected a great multitude of errors. There is no doubt that this 'Student's Dictionary' is by far the most trustworthy dictionary of the language that has yet been published. The only book which can for a moment be brought into comparison with it is the 'Concise Anglo-Saxon Dictionary,' published by Dr Clark Hall in 1894; but this, although greatly superior to any earlier work of the kind, unfortunately abounds in spurious words and erroneous forms and renderings, and is altogether on a lower level of workmanship than Dr. Sweet's dictionary.

The feature of this work that is most apparent at first sight is its extraordinary condensation. It contains only 215 pages, while Dr. Clark Hall's dictionary contains 376. This economy of space has been attained partly by the use of ingeniously devised abbreviations, such as "wg." for "with genitive," "waa." for "with double accusative," and so on. For these contrivances we have nothing but praise, as they involve no sacrifice of clearness, and have enabled the author to furnish a much larger amount of syntactical explanation than is ordinarily found in a dictionary of such moderate size. Another mode of saving space that has been adopted is the almost entire omission of references. Unfortunately this has been carried too far. The many words and senses not to be found in any other dictionary render the book indispensable to scholars; but the value of these additions is to some extent lost owing to the absence of any indication of the sources from which they are obtained. The existence of a masculine "eow," a sheep, for instance, is known to us from this dictionary only; the information is of considerable philological interest, but needs to be authenticated. In some cases Dr. Sweet has inserted words either without any explanation at all, or with an explanation which is marked as doubtful. If references had been added, these entries would have had their use; as things are, it is difficult to see why the words might not as well have been omitted altogether. It is to be hoped that the collections from which these words are taken will be made available for the supplement to Prof. Toller's dictionary. In the case of the more important words the absence of references is partly compensated for by the abundance of illustrative quotations, which add greatly to the value of the book. The etymological remarks are rigorously confined to the citation of cognate words in Anglo-Saxon itself and of the proximate source of borrowed words, all mention of cognate forms in other Germanic languages being excluded. A considerable amount of etymological knowledge is, however, conveyed indirectly by the diacritics attached to certain vowels. The correct placing of these marks must have cost the author a great deal of labour, which has been well bestowed. On the whole, Dr. Sweet's sparing introduction of etymology seems to be justifiable. Some scholars may think that the modern English forms of the words ought to have been cited; but young students are oftener hindered than helped in the understanding of Anglo-Saxon literature by the associations of the modern language. In this connexion it may be remarked that Dr. Sweet is the first among Anglo-Saxon lexicographers to adopt the rational principle of never giving an etymological equivalent as a rendering, unless it happens to be the most accurate expression that can be found for the meaning.

There are one or two peculiarities in Dr. Sweet's general method which call for some remark. The adoption of "early West Saxon" spelling in the catchwords has the consequence that a large proportion of words are entered under forms that do not occur at all, or occur very rarely, in the literature; and as few cross-references are given, the student has often to depend on his knowledge of the manner in which certain letters interchange, or to refer to the table of equivalent letters, in order to find a word in the dictionary. Whether Dr. Sweet has carried out his practice of normalization too consistently, and whether he should have given more cross-references, are questions which only long experience in using the book can decide. It is not likely, however, that the method followed will cause any great difficulty to students who have worked their way through Dr. Sweet's own 'Reader.' To give a cross-reference wherever a *y* is used for *ie* or *i* would, of course, require a great deal of additional space, and it is not a good thing to accustom a learner to be too dependent on assistance of this kind. The two regular deviations from alphabetical order that are mentioned in the preface—the grouping of compounds under their first element, and the placing of the words with the prefix *ge-* after the simple words from which they are formed—are entirely commendable; but Dr. Sweet omits to call attention to a third peculiarity of his arrangement, which may at first give some trouble. The endings of the infinitive, *-n*, *-an*, *-ian*, are treated as non-existent for the purpose of alphabetical sequence, so that *tȳn* comes before *tȳdrian*, and *āscian* before *āscacan*. The rule has some exceptions in the case of verbs of nominal derivation; *wilcumian*, for example, follows *wilcuma*. There may be some good reason which we have not discovered for this departure from the usual practice of dictionaries, and when it is once understood it will cause no embarrassment; but it ought surely to have been explained beforehand.

The first edition of any original dictionary, however great a degree of scholarship and diligence has been employed in its preparation, is almost sure to contain a considerable number of errors. The mistakes which we have been able to discover in Dr. Sweet's work are, however, surprisingly few. The sense of "medicine" assigned to *lāc* has, we believe, been shown by Prof. Napier to be evolved from an abbreviated gloss. The rendering "everlasting" for the plant-name *efelāste* seems to be a mistaken guess of Cockayne's, based on the accidental similarity of sound. *Fealufor* can hardly be "field-fare"; the Latin words corresponding to it in various glossaries seem to indicate some very different bird. Under *gehþu* there is a cross-reference to *geohþu*, but the word has been omitted in its proper place. The singular of *geleoso* is given as *gelise*, and marked with a star as not extant. It occurs, however, as *gelis* in the 'Epistola Alexandri.' The derivation of *gēol*, *geohhol* (Yule), from the Latin *Julius* seems quite impossible for several reasons. The word *forwēned* (*insolens*), which is in this as in all other dictionaries marked with a long vowel, should, we think, be read *forwened*, and connected with *wenian* instead of with *wēn*.

The connexion of *æbere* (æ long) with *āberan* can hardly be maintained in the face of the Old Frisian form, which Van Helten seems to have explained satisfactorily. The assumption of an unrecorded "*gyrle*, maiden" (= girl?), to explain the gloss "*gyrlgyden*, Vesta," seems to be without justification. We suspect that *Vesta* was connected by pseudo-etymology with *vestire*, and that the first element is to be referred to *gierla*, clothing. *Foxesglofe*, foxglove, should probably be *foxes glōf*, as the recorded form *foxes glōfa* may very well be plural. There is, we believe, no evidence for the form *forca*, a fork, though it is given in all dictionaries. The recorded form is *force* (feminine). We have noted a few other oversights, but they are still more trivial than those which have been mentioned. Very probably there may be many more points in which Dr. Sweet's work will hereafter be found to admit of improvement; but it is quite safe to say that 'The Student's Dictionary of Anglo-Saxon' is worthy of the distinguished reputation of its author.

NEW NOVELS.

The Dagger and the Cross. By Joseph Hatton. (Hutchinson & Co.)

Mr. Hatton's new novel might be described as the story of Faust and Margarita, where Mephistopheles takes the part of Faust. It is a highly sensational and effective tragedy, and ends in the marriage of Margarita and Valentine, though not before Mephistopheles has deceived the heroine with a mock marriage. The scene is near the Peak of Derbyshire, the time is the first decade of the reign (*de facto*) of Charles II., and the plot is based on the visit of a party of Venetians to the Derbyshire village of Eyam. The great plague of 1665–6 does much to simplify the situation. As a whole, Mr. Hatton's novel suggests that it has been put together rather for dramatic than literary presentment. If the reader surmounts the initial difficulty of assimilating a group of foreigners with the life of a secluded English village in the seventeenth century, he will find no obstacle to his appreciation of the story. It will take its place among the many historical romances of the day, not, perhaps, as the best among them, but certainly as a painstaking work which often involves brilliant and dramatic situations.

Mr. Blake, of Newmarket. By Edward H. Cooper. (Heinemann.)

This is, of course, a story of horse-racing and gambling, and the covers of the single volume are disfigured — intentionally, no doubt—by a bit of coarse, vulgar, offensive illustration, which is eminently appropriate to the subject. The author, though evidently well acquainted with all the sordid details of the life which it is his main purpose to depict, equally evidently has a supreme and praiseworthy contempt for them; he discloses sentiments which are extremely creditable to him; and he displays sometimes a graphic power, occasionally a tenderness, always an appreciation of rural scenery and domestic interest, and, here and there, a refinement of feeling far above the level of the topics with which he is concerned in the main. He describes the rapid descent to Avernus of his titular hero, Mr. Blake, of Newmarket, a young gentleman who, having inherited a good estate, proceeds to ruin himself after the fashion of the notorious Mr. Benzon, commonly called "the plunger"; and the doings of what is known among the initiated as "the jockey ring," an association of rascals, jockeys and trainers, who are or were—for the gang, if it ever existed, is understood to have been broken up—supposed to decide among themselves by what nefarious means the races in which they may or might be engaged shall or should be won. All this is commonplace enough; but the way in which Mr. Blake accomplishes, or bids fair to accomplish, the admittedly difficult task of retracing his steps and emerging into the upper air is connected with a little episode of true love, to which a similar remark does not apply. So preponderant, however, are the horse-racing and the gambling, that the tale is unlikely to have much attraction for readers who care for none of such things. It is to be regretted, moreover, that the writer, instead of serving up afresh a dish with which we are all familiar, did not think it worth his while to show up the mischief done by the professional bettor, against whom there seems a chance that an Act long unheeded may be at last enforced. You cannot stop betting, say the illogical advocates of the ring; no, and you cannot stop disease; but you can, and you do, take measures against it. You do not say, We cannot stop glanders, so let it have its fling within a certain area; nay, let us facilitate it even, within that circuit.

The Knight's Tale. By F. Emily Phillips. (Blackwood & Sons.)

Miss Phillips has probably in the past been rebuked for diffuseness, and, consequently, in her new story she errs in the other direction. 'The Knight's Tale' has, we should say, been so severely pruned that it is quite difficult to follow the author's exact meaning or to get a clear grasp of her characters in their relation to one another. In the same way her sentences are often concise to a point where they become unintelligible. We quarrel with her further for an obvious effort to substitute a literal translation from the French for her own good English, merely because she writes mainly of French people and lays her plot in Paris. But these criticisms apart, the story is a good one—and they would not be worth making were it otherwise—and full of still better intentions. It is not easy to understand the exact nature of Veronica's feeling for the young Communist, nor where he allows his love for her to dominate that for his cause; while Cosmo Lindsay, though he plays an important part, remains to the end an enigma. None the less is the picture of Paris during the Commune, of her utter demoralization after the siege, admirably presented to us. Veronica's rescue of her lover claims our absorbed attention, and an excellent point is made in her defence of him to his party at the sacrifice of her personal reputation. There is scarcely a pleasant person in the book, yet it is interesting, occasionally thrilling, and we close it with the hope that the author will eventually do herself fuller justice.

A Pot of Honey. By Susan Christian. (Fisher Unwin.)

With more literary skill and less study of Mr. George Meredith in his more cryptic moods, 'A Pot of Honey' would be a good novel. It is difficult to say as much as this in favour of a book when its faults are so numerous and obvious; but the reader's view will be favourably affected by some excellent chapters towards the end of the volume, where the scene is laid in Malta. It would have been easy, and much to the advantage of the volume, to avoid such phrases as a "gratulatory publisher," "the air of being inevitably like a nice mother," "public-houses were numerously gorgeous"; and such a verbal puzzle as this, "The hardiest virtue she practised was, perhaps, a humble toleration for his smiling tolerance of her sometimes fantastic evasion of social duties." With all its disadvantages, the book is the outcome of a clever mind.

Broken Away. By Beatrice Ethel Grimshaw (Lane.)

It is not easy to write a novel which deals with so-called great novelists and their works. Mr. Henry James has done so successfully in his 'Lesson of the Master,' but B. E. Grimshaw's story cannot be strongly commended. She deals with two would-be eminent writers, of one of whom it is said "there was a nasty little twist" in his character, and he is shortly afterwards found to be suffering from homicidal mania. The reader is inclined to smile when he is told that "a handsome woman is a handsome woman always, unless that fatal enemy of beauty, accumulating flesh, steps in." The book is the result of a painstaking effort, and contains some very good passages; but it is not very interesting or attractive.

In a Country Town. By Honor Perceval. (Bentley & Son.)

Miss Brunhild Fayne is the subject of this story; and there is sad trouble because she is in two minds on the subject of marriage. She derives much consolation from nursing a child whom she imagines to be the illegitimate offspring of one of her admirers; while another of her friends, a baronet, marries a girl who is afflicted with a painful habit of telling lies. However, the baronet and Miss Fayne arrive at an understanding which is not the least unsatisfactory portion of the story. There is no conspicuous merit in the book; it is best calculated to please young ladies who are not yet "out." Its moral lessons are quite obvious and unexceptionable.

The Kestyns of Cather Castle. By Robey F. Eldridge. (Digby, Long & Co.)

This is a tale of youth and love, but there is neither laugh nor smile from gloomy cover to gloomy cover. The shadows of fate hang black round the ill-omened family of Kestyn; portents, and omens, and prophecies all conspire to its undoing. It is a very, very long book, all written with the heart's blood, and with the sad result that it is wearisome and fatiguing. Not that there are not good ideas in it—there are many; but the writer does not know how to write a novel—does not even appear to know that there is an art of storytelling. It is a long,

diffuse, badly written tale, without construction of any sort, without charm, without light and shadow. Yet these gloomy Kestyns have a certain life and personality. The wretched Netta is far from being a badly conceived character, and in the hands of a master this hag-ridden, unhappy girl might have appeared a fine creation. But in these days it is rare to find a tale told so drearily, and we fear that few will be the high-couraged readers who will follow the family of Kestyn through 510 closely printed pages. Yet the book is not common; it shows no facility, but it has something in it; only we question whether the thoughtfulness and observation which make that something are wisely spent in writing tales. Books such as this drain the vitality of the writer, and only when he has genius can they bring him any compensation. Worse books may have success; this and its like are doomed to failure, for such merits as they have are buried under a mountain of cumbrous verbosity, and the thought, care, industry, and perseverance lavished on them could hardly be less profitably employed. 'The Kestyns of Cather Castle' is the strongest argument we have met in favour of a school of fiction. It is grievous to feel how utterly and completely it has failed through the author's ignorance of the first principles of his craft.

EDUCATIONAL LITERATURE.

In *The Foundations of Success: a Plea for Rational Education* (Philip & Son) Mr. S. de Brath shows that he has carefully studied the varying successes achieved by our nation and others in the struggle for commercial existence and progress. "A successful nation," he tells us, "is made up of successful units"; it follows, therefore, that the nation which produces the largest proportion of really successful units will in the long run gain and retain the greatest prosperity. But the production of successful units in any nation depends upon the system of national education; and the consideration of national education and the endeavour to find a scientific foundation for it have resulted in the publication of this volume, which is issued at an opportune moment, and which will be read with interest and profit by all whose thoughts are occupied with the physical, intellectual, and moral training and equipment of the youth of our time. It may be that some will object to Mr. de Brath's teaching as resting on a basis almost entirely physical and material. But for our own part we think that in showing that sound and serviceable education must harmonize with what, for lack of a better term, we call natural law, the author indicates a foundation on which teaching can securely rest. Education is shown to be (and it is interesting to see how this accords with the derivation of the word) "the provision of such an environment as will favour the ethical process in the fullest application of that term." Mr. de Brath rapidly sketches the general forward movement of the human race, and tells us that as "it is environment that has produced variations in the past, as it is to it that the horticulturist and the stock-breeder look to produce those at which they aim; so to it, and not to mere didactics, must the educator look for his results also." To environment we are to look for the development of character and of intellect. The individuals in a successful nation must be highly developed in both; but in the rivalries between nations, character is of the two perhaps the more valuable. Both character and intellect will be stunted if the body is subjected during childhood and youth to conditions in which the laws of nutrition and growth are unheeded. Personal hygiene and the priceless value of a healthy habit of body are insisted on; consideration of manliness and health in our schools leads Mr. de Brath to speak in sad seriousness of the terrible effects of ill-regulated, unchecked bodily appetites. From the department of education which is mainly hygienic, physical, and incidentally moral, the author turns to purely mental education. He treats of the unended and seemingly unending contention between Formalists and Realists; divides the subjects of education into two groups, one pertaining to the life of man, the other to the life of nature; and shows not only that both groups are indispensable in a scheme of liberal education, but that there is time for both in ordinary school life. Interesting specimen-schemes of the occupation of a typical school day and of the arrangement of subjects in a typical day's work are supplied, and much useful and suggestive matter is added concerning method and kindred topics. The volume closes with a practical proposal which Mr. de Brath is willing "to take a share in carrying out." He proposes to form an association for starting and conducting a school in which boys shall be educated (at a reasonable cost) in accordance with the principles stated and explained in his work.

The scope of Messrs. Cox and Macdonald's suggestions in *Practical School Method* (Blackie & Son) embraces the curriculum of the majority of our public elementary schools — obligatory subjects, class subjects, object lessons, music, drill, and suitable occupations. Specific subjects are not treated, except incidentally. Most of the chapters are the outcome of experience and observation in the school and class room, and will be studied with advantage by the young teacher or pupil-teacher. But the first two, devoted respectively to the consideration of the "child" and the "teacher," seem to be of less value, as they take the reader into the rarefied atmosphere of pedagogy, so dear to the heart of the certificated teacher. On the first page of the work we are brought to bay as it were by the conundrum, "What is education?" The answer is depressing: "Education is the term used to describe the work of the teacher"; but its meagreness is more or less eked out by a cumbrous passage from the report of the Royal Commission on Secondary Education. Perhaps the student will do well to hurry forward to the chapters devoted to practical school management and class teaching. He may, however, note in passing the very sensible remark that "the ideal teacher is wise rather than learned; a man more than a scholar"; and he will regretfully admit that most of the schoolmasters he knows differ greatly from the ideal one. The candidate for a queen's scholarship will learn much from the chapters devoted to "the class" and to "notes of lessons," and he will appreciate the extreme difficulty of writing really accurate notes of lessons, for he will find the authors sometimes falling into error, as when, in outlining a lesson on "the square," they are satisfied with the statement that this figure has four sides of equal length and four corners. The suggestions thrown out for the right teaching of reading, writing, and arithmetic will prove valuable and helpful to the young teacher. It is pleasant to find in the discussion of the practical work of teaching that Messrs. Cox and Macdonald do not approve the present publishers' craze for the foolish and ungainly systems of vertical handwriting which disfigure so many copybooks; they say, "Writing with a slight slope is more graceful, and is done with greater ease and rapidity." There are few (if any) subjects, outside the group of obligatory elementary ones, of greater educational value than object lessons and geography. These subjects and the methods of teaching them are well and thoughtfully treated. Hand and eye training is not yet introduced into the compulsory curriculum of our elementary instruction, but it would be well for our growing boys and girls if a place could be found for it in all schools, without overburdening the schoolmasters and schoolmistresses whose lives are already in many cases sufficiently laborious. The advantage of this department of school work is pointed out, and hints are supplied for rendering manual training efficient. Every chapter is followed by a number of "Government questions," and one appendix consists of model answers to a queen's scholarship examination paper in school management, so that the book is made as useful as may be to young teachers; and it fulfils its purpose as a practical guide to them, "both in their preparations for examination in school management and practical teaching, and also in the daily routine work of the schoolroom."

TALES OF ADVENTURE.

When *Captain Castle: a Tale of the China Seas*, by Mr. Carlton Dawe (Smith, Elder & Co.), opens, his hero is represented as seeking employment on board one of the merchant steamers sailing from Hongkong. He takes service as second mate on board the Corea, commanded by Capt. Castle, who possesses all the qualities of a hardened scoundrel except courage. On shore he posed as a cynical dandy, and on board his ship he proved to be a drunken ruffian. The officers, with the exception of the hero, were sufficiently sycophantic to please him, and over them and his crew he ruled with a rod of iron. To the astonishment of all the ship's company, just before they sailed he introduced to them his newly wedded bride. It is needless to say that this lady was perfectly beautiful, generous, high-souled, and fearless. Having married in haste, she soon found occasion to regret her choice, and the more disgusted she became with her husband, the more she found a congenial companion in the hero. With these materials to hand, and the addition of a cargo of piratical Chinese passengers, there is plainly the making of a very pretty romance, and the ship has not been long at sea when adventures come thick and fast, beginning with a mutiny of the Chinese and various attempts to seize the vessel. At last Mr. Dawe becomes evidently puzzled to know how to clear the stage, and he chooses a short and decisive method for effecting the transformation. Cholera breaks out. First of all the captain's wife dies almost in the hero's arms. The captain follows next, then the engineer and the first mate, leaving only the hero and the second engineer to represent the officers. There is now nothing for it but to take the ship into port, and the adventures being over, a coaster bears down upon her, and safely tows "her into the Port of Samarang." Those who like to sup their fill of horrors will find abundance in this work to satisfy them.

Mr. Opie Read is pre-eminently a man of action, action of an out-of-door stirring character, which in *The Jucklins* (Black), the scene being laid principally in North Carolina, consists largely of shooting, incendiaries, fisticuff encounters, and almost a hanging. In the South human emotions, whether they be of love or hate, are expressed in a primitive and straightforward manner. The two young men mostly concerned are simple and manly, but the one who tells the story has a tendency to the use of stilted language, and they are indeed both at their best when actively employed. The girls, as might be expected from such a virile pen, are less satisfactory. The author presents them to the reader entirely from the exterior. It is in his studies of older folk, and especially of Limuel Jucklin and his wife, that he achieves his greatest success as a portrayer of character. Mr. Jucklin, who swears by the Book "kiver to kiver," but in the crises of life finds his best support in cockfighting, is only equalled in excellence by the woman who in patient suffering is worthy of the "stock that stood at the stake."

The mutual though undemonstrative devotion of this old couple is touched with rare delicacy, and adds no little to the interest and entertainment of a book which has the further merit of a happy conclusion.

The demand for tales of military adventure is daily increasing, and there seems to be no failure in the supply. The most attractive of such stories are those which are purely military, not mixed up, as are some of Grant's, with stories of second-rate society, and not too long. *Barrack and Battlefield: Tales of the Service at Home and Abroad*, by Mr. W. Wood (Hurst & Blackett), is of this description, and some of his tales are truly stirring, while two or three are really touching. The author evidently understands and sympathizes with soldiers, and his productions will, therefore, be popular among the military, while the human nature in them will make them attractive to civilians. The most pathetic of the stories, 'The Shot of Honour,' relates how a nice young fellow, very good at the theory of his profession, but morally and physically unfit for a soldier's life, was forced by his father to accept a commission. One of the captains took a fancy to the boy, who, in spite of being a milksop, was liked among his comrades, and apparently escaped practical jokes. Barton—that was the name of the captain—tried his very best by kindly admonition to make a man of the lad, who one day volunteered the following confession: "If I were ordered away with the regiment on active service, I'd move heaven and earth to get out of the miserable business." The moment of trial comes, and proves that the poor lad is an irredeemable poltroon. Another story, of a similar character, but with a different ending, shows how peril brought out the best qualities of a young officer who appeared to be destitute of any military aptitude.

Mr. Egerton R. Young's *Three Boys in the Wild North Land* (Ward & Downey) will prove of absorbing interest to all young lovers of adventure. The hunting-lodge of Sagastaweekee, on the Nelson river, where the missionary, Mr. Ross, entertains the English, Scotch, and Irish trio of explorers, is the basis of innumerable expeditions, productive of divers stirring incidents with wolf and bear, moose and elk and reindeer. The "tallest" story is that of the children captured by bears, and retained as berry-pickers for their playmates the cubs. On the whole, the book gives a pleasant picture of life in the old Hudson Bay territories, not the less that justice is done to our generally good relations with the Indians. It is rather hard on that gallant explorer Dr. John Rae that his name should be spelt wrong in a book so much connected with the field of his labours.

THE HISTORY OF CANADA.

Canada has been added to the "Story of the Nations" Series (Fisher Unwin), and Dr. J. G. Bourinot, who is the author of the volume, has done justice to his subject. The history of Canada in a full and final form has been undertaken by Dr. Kingsford, and the eight volumes which have appeared are rightly included by Dr. Bourinot, with commendation, among his authorities. To condense the story, and tell it well within the space assigned to him, was Dr. Bourinot's task, and his execution of it is highly praiseworthy. He necessarily confines himself to narrate in greatest detail the events which passed in the eastern part of Canada and on the Atlantic seaboard. Like other writers, he gives striking pictures of the physical conformation of the country, of its varied and beautiful flora, of its picturesque and wonderful scenery; but he never refers to the existence of mosquitoes, black flies, and sand flies, which in Canada, as in the United States, from the Atlantic to the Pacific, detract greatly from the enjoyment of life. He is somewhat rash in accepting the story of Verrazano, a Florentine, who was commissioned by Francis I. to go on a voyage of discovery. Verrazano is correctly styled "a well-known corsair"; Dr. Bourinot should have added, "and romancer." Due notice is taken of the interesting fact that the settlers in Upper Canada who redeemed it from the wilderness were Americans expelled or compelled to flee from their native country, their descendants glorying in the appellation of United Empire Loyalists. The name of Denison, one of the most famous, is strangely omitted from the list of those in Ontario, a member of that family, Col. G. T. Denison, having carried off the prize offered by the Government of Russia for the best history of cavalry. It is noteworthy that Cunard, the founder of the fleet which bears his name, who has helped to link America with England, was a descendant of a loyalist who sought refuge in Nova Scotia from the tyranny of republican New Englanders. We have noticed a few slips. The author has written at p. 213 of the "duchy" instead of *kingdom* of Bohemia; and also at p. 203 he has put "St. John" instead of *St. Johns*.

The History of Canada, by Dr. Kingsford (Toronto, Rowsell & Hutchinson; London, Kegan Paul & Co.), of which the eighth volume has now appeared, deals with the period between 1808 and 1815. The story of the war which the United States declared against Great Britain in 1812 is told in a judicial spirit by Dr. Kingsford. Before the United States had resolved to fight, the chief grievance had been removed by the revocation of the Orders in Council issued by our Government. Yet hostilities were not abandoned because the conquest of Canada was the real object, and Henry Clay, whose fiery spirit animated his country to declare war, had predicted a triumphant march through Canada and the dictation of peace at Halifax. Dr. Kingsford makes it clear how determined the Canadians were to preserve the form of government which they preferred, and how valiantly the descendants of the United Empire Loyalists fought for the homes which their fathers had formed in the land of their adoption. A less brave and united people than the inhabitants of Upper Canada would have succumbed to the attack of so powerful an assailant. Much of the existing antagonism between Canada and the United States is a legacy of the cruel and wanton war of 1812. It cannot be denied that the burning of the Capitol at Washington by the British troops was an act of vandalism; but the descendants of those who burnt the Legislative Chambers and the library at York, the capital of Upper Canada, now better known as Toronto, the capital of Ontario, are not the persons by whose tongues or pens condemnation should be uncompromisingly expressed. On the whole, we congratulate Dr. Kingsford on his success, and we hope he may receive at the hands of his countrymen a substantial recognition of it. The opinion that we have before expressed about the work may be repeated after perusing this volume: it is a standard one, and deserves a place in all good libraries.

The Bishops of the Church of England in Canada and Newfoundland (London, 'Church Bells'; Toronto, F. N. W. Brown) is a work in which Canon Mockridge, of St. Alban's Cathedral, Toronto, has collected materials for a history of the Church of England in Canada. The Puritans who left England and settled in America did so to escape from the tyranny of the bishops; the members of the Church of England who fled to Canada and settled there after the thirteen American colonies had declared their independence did so because they found the tyranny intolerable of those who maintained that "all men were created equal," and are endowed by their Creator with an inalienable right to "life, liberty, and the pursuit of happiness." Dr. Inglis, the first Protestant bishop in Canada, was assistant minister of Trinity Church, New York, and when Washington occupied that city before the Declaration of Independence, he sent a message to the effect that he purposed attending service, and that he desired the omission of the State prayers. Mr. Inglis declined to omit them, nor did he yield on another Sunday, even when a company of soldiers was sent to church to carry out the threat to shoot him. Historically, the separation between Church and State in 1857 was the most important event concerning the Episcopal Church in Canada. Dr. Mockridge admits that on this occasion the Church "did not suffer an absolute loss." The Canadian bishops are now elected by the Synods, in which the clergy and laity meet and act together. Some interesting details are furnished of the several bishops, the last of them being the third Bishop of Niagara, who was elected in May, 1896. Portraits of them are inserted, and the woodcuts of churches and other buildings in olden days are curious and instructive.

OUR LIBRARY TABLE.

Messrs. Chapman & Hall publish *The Sultan and his Subjects*, in two volumes, by Mr. Richard Davey, an entertaining book of gossip on the Ottoman Court, which we are carefully taught by Mr. Davey not to allude to as Turkish, unless we mean to be—what most Englishmen at present are to the Sultan—disagreeable. Among the stories in this readable book, intended rather for the general public than for specialists, are anecdotes of De Tott and his scheme, and plans for piercing the Isthmus of Suez. The author does not go on to explain the extent to which De Tott's 'Memoirs' form a base for the last part of the adventures of Baron Munchausen. Munchausen in the English part, added, we believe, at the end of the last century, succeeds where Lesseps afterwards failed, and fails where he succeeded. He easily pierces Panama, attempts to carry out De Tott's plan at Suez, and, even by his own admission, hopelessly breaks down. A good many holes might be picked in Mr. Davey's work, but they do not affect its interest. He protests against the popular belief that people are obliged as a sign of respect to take off their shoes before entering mosques, and puts the obligation only upon cleanliness; but the two things are connected, and undoubtedly in some parts of the East respect is the first consideration. This extends beyond the Mohammedan world, and is exacted with extreme attention and with British official recognition in many non-Mohammedan religious buildings in India, such, for example, as the Golden Temple of the Sikhs at Amritzar. Our author explains why clocks and those who set them play a great part in mosques, but he does not exactly give the simplest explanation of Turkish time. The Turkish day of a fixed number of hours begins, all the year round, at sunrise, and ends at sunset, and therefore the length of the hours changes every day, and fixed time-tables denoted by figures of the watch become impossible, or, if they are to have meaning, the watches must be reset every day at least. In Constantinople, where trains and steamboats have to start to time-table hours, the most extraordinary confusion results, for it is found impossible in practice to keep everybody right every day to Turkish time, and a conventional time has sprung up, by which the alterations are made every three or four days in a little jump. There is one clock in the world constructed, at enormous cost, to keep Turkish time; but unfortunately it will no longer go. Another difficulty is that, as the population take their notion of sunrise from the gun-fire or the bugle call which proclaims it, and as this takes place according to the local actual rising of the sun, and not its computed rising, if a big mountain intervenes, as is frequently the case in the Turkish Empire, the time at one village is wholly different from that a short way off.

For example, at Lord Salisbury's house at Beaulieu the Turkish day in winter would end shortly after 1 o'clock in the afternoon, and at a place hard by would end at 4 o'clock. It is an exaggeration to say that "the opium eater soon passes away." Some of the best native troops in India, such as our crack Sikhs, are heavy opium eaters, and do not pass away until the normal age. The author is not particularly accurate in his use of foreign languages and in his spelling of names, and the family name of the Empress Josephine and other names are wrongly printed, as well as the title of a French newspaper published in Constantinople. The account of Princess Nasli (whose name the author gives as "Nazāli," contrary to the customary pronunciation) is not exactly accurate. He seems to think that this Egyptian princess and Turkish lady waited for the British rule in order to live like a European, and that her expulsion from Constantinople was the result. This is not so. The Princess's mode of life has not altered since the British occupation. She lives as a European in fact, but keeps up Turkish forms for the public, and the order for her expulsion from her Constantinople summer palace, though issued for other reasons, was not at the time carried into effect.

Mr. St. Loe Strachey is evidently an able journalist, but he does not in his volume *From Grave to Gay*, which Messrs. Smith & Elder publish, show a similar capacity for writing a book. There is hardly one of these articles which has really body enough for reproduction in this more permanent form; and by this criticism it is not meant to imply that the papers are not solid; quite the contrary, they are sometimes even stodgy. There is nothing to complain of if an article in a newspaper is somewhat crude and undigested; it is necessarily written in a hurry and is generally read in a hurry, and as long as it suggests some idea or raises a problem it is perhaps all that can be legitimately demanded of it. But in a book, which by its form seems to postulate a more deliberate perusal, something more measured and complete is required. These essays, as the title of the book implies, are partly on serious subjects and partly on trifles, and it must be confessed that the general impression of the book is that the author is ponderous on the trifles and superficial on the more serious matters. The subjects of the "grave" essays sound most promising; 'Tasting Life,' 'The Dread of Thought,' 'The Magic of Words,' 'The Melody of Prose,' for example, are all subjects well worth writing and thinking about; but beyond the suggestion of the subject Mr. Strachey gives very little more. He enunciates, for instance, the perfectly obvious truth that people would employ their time much better in the railway train in thinking than in drenching their minds with *Tit-Bits* or *Snippets*; but that is a thought which has occurred to most people, and Mr. Strachey hardly does anything to raise it above a commonplace. Again, his essay on the melody of prose is really little more than a collection of undoubtedly fine excerpts from some of the best English prose-writers. There is one notable omission, however, in this essay: it seems hardly possible to think of modern English prose-writers without an allusion to Meredith; certainly no other living writer has reached such perfect effects in the most direct way as the writer of a passage like this, to take but one example:—

"The sweet heaven bird shivered out his song above him, the gracious glory of heaven fell upon his soul, he touched her hand, not moving his eyes from her, nor speaking, and she with a soft word of farewell passed across the stile and up the pathway, through the dewy shades of the copse, and out of the arch of the light away from his eyes."

The essays on which Mr. Strachey states that he chiefly relies for appreciation are the series on 'The Puritans,' and they certainly are the best in the book. He has in them something definite to say; he is enthusiastic about his subject, and, at least in the essay on Cromwell, he communicates some of his enthusiasm to the reader. He devotes himself chiefly in this to bringing out the human aspect of Cromwell—the tenderness and the wisdom, the noble pride and the toleration; and he elaborates his idea of him as the finest type of Englishman; in fact, he succeeds in presenting him as a man proud of himself and of whom Englishmen may be proud. The other essays on the Puritans are slighter, and, except for the amusing sketch of Tom Verney, not very interesting. The essay on Pepys, for example, appears to be hardly well thought out; such denunciation of his hypocrisy seems excessive and ill-grounded. For if Mr. Strachey accepts without demur Pepys's own statement of his meannesses, why should he reject as hypocritical and nauseous every exhibition of penitence and of higher sentiments? They were no more meant to be paraded before the world than his meannesses, and are probably just as real. Man is not a simple creature, merely bad or merely good. As for the "gay" studies, the less said about them the better. They certainly do not tend to gaiety, rather to depression; they deal with a heavy hand with such subjects as 'The Society Boarder,' 'Grave Jocularities,' 'A Perfect Lady' (what does the cook mean when she uses that expression?), and so on.

R. H. Sherard's articles on the worst sides of underpaid labour in dangerous or unhealthy trades are republished in book form, under the title *The White Slaves of England*, by Mr. James Bowden. The articles have been the subject of fierce controversy, and the author slightly damaged the strength of his case by some overstatement upon a few not particularly material points, and was further damaged by the sensational reproductions of one of the illustrations, for which he has stated that he, personally, was not responsible, and which is not in the book. It was a highly indecent picture of a beautiful woman working, stripped to the waist, in woolcombing at Bradford; and its insertion in the illustrated periodical in which the article appeared, and its reproduction in other similar publications, when it was impossible to substantiate the facts, did great harm to a good cause. In the volume there is a certain exaggeration of the facts as to foreign Jew labour, which is to be regretted. For instance, we are told that in a single provincial town there are 1,000 Jew families engaged in the slipper trade, and 4,000 Jew families engaged in the tailoring trade. At the ordinary calculation of five persons to a family this means 25,000 Jews supported by these two trades alone in one town. Now the Board of Trade figures and the detailed reports which have been made by special inspectors show that these numbers do not exist. Otherwise there is far too much truth in the account given of the wretched position of the white-lead workers and of some of the other classes alluded to in the book.

It is difficult to decide whether Mr. L. Housman's volume of prose, *Gods and their Makers* (Lane), is a novel or not. It reads like an allegory, and as such the author must have been at some pains to spin out the narrative until it filled a volume. Children in an age when society was in its infancy construct dolls and call them gods, thereby incurring the wrath of the priesthood, and the adventures of the children form the main subject of the volume. In a so-called preface Mr. Housman speaks of the "power" which the story possesses of "cajoling to laughter." We do not see any reason why the story, though carefully and often cleverly written, should cause laughter, for it possesses a very elementary sense of wit or humour. This fact, however, need not prevent the reader from recognizing the literary merits of the volume.

The preliminary report of the Council of Administration of the Ottoman Public Debt for the year 1896 7, or Turkish year 1312, is published by the Council, with a preface by Sir Vincent Caillard, president for the year. It shows that the year was a record one as regards the yield of the Turkish taxes, although the partial default of the Bulgarian Government in paying the Eastern Roumelia annuity caused a falling off in the total figures as compared with the previous year. The general behaviour of the staff is referred to with high praise, as proving what excellent officials Turks are if only paid and justly treated.

A *numero unico* which is really unique has just been issued in Rome on behalf of the charitable association Carità e Lavoro, under the presidency of Princess Pallavicini. It is a large folio of forty-six pages, containing poems, articles, pictures, music, and facsimiles by writers, artists, and musicians of many countries; the text is in Italian, French, English, German, Norwegian, and Hungarian. Among the contributors are MM. François Coppée, J. K. Huysmans, Gabriele d'Annunzio, Paul Bourget, Anatole France, Stecchetti, and Maeterlinck, and Count Primoli; among the English names are those of Mr. Alfred Austin, Dr. Garnett, Vernon Lee, Mr. W. B. Yeats, and Mr. Arthur Symons. There are pictures by Sir E. Burne-Jones, M. Puvis de Chavannes, Mr. Alma Tadema, M. J. E. Blanche, Mrs. Stillman, M. Hébert, Herr Uhde, and Gyp; and there is an admirable reproduction in photogravure, *hors texte*, of the picture known as 'La Derelitta,' belonging to Prince Pallavicini, and by some attributed to Botticelli, which is described in M. Zola's 'Rome.' There are also reproductions of drawings by the German Emperor, the King of Portugal, the Princess Victoria, and the Princess Mathilde. The number, which is called *Roma*, and is published at six francs, can be obtained from the depôt of the Committee, 93, Via Condotti, Rome.

It betokens some courage on the part of Messrs. Macmillan to reprint *The Parent's Assistant* in their "Illustrated Standard Novels," but they no doubt put their trust in the wave of revival which has undoubtedly set in in favour of the writers of the first quarter of the century, in the attraction of an introduction by Mrs. Thackeray Ritchie, and the clever illustrations of Miss Hammond. Mrs. Ritchie by no means plays the part of an apologist for 'The Parent's Assistant'; in fact, she takes Archbishop Whately to task for saying that the stories are too didactic, and thinks such a complaint unworthy of an archbishop. Yet we confess our recollection of the little volumes with red leather backs inclines us to side with him. We quite agree with Mrs. Ritchie in preferring Miss Edgeworth "to the favourite experiments in garbage of our present Laura Matildas"; still, we cannot help thinking that in these stories there is a little too much anxiety to improve the reader.—Messrs. Service & Paton have added a neat edition of *Shirley* to their "Illustrated English Library." Mr. Townshend's clever cuts would be better if printed on thicker paper.

Messrs. Chapman & Hall send us the first volume of *Oliver Cromwell's Letters and Speeches* in their handsome "Centenary Edition" of Carlyle's works. The accompanying portraits are excellent.

A cheap reprint of Mr. Ashe's *Two Kings of Uganda* has been included by Messrs. Sampson Low & Co. in their excellent "Library of Travel and Adventure."

More than twenty years ago Mr. Austin Dobson wrote a *Handbook of English Literature*, an excellent little volume, which in spite of many rivals holds a place of its own. Messrs. Crosby Lockwood & Son have wisely employed Mr. W. H. Griffin to revise it and bring it up to date. It is much to be recommended.

We ought long ago to have acknowledged the receipt of the fifteenth volume—that for 1897—of *Burdett's Official Intelligence* (Spottiswoode & Co.), the Bible of Capel Court, indispensable alike for its fulness and accuracy. It is, indeed, beyond criticism, and we have found but one or two oversights in the index. The United States Brewing Company is duly dealt with at pp. 978–9, but we cannot find it in the index. Again, may we suggest that it would be well to spell *Anonima* consistently, and not sometimes "Anonyma"? The account of the precautions against famine in India is full and interesting.

We have on our table *Victoria, Queen and Empress*, by Sir Edwin Arnold (Longmans),—*The Hill-Caves of Yucatan*, by H. C. Mercer (Redway),—*The Primer of English History*, Part III., by S. Benson Thorp (Burns & Oates),—*Class-Room Conversations in French*, by V. Bétis and H. Swan (Philip),—*Domestic Science Readers*, by V. T. Murché, Book IV. (Macmillan),—*Exercises in Analysis, Parsing, and Correction of Sentences* (Blackwood),—*Experimental Science*, by A. Hubble (Chapman & Hall),—*A Short Catechism of Chemistry*, by A. J. Wilcox (Simpkin),—*Economic Science and Practice*, by L. L. Price (Methuen),—*The Aurora Borealis*, by A. Angot (Kegan Paul),—*Higher Mathematics, a Text-Book for Classical and Engineering Colleges*, edited by M. Merriman and R. S. Woodward (Chapman & Hall),—*The Strong and Weak Inflection in Greek*, by B. F. Harding (Ginn),—*The Survival of the Unlike*, by L. H. Bailey (Macmillan),—*Unknown London*, by A. T. C. Pratt (Neville Beeman),—*Life in West London*, by A. Sherwell (Methuen),—*The Parasitic Diseases of Poultry*, by F. V. Theobald (Gurney & Jackson),—*Cheese and Cheese-making*, by J. Long and J. Benson (Chapman & Hall),—*A Course of Lectures on Medicine to Nurses*, by H. Cuff (Churchill),—*A Yachting Holiday* (Simpkin),—*Précis of the Archives of the Cape of Good Hope: Journal, 1699–1732*, by H. C. V. Leibbrandt (Cape Town, Richards & Sons),—*The Kipling Birthday Book*, compiled by J. Finn (Macmillan),—*The Romance of Commerce*, by J. M. Oxley (Chambers),—*Paradise Row*, by W. J. Wintle (Milne),—*The Story of the Indian Mutiny*, by A. R. Hope (Warne),—*Abigail Templeton; or, Brave Efforts*, by E. Marshall (Chambers),—*Aimée Furniss, Scholar*, by K. St. John Conway ('Clarion' Office),—*The Bayonet that came Home*, by N. W. Williams (Arnold),—*A Mystery at King's Grant*, by A. E. D. (S.P.C.K.),—*Half-a-Dozen Transgressions*, by H. Gingold (Iliffe),—*Twilight Thoughts*, by O. Blackburn (Gardner),—*The Garden of Dreams*, by M. Cawein (Louisville, Morton),—*Picture Portions: The Gospel of St. Luke*, by H. A. Harper and J. Clark (Walters),—*The Religion of Manhood*, by J. O. Coit (Putnam),—*Studies in Hebrew Proper Names*, by G. B. Gray (Black),—*The Bible in the Light of To-day*, by C. Croslegh, D.D. (S.P.C.K.),—*The Child, the Wise Man, and the Devil*, by Coulson Kernahan (Bowden),—*The Hope of Israel*, by F. H. Woods (Edinburgh, T. & T. Clark),—*Messengers, Watchmen, and Stewards*, by A. F. W. Ingram (Gardner, Darton & Co.),—*Where is the True Church?* by the Rev. J. W. H. Heslop (Skeffington),—*John Gifford, Memories and Letters*, by Mary Raleigh (Oliphant, Anderson & Ferrier),—and *Misère de la Philosophie*, by K. Marx (Paris, Giard & Brière). Among New Editions we have *The Private Life of the Renaissance Florentines*, by Dr. Guido Biagi (Florence, Bemporad),—*Under many Flags*, by W. H. D. Adams (Warne),—*Daudet's Robert Helmont*, translated by L. Ensor (Dent),—*A Gentleman's Gentleman*, edited by Max Pemberton (Innes),—*Little Wanderlin, and other Fairy Tales*, by Annie and E. Keary (Macmillan),—and *The Imitation of Christ*, by T. à Kempis (Dublin, Eason).

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Amaudru (N.): L'Abbé de Watteville, 3fr. 50.
Castelar (E.): La Politique Européenne, 3fr.
Floran (M.): Adoptée, 3fr. 50.
Margueritte (P. et V.): Le Carnaval de Nice, 3fr. 50.
Mimande (P.): Forçats et Proscrits, 3fr. 50.
Nibor (Y.): Gens de Mer, 3fr. 50.
Pavy (A.): L'Expédition de Morès, 2fr.
Pontsevrez: Faute d'un Mot, 3fr. 50.
Prince (A.): Lucienne, 3fr. 50.
Roche (D.): Histoires sur tous les Tons, 3fr. 50.

PROF. LAND.

The death of Prof. J. P. N. Land, of Leyden, at the age of sixty-three, which occurred on Friday, the 30th of April, will be sincerely regretted by his many English friends. Of Scandinavian descent, yet a thorough Dutchman—his grandfather was taken prisoner by the English at Camperdown, and he himself was born at Delft and bred at Leeuwarden in Friesland — Land represented in an unusual degree the international interests and the linguistic versatility of his countrymen. He was brought up at the well-known Moravian school at Neuwied on the Rhine, and afterwards at the University of Leyden. Here he devoted himself specially to Semitic philology, and took his degree as Doctor of Theology. Some time later he spent a couple of years in England, working among the Syriac manuscripts at the British Museum. On his return to Holland he was made Professor of Classical and Oriental Languages at the Academy (now the Municipal University) of Amsterdam, whence he was

promoted early in the seventies to the Chair of Logic and Metaphysic at Leyden. This latter post he held for more than twenty years, filling in due course the office of Rector of the University, and lecturing on Syriac when required, until a paralytic seizure in the autumn of 1895 compelled him to retire to Arnhem, where he continued to busy himself with learned tasks, so far as the state of his health would allow him, almost until the time of his death.

The versatility of Land's powers is indicated by the titles of the chairs he filled. It used, indeed, to be a byword that at Leyden one might see a leading Arabic scholar, Dozy, Professor of History, while Land, the Syriac scholar, was Professor of Logic. Yet neither was really misplaced. Land always maintained that in philosophy lay his main interest, and his standard edition of the works of Spinoza, produced in association with Van Vloten, was one which could only have been executed by a scholar at once a philosopher and a Hebraist. He also edited the works of Geulincx, and wrote, in German, a biography of that protagonist of Cartesianism. He contributed papers on philosophical subjects to the *Transactions* of the Royal Academy at Amsterdam, and, in English, to *Mind*. Even in the last year of his life he was occupied upon a work on philosophy in the Low Countries, which perhaps may even now be published. Land's Oriental publications belong to his earlier years. He will probably be best remembered by the solid volumes of his 'Anecdota Syriaca.' His Hebrew work, brilliant as it was, did not succeed in making a lasting impression. In 1869 he published the first volume of a Hebrew grammar which was conspicuous for the originality of its treatment of the vowel system. This was translated into English by Mr. R. L. Poole in 1876, but proved in practice valuable rather for its suggestiveness to scholars than as a text-book for learners. Land's other Oriental contributions are buried in various Dutch periodicals and journals, and (if our memory is correct) in one article, on the 'Physiologus,' in the last edition of the 'Encyclopædia Britannica.'

Outside his immediate fields of study, Land was indefatigable in his work on the history of music in the Netherlands, and was for some time president of the society which devotes itself to that subject, the Vereeniging voor Noord-Nederlands Muziekgeschiedenis, writing extensively in its journal, and helping much in those parts of the society's operations which called for the assistance of a scholar. His technical skill was well displayed in his publication of the seventeenth century lute-book of Thysius, and his taste in the edition of the musical works of Constantine Huyghens, in which the late Prof. Jonckbloet was his colleague.

Amid this unwearied activity Land found time to keep in touch with friends in England, Germany, and France. Speaking English almost like a native, and French and German little less fluently, his house on the Heerengracht and afterwards in the Breestraat at Leyden was a centre where students of various subjects and divers languages were sure to find a hospitable welcome and all possible aid in obtaining access to the learned collections of the place. It would be out of place here to do more than allude to the high-bred courtesy, the genial friendliness, the readiness to take trouble for others, which marked this worthy representative of Dutch learning; but it may be said without exaggeration that had Land written nothing his distinguished personality would have still left unfading memories in the minds of all who were privileged to know him.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE 'Dictionary of National Biography' is now rapidly approaching completion. Below we publish a further instalment (completing the letter W) of the final list of names which it is proposed to insert. Cross-references are excluded. When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

Winch, Humphrey, judge, 1625
Winch, Nathaniel John, botanist, 1769*-1838
Winchelsey, Robert, Archbishop of Canterbury, 1313
Winchester, Alexander, Catholic divine, 1703
Windebank, Sir Francis, Secretary of State, 1583-1641*
Windele, John, antiquary, 1801-1865
Winder, Henry, Dissenting divine, 1693-1752
Windet, James, physician, 1661
Windeyer, Richard, financial writer, 1806-1847
Windham, Sir Charles Ashe, general, 1810-1870
Windham, Joseph, antiquary, 1739-1810
Windham, William, politician, 1750-1810
Windsor, Gerald de, steward of Pembroke, fl. 1116
Windsor, Henry, 8th Earl of Plymouth, 1768-1843
Windsor-Hickman, Thomas, 1st Earl of Plymouth, 1627-1687
Windus, John, 'Journey to Mequinez,' 1725
Winefride, Welsh saint, fl. 650*
Wing, Samuel, divine, 1771-1861
Wing, Vincent, astronomer, 1668
Wingate, Edmund, legal writer, 1593-1656
Wingfield, Sir Anthony, diplomatist, 1552
Wingfield, Anthony, reader in Greek to Elizabeth, 1593
Wingfield, Edward Maria, 1st President of Virginia, fl. 1608
Wingfield, Sir Humphrey, Speaker of the House of Commons, 1546
Wingfield, Sir John, soldier, 1596
Wingfield, Hon. Lewis, traveller and author, 1842-1891
Wingfield, Sir Richard, statesman, 1469-1525
Wingfield, Richard, 1st Viscount Powerscourt, 1634
Wingfield, Sir Robert, statesman, 1539
Wingham, Henry de, Bishop of London, 1262
Wini, Bishop of the West Saxons, 675*
Winkworth, Catharine, translator, 1829-1878
Winnington, Sir Francis, Solicitor-General, 1634-1700
Winnington, Thomas, politician, 1696-1746
Winram, John, Scots Reformer, 1500*-1582
Winrana, George, Scottish judge, 1650
Winslow, Edward, Governor of Plymouth Colony, 1595-1655
Winslow, Forbes Benignus, physician, 1810-1874
Winsor, Frederick Albert, inventor, 1763-1830
Winstanley, Henry, architect, 1703
Winstanley, John, verse-writer, 1671-1750*
Winstanley, Thomas, scholar, 1749-1823
Winstanley, William, compiler, fl. 1687
Winston, Charles, writer on glass painting, 1814-1864
Winston, Thomas, Professor of Physic at Gresham College, 1575-1655
Winter, Robert, "Gunpowder Plot" conspirator, 1605
Winter, Thomas, known as Tom Spring, pugilist, 1795-1851
Winterbotham, Henry Selfe Page, politician, 1837-1873
Winterbottom, Thomas Masterman, 'Account of Sierra Leone,' 1859
Wintersel, Mr., actor, 1679
Winterton, Ralph, Professor of Physic to Charles I., 1636
Winterton, Thomas, Augustinian, fl. 1382
Winthrop, John, Governor of Massachusetts, 1587-1649
Wintringham, Clifton, physician, 1689-1748
Wintringham, Sir Clifton, physician to George III., 1710-1794
Winwood, Sir Ralph, statesman, 1564*-1617
Winzet or Wynzet, Ninian, controversialist, 1592
Wisden, John, cricketer, 1826-1884
Wisdome, Robert, Archdeacon of Ely, 1568
Wise, Francis, scholar, 1695-1767
Wise, Henry, landscape gardener, 1653-1733
Wise, Michael, composer, 1648*-1687
Wise, William Furlong, rear-admiral, 1784-1844
Wiseman, Nicholas Patrick Stephen, Cardinal-Archbishop of Westminster, 1802-1865
Wiseman, Richard, sergeant-surgeon to Charles II, fl. 1686
Wishart, George, Scottish Reformer, 1514*-1546
Wishart or Wischart, George, Bishop of Edinburgh, 1609-1671
Wishart, Sir James, admiral, 1729
Wishart, Sir John, Scottish judge, fl. 1570
Wishart, Robert, Bishop of Glasgow, 1318
Wissing, William, portrait painter, 1656-1687
Withals, John, lexicographer, fl. 1560
Witham, George, Catholic divine, 1725
Wither, George, poet, 1588-1667
Withering, William, scientific writer, 1741-1799
Witherington, William Frederick, landscape painter, 1785-1865
Withers, Thomas, post-captain R.N., 1760-1843
Witherspoon, John, Presbyterian divine, 1722-1794
Withman, Abbot of Ramsey, 1047
Wittlesey, William, Archbishop of Canterbury, 1374
Wivell, Abraham, portrait painter, 1786-1849
Wix, Samuel, divine and author, 1771-1861
Wodehouse, Robert de, judge, 1315*
Wodenoth, Arthur, colonist, 1650*
Wodhull, Michael, translator, 1740-1816
Wodrow, Robert, Scottish Church historian, 1679-1734
Woffington, Margaret, actress, 1720-1760
Wogan, Sir Charles, Royalist adventurer, 1653
Wogan, Sir Charles, "Chevalier Wogan," fl. 1718
Wogan, Nicholas, Jacobite, 1667-1734
Wogan, Thomas, regicide, fl. 1650
Wogan, William, author, 1678-1758
Wolde, Charles Godfrey, scholar, 1725-1790
Wolcot, John, "Peter Pindar," 1738-1819
Wolfe, Arthur, Viscount Kilwarden, 1739-1803
Wolfe, Charles, 'The Burial of Sir John Moore,' 1791-1823
Wolfe, David, legate in Ireland, 1578*
Wolfe, James, general, 1726-1759
Wolfe, Reyner, printer, 1574*
Wolff, Joseph, missionary, 1795-1862
Wollaston, Francis, F.R.S., author, 1731-1815
Wollaston, Thomas Vernon, entomologist, 1822-1878
Wollaston, William, 'Religion of Nature Delineated,' 1659-1724
Wollaston, William Hyde, man of science, 1766-1828
Wolley, Edward, Bishop of Chester, 1636
Wolley, Sir John, French secretary to Queen Elizabeth, fl. 1579
Wolley, Richard, divine and author, fl. 1667-1691
Wollrich, Humphry, Quaker, 1665*-1706
Wolman, Richard, divine, 1577
Wolrich, Sir Thomas, Royalist, 1598-1660
Wolseley, Sir Charles, Cromwellian lieutenant-colonel, 1714
Wolseley, Sir Charles, politician, 1769-1846
Wolseley, Richard, soldier, fl. 1690
Wolseley, William, admiral, 1756-1842
Wolsey, Thomas, statesman and cardinal, 1471-1530
Wolstenholme, Sir John, merchant adventurer, 1562*-1639
Wolstenholme, Joseph, mathematician, 1829-1891
Wombwell, George, showman, 1778-1850
Womock, Lawrence, Bishop of St. David's, 1612-1685
Wood, Alexander, surgeon, 1725-1807
Wood, Sir Andrew, Scottish sea commander, 1540*
Wood or à Wood, Anthony, Oxford antiquary, 1632-1695
Wood, Charles, Viscount Halifax, 1800-1885
Wood, Edmund Burke, Canadian jurist, 1820-1882
Wood, Ellen (Mrs. Henry Wood), novelist, 1820-1887
Wood, Frederick John, Chairman of Convocation, University of London, 1829-1892
Wood, Sir George, judge, 1749-1824
Wood, James, mathematician, 1760-1839
Wood, Sir James Athol, rear-admiral, 1756-1829
Wood or Wode, John, Speaker of the House of Commons, fl. 1482
Wood, John, Scottish judge, 1568
Wood, John, medical writer, fl. 1600
Wood, John, architect of Bath, 1754
Wood, John, history painter, 1801-1870
Wood, Capt. John, geographer, 1811-1871
Wood, John, Professor of Surgery, 1825-1891
Wood, John George, artist, 1838
Wood, John George, naturalist, 1827-1889
Wood, John Muir, 'Songs of Scotland,' 1892
Wood, John Philip, Scottish antiquary and biographer, 1839-
Wood, Lambert, 'Florus Anglicus,' fl. 1659
Wood, Sir Mark, Bart., politician and author, 1755*-1829
Wood, Mary Anne, afterwards Mrs. Everett-Green, author and calendarer of State papers, 1818-1895
Wood, Sir Matthew, Bart., Alderman of London, 1768-1843
Wood, Robert, mathematician, 1685
Wood, Robert, "Palmyra Wood," 1716-1771
Wood, Thomas, legal writer, fl. 1720
Wood, Sir William, 'The Bowman's Glory,' 1609-1691
Wood, William, "Wood's Halfpence," fl. 1722
Wood, William, entomologist, 1745-1808
Wood, William Page, Lord Hatherley, Lord Chancellor, 1801-1881
Woodall, John, surgeon, 1556*-1643
Woodbridge, Benjamin, divine, 1622-1684
Woodburn, Samuel, virtuoso, 1786-1853
Woodcock, John, Franciscan, 1603-1664
Woodcock, Martin, Roman Catholic priest, 1646
Woodcroft, Bennet, inventor and Commissioner of Patents, 1803-1879
Woodd, Basil, hymn-writer, 1760-1831
Wooddeson, Richard, jurist, 1745-1822
Woodfall, George, editor of Junius, 1767-1844
Woodfall, Henry Sampson, publisher of the 'Public Advertiser,' 1739-1805
Woodfall, William, publisher of 'Parliamentary Debates,' 1746-1803
Woodford, Sir Alexander, field-marshal, 1781-1870
Woodford, Edward, educationist, 1800-1869
Woodford, James Russell, Bishop of Ely, 1820-1885
Woodford, Sir John, major-general, 1785-1879
Woodford, Samuel, verse-writer, 1636-1700
Woodford, William, Franciscan, 1397*
Woodforde, Samuel, history painter, 1764-1817
Woodham, Mrs., actress, 1743-1803
Woodhead, Abraham, divine, 1608-1678
Woodhouse, James, the poetical shoemaker, 1804
Woodhouse, John Chappell, annotator of the Apocalypse, 1749-1833
Woodhouse, Peter, author of 'The Flea,' fl. 1605
Woodhouse, Robert, mathematician, 1773-1827
Woodhouse, Thomas, Jesuit martyr, 1573
Woodington, W. F., A.R.A., sculptor, 1806*-1893
Woodlark, Robert, founder of St. Catharine's Hall, Cambridge, fl. 1452-1479
Woodley, George, author, 1786-1846
Woodman, Richard, Protestant martyr, 1524-1557
Woodman, Richard, engraver, 1784-1859
Woodroffe, Anne, author, 1830
Woodroffe, Benjamin, Principal of Gloucester Hall, 1638-1711
Woodrow, Henry, Indian educationist, 1823-1876
Woods, Joseph, botanist, 1776-1864
Woods, Julian Edmond Tenison, Australian geologist, 1832-1889
Woodville, Anthony, Earl Rivers, 1442*-1483
Woodville, Lionel, Bishop of Salisbury, 1484
Woodville or Wydville, Richard, 1st Earl Rivers, 1469
Woodville, William, physician, 1752-1805
Woodward, Bernard Bolingbroke, librarian at Windsor, 1816-1869
Woodward, George M., caricaturist, 1809
Woodward, Henry, actor, 1717-1777
Woodward, Hezekiah or Thomas, Dissenting divine, 1588*-1675
Woodward, John, physician and geologist, 1665-1728
Woodward, Samuel, archæologist and geologist, 1790-1838
Woodward, Samuel Pickworth, naturalist, 1821-1865
Woodward, Thomas, animal painter, 1801-1852
Woodward, Thomas Jenkinson, botanist, 1745*-1820
Wooley, John, Principal of the Sydney University, 1816-1866
Woolf, Arthur, engineer, 1766-1837
Woolhouse, John Thomas, oculist, 1730
Wooll, John, head master of Rugby School, 1833
Wooller, Thomas James, journalist and politician, 1786-1853
Woollett, William, engraver, 1735-1785
Woolley, Hannah, author, fl. 1670

Woollgar, Thomas, antiquary and botanist, 1761-1821
Woollnough, Joseph Chappell, captain R.N., author, and inventor, 1839
Woolman, John, Quaker, 1720-1772
Woolner, Thomas, R.A., sculptor and poet, 1826-1892
Woolrych, Humphrey William, legal writer, 1795-1871
Woolston, Thomas, 'Discourses on the Miracles,' 1669-1733
Woolton or Wolton, John, Bishop of Exeter, 1535-1594
Wootton, John, animal painter, 1765
Worboise, Emma Jane, novelist, 1825-1887
Worcester or Botoner, William, scholar and annalist, 1415*-1490*
Worde, Wynkyn de, printer, 1493-1534
Wordsworth, Charles, Bishop of St. Andrews, 1806-1892
Wordsworth, Christopher, Master of Trinity College, Cambridge, 1774-1846
Wordsworth, Christopher, Bishop of Lincoln, 1807-1885
Wordsworth, William, poet, 1770-1850
Worgan, John, organist and composer, 1724-1790
Worlidge or Woolridge, John, agricultural writer, fl. 1669
Worlidge, Thomas, painter, 1700-1766
Wornum, Ralph Nicholson, writer on art, 1812-1877
Worsdale, James, portrait painter, 1692-1767
Worsley, Edward, Jesuit, 1603-1676
Worsley, Sir Henry, major-general, 1841
Worsley, Philip Stanhope, poet and translator of Homer, 1866
Worsley, Sir Richard, virtuoso, 1751-1805
Worth, William, scholar, 1677-1742
Worthington, Hugh, Dissenting divine, 1752-1813
Worthington, John, Master of Jesus College, Cambridge, 1618-1671
Worthington, Thomas, President of English College at Douai, 1548*-1626
Worthington, William, theological writer, 1703-1778
Wortley, Sir Francis, Royalist poet, 1652
Wotton, Antony, Professor of Divinity at Gresham College, 1626
Wotton, Sir Edward, statesman, 1489-1550
Wotton, Edward, physician and author, 1492-1555
Wotton, Sir Henry, poet, 1568-1639
Wotton, Nicholas, diplomatist, 1497*-1567
Wotton, Thomas, patron of learning, fl. 1560
Wotton, Thomas, editor of the 'Baronetage,' 1766
Wotton, William, scholar, 1666-1726
Woty, William, poet, 1791
Woulfe, Peter, chemist, 1805
Wrangham, Francis, Archdeacon of Cleveland, 1770-1843
Wratislaw, Albert Henry, Slavonic scholar and schoolmaster, 1822-1892
Wraxall, Sir Frederick Charles, miscellaneous writer, 1828-1865
Wraxall, Sir Nathaniel William, historical writer, 1751-1831
Wray, Sir Cecil, Bart., politician, 1731-1805
Wray, Sir Christopher, Chief Justice, 1524-1592
Wray, Daniel, antiquary, 1701-1783
Wray, Robert Bateman, gem engraver, 1715-1770
Wreford, Henry G., 'Times' special correspondent, 1806-1892
Wren, Sir Christopher, architect, 1632-1723
Wren, Matthew, Bishop of Norwich, 1585-1667
Wrench, Benjamin, comedian, 1778-1843
Wrenn, Ralph, commodore, 1692
Wrey, Sir Bourchier, dilettante, 1784
Wright, Abraham, divine and poet, 1611-1690
Wright, Christopher, conspirator, 1606
Wright, Edward, mathematician, 1615
Wright, Fortunatus, privateer, 1757
Wright, George Newenham, miscellaneous writer, 1723*-1877
Wright, Ichabod Charles, translator of Dante, 1795-1871
Wright, James, miscellaneous writer, 1644-1715
Wright, Sir James, Bart., Governor of Georgia, 1714-1785
Wright, John, author and editor of 'Hansard,' 1771-1844
Wright, John, weaver and poet, 1805-1854*
Wright, John Masey, water-colour painter, 1773-1866
Wright, John Skirrow, politician, 1823-1880
Wright, John Wesley, commander R.N., 1805
Wright, John William, water-colourist, 1802-1848
Wright, Joseph, historical painter, 1734-1797
Wright, Joseph Michael, portrait painter, 1700*
Wright, Laurence, physician to Cromwell, 1657
Wright, Lawrence, commodore, 1713
Wright, Leonard, pamphleteer, fl. 1589
Wright, Sir Nathan, judge, 1653-1721
Wright, Mrs. Patience, wax modeller, 1725-1793
Wright, Peter, Jesuit, 1604-1651
Wright, Richard, marine painter, 1735-1775*
Wright, Richard, physician, 1786
Wright, Robert, tutor to Essex, fl. 1585
Wright, Sir Robert, judge, 1689
Wright, Samuel, Dissenting divine, 1746
Wright, Thomas, engraver, 1792-1849
Wright, Thomas, "Manchester Prison Philanthropist," 1788-1875
Wright, Thomas, historical writer, 1810-1877
Wright, Thomas Barber, philanthropist of Birmingham, 1809-1878
Wright, William, Jesuit, 1562*-1639
Wright, William, physician and botanist, 1735-1819
Wright, William, aurist, 1774-1860
Wright, William, Arabic scholar, 1830-1889
Wrighter, Clement, "Anti-scripturist," fl. 1645
Wriothesley, Charles, 'Wriothesley's Chronicle,' 1508-1562
Wriothesley, Henry, 3rd Earl of Southampton, 1573-1624
Wriothesley, Thomas, 1st Earl of Southampton, 1550
Wriothesley, Thomas, 4th Earl of Southampton, 1607-1677
Wroe, John, founder of sect of Christian Israelites, 1782-1863
Wroe, Richard, Warden of Manchester, 1641-1718
Wroth, Sir Robert, politician, 1606
Wroth, Sir Thomas, politician, 1573
Wroth, Sir Thomas, politician and author, 1672
Wrotham, William de, judge, 1217
Wrottesley, John, 2nd Baron Wrottesley, 1798-1867
Wrottesley, Sir Walter, captain of Calais, 1473
Wroughton, Richard, actor, fl. 1812
Wulfere or Wulphere, King of Mercia, 675
Wulfhelm, Archbishop of Canterbury, 928*
Wulford, Ralph, personator of the Earl of Warwick, 1497
Wulfred, Archbishop of Canterbury, 829
Wulfstan of Winchester, biographer of Ethelwold, 990
Wulfstan or Wulstan, Archbishop of York, 1023
Wulfwig, Chancellor to Edward the Confessor and Bishop of Dorchester, 1067
Wulstan, Bishop of Worcester, 1008-1095
Wyatt, Sir Francis, Governor of Virginia, 1575*-1644
Wyatt, Henry, portrait painter, 1794-1849
Wyatt, James, architect, 1748-1813
Wyatt, John, mechanic, 1700-1766
Wyatt, John, surgeon-major, 1874
Wyatt, Matthew Cotes, sculptor, 1775-1862
Wyatt, Sir Matthew Digby, architect, 1820-1877
Wyatt, Richard James, sculptor, 1795-1850
Wyatt or Wyat, Sir Thomas, poet and statesman, 1503-1542
Wyatt, Sir Thomas, rebel, 1555
Wyatt, Thomas Henry, architect, 1807-1880
Wyatt, William, friend of Jeremy Taylor, 1686*
Wyatville, Sir Jeffrey, architect, 1766-1840
Wyborn, Percival, Puritan divine, fl. 1560-1580
Wyche, Sir Peter, 'Turkish Historie,' 1643
Wycherley, William, dramatist, 1640*-1715
Wyck, Thomas, marine painter, 1616-1682
Wydow, Robert, poet and musician, 1505
Wyer, Robert, printer, fl. 1535
Wyeth, Joseph, Quaker, 1663-1730
Wykeham or Wickham, William de, Bishop of Winchester, 1324-1404
Wykeham or Wickham, William, Bishop of Winchester, 1539-1595
Wyld, James, geographer, 1812-1887
Wyld, John, lawyer and politician, fl. 1650
Wylde, Henry, Gresham Professor of Music, 1822-1890
Wylie, David, Canadian journalist, 1811-1891
Wylie, Sir James, physician to Alexander I. of Russia, 1768-1854
Wylie, James Aiken, Protestant writer, 1890
Wylie, W. Howie, Baptist minister, 1834-1891
Wylie, Sir William, G.C.B., general, 1802-1891
Wyndham, Charles, Earl of Egremont, 1763
Wyndham, Francis, judge, 1592
Wyndham, Henry Penruddocke, topographer, 1736-1819
Wyndham, Hugh, judge, 1603*-1684
Wyndham, R. H., Scottish actor, 1814-1894
Wyndham, Thomas, Lord Chancellor of Ireland, 1745
Wyndham, Wadham, judge, 1668
Wyndham, Sir William, politician, 1686-1740
Wynn, Charles Watkyn Williams, politician, 1775-1850
Wynn, Charlotte Williams, author of 'Letters,' 1807-1860
Wynn, Sir John, Bart., antiquary, 1555-1626
Wynne, Edward, legal writer, 1734-1784
Wynne, Ellis, Welsh author, 1671-1734
Wynne, John, Bishop of St. Asaph, 1667-1743
Wynne, John Huddlestone, miscellaneous writer, 1743-1788
Wynter, Andrew, physician and journalist, 1819-1876
Wynter, Sir William, admiral, fl. 1570
Wyntoun or Winton, Andrew, Scottish poet, fl. 1415
Wynyard, Robert Henry, Governor of New Zealand, 1864
Wyon, Benjamin, seal engraver, 1802-1858
Wyon, Joseph Shepherd, medalist and seal engraver, 1836-1873
Wyon, Leonard C., chief engraver to the Mint, 1826-1891
Wyon, Thomas, medalist, 1792-1817
Wyon, William, R.A., medalist, 1795-1851
Wyrley, William, herald and poet, 1618
Wyse, Sir Thomas, diplomatist and author, 1791-1862
Wythens, Sir Francis, judge, 1704
Wyvill, Christopher, admiral, 1863

'THE CHAURAPANCHASIKA.'

University College, London, April 27, 1897.

Neither Sir Edwin Arnold nor your critic in the current issue of the *Athenæum* (No. 3626, p. 539) seems to be aware of the real authorship and date of this charming poem. These points were settled by Dr. Bühler in his famous Kashmir tour in 1875. He shows at pp. 48, 49 of his Report that the poet must be identical with the Kashmirian author Bilhana, who flourished neither at the commencement of the Christian era nor in the seventh century, but in the eleventh century A.D. Further interesting suggestions may be found in Dr. Solf's excellent text and translation ('Die Kaçmir-Recension der Pañcâçikâ,' Kiel, 1886).

Cecil Bendall.

Literary Gossip.

Messrs. Macmillan & Co. are about to issue in their "English Citizen Series" a volume on the 'National Defences,' by General Maurice, C.B. In his introduction the author shows how gradually public opinion has grown to recognize the enormous importance of the navy (a fact which he, though a soldier, was among the first to urge), and that now there is some risk of the fact being lost sight of that without an adequate army we cannot maintain on land "those gifts which we owe to our power on the sea."

Messrs. Sampson Low & Co. are about to issue a new book by the author of 'Proud Maisie' and 'The Violin-Player.' It will be entitled 'Camera Lucida; or, Strange Passages from Common Life.' In a series of stories, chiefly of English society, Miss Bertha Thomas presents various pictures of modern life, studied from somewhat novel points of view.

Quite the most interesting "lot" of books to be offered for sale next week at Messrs. Sotheby, Wilkinson & Hodge's, is in itself a library. It is a unique collection of books, pamphlets, documents, caricatures, newspapers, letters, portraits, views, broadsides, &c., dealing with the South Sea Bubble and the Mississippi scheme of John Law, numbering in all 481 items. We should like to see the collection permanently lodged in the Guildhall; and here is a unique opportunity for the Diamond Jubilee philanthropist! This sale also includes very many articles of interest—a complete set of the rare and valuable writings of William Usselincx on the peace with Spain in 1608; the fifteenth century MS. of Christine de Pisan, 'Livre de Faits d'Armes et de Chevalerie,' from the Didot Collection; a fine Kilmarnock Burns; two exceptionally fine Shakspeare quartos, the 'Merchant of Venice,' 1600, and the spurious play 'Sir John Oldcastle,' both genuine first editions; a fairly good copy of Wynkyn de Worde's second edition of the St. Alban's 'Chronycle,' 1502; and an excellent one of the same printer's edition of the 'Legenda Aurea,' 1527.

Mr. Henry Craik, C.B., is engaged upon a history of Scotland from the Union, which will deal in special detail with the hundred years following 1745. The work has already made considerable progress, and will be published by Messrs. Blackwood & Sons.

'The Two Duchesses,' the correspondence of the two Duchesses of Devonshire, which, as we mentioned a fortnight ago, Mr. Vere Foster is printing, will contain letters of Fox, Sheridan, Gibbon, Moreau, Napoleon, the Emperor Alexander I. of Russia, the Prince Regent, and others.

The Selden Society is about to issue the eleventh volume of its publications, being the second volume of 'Select Pleas in the Court of Admiralty,' A.D. 1547–1602, edited by Mr. Reginald E. Marsden. It contains about two hundred cases and documents of the reigns of Edward VI., Mary, and Elizabeth, when the jurisdiction of the Admiralty was at its zenith, and a summary of all the cases dealt with in the period. It also illustrates the foreign policy of Elizabeth, the Armada, marine insurance in 1548, &c. The introduction treats of the history of the court between the fourteenth and the eighteenth centuries, gathered from original documents, including the later records, many of which are State Papers not calendared in 'S. P. Dom.,' nor, it is believed, to be found or referred to elsewhere. Vol. xii., on 'The Court of Requests,' edited by Mr. I. S. Leadam, is now in the hands of the printers.

A portion of the collection of ex-libris formed by Mr. Walter Hamilton, Vice-President of the Ex-Libris Society, is to be dispersed at Messrs. Puttick & Simpson's on Monday. The sale includes a good many rarities, notably the German plate with the initials A. V. H., which Sir A. W. Franks thinks may stand for A. von Hecht; of this only two copies are known. The sale catalogue contains several illus-

trations, and a preface from Mr. Hamilton's pen.

Mr Hessels is going to complete the publication of the papers of the Dutch Church of London by the issue at the Pitt Press of the third volume, which fills some thousands of pages and is divided into two parts: yet in order to find room for all the letters and documents—the most important of them are given *in extenso*—the editor has been forced to reduce the size of the type. The third volume contains a great deal of correspondence relating to the Thirty Years' War. It throws light on the Protestant communities in Flanders and their extinction, on Laud's policy towards the foreign churches in England, and their condition under the Commonwealth and the Restoration.

Mr. J. K. Jerome's new book, 'Sketches in Lavender: Blue and Green,' which Messrs. Longman are announcing, consists of short stories which have appeared in serials.

Mr. A. W. Crawley Boevey is privately printing memoirs of the Boevey family and their leading members. The book will be illustrated. It will contain the Dutch connexions of the old stranger families in London, the Bonnells, Van Ackers, Courtens, Van Loors, &c. Strype the historian comes in. His father was a silk merchant and weaver in Spitalfields, and the record of his baptism at the Dutch Church has been unearthed. His brothers and sister were christened at Stepney.

The second part of the French Canterbury registers is reaching completion. Mr. Robert Hovenden is the editor. Mr. Minet and Mr. Waller are busy for the Huguenot Society with the French Bethnal Green registers, and Mr. Moens is editing the second volume of the registers of the French Church in Threadneedle Street and also those of the Dutch Church at Colchester, introducing the latter by an historical preface. Mr. Moens is further writing a paper for the Society of Antiquaries on the district of the New Forest in Saxon times and the origin of the rights of common there.

Messrs. Smith, Elder & Co. will publish the limited English edition of Mr. Eyre Crowe's 'Thackeray's Haunts and Homes' to which we referred in our last issue.

The obituary of the week includes the names of Dr. Goulburn, formerly Dean of Norwich and Tait's successor in the headmastership of Rugby, but best known to the public by his devotional manuals, which enjoyed a singularly wide circulation; and of Mrs. Linnæus Banks (Mrs. Varley), the author of 'God's Providence House,' 'The Manchester Man,' 'Caleb Booth's Clerk,' and many other novels. A handsome *édition de luxe* of 'The Manchester Man' appeared only a few weeks ago. The decease is also announced of Mr. Lamb, the author of 'Dundee and its Antiquities.'

Mr. Heaton, who was for nearly half a century connected with the firm of W. Thacker & Co., died on Thursday in last week at his house in Clapham at the age of seventy-four years. He had been ailing in health for some years, and his place in Newgate Street was taken twelve months ago by Mr. R. A. Everett, formerly of Mudie's Library.

Dr. Karl Blind has been elected President of the Viking Club.

Messrs. Lawrence & Bullen will publish in a few days 'Minuscula: Lyrics of Nature, Art, and Love,' by Mr. F. W. Bourdillon. Some of the poems in this little volume are new, but others are the siftings of three yet smaller volumes of verse published anonymously at Oxford in 1891, 1892, and 1894, and now withdrawn from sale.

In conjunction with the Cumberland and Westmorland Antiquarian Society Mr. Elliot Stock will shortly publish 'The Register of Wetherhal Priory.' It will be edited, with notes and an introduction, by Archdeacon Prescott.

A good deal of interest has been recently excited in America by the appearance of an American-African poet, Mr. Paul Laurence Dunbar, who is declared by eminent critics to be the first to render perfectly the dialect of his people and their characteristics. Mr. Dunbar, whose parents were slaves in Kentucky until liberated by President Lincoln's proclamation, was born and educated in Ohio. His recitations of his own poems in various American cities have excited enthusiasm, especially in literary circles. His 'Lyrics of the Lowly' will shortly be published by Messrs. Chapman & Hall, with an introduction by Mr. W. D. Howells. It is further said that Mr. Dunbar will early in June give in London a public recital of some of his poems, under the patronage of the United States Ambassador.

In a forthcoming part of the *Rendiconti* of the Reale Accademia dei Lincei (tom. v. fasc. ii.), Signor Carlo Conti Rossini will publish the Ethiopic text of an apocryphal work entitled 'The Prayer of the Virgin at Bartos,' which he has edited chiefly from MSS. in the Vatican. It is thought that the Ethiopic version was based upon a Coptic original, and it is probably as old as the fourteenth century of our era.

The Parliamentary Papers of the most general interest to our readers this week are a Minute of the Committee of Council on Education with regard to the Voluntary Schools Act (1*d.*); Report for 1896 on Intermediate Education in Ireland (8*d.*); an Education Report for the Eastern Division of England and Wales (2*d.*); and a General Index to Bills and other Parliamentary Papers, 1880–1889 (3*s.* 10*d.*).

SCIENCE

ASTRONOMICAL LITERATURE.

A Study of the Sky. By Herbert A. Howe. (Macmillan & Co.)—This is a very favourable specimen of an introduction to what the author appropriately calls "the most ancient and the noblest of the physical sciences." It begins with a rapid sketch of the early history of astronomy. Then an explanation is given of the apparent daily motion of the heavens, followed by a description, with diagrams, of the principal constellations. Some idea is afforded of the construction of an observatory and of the instruments used therein, not forgetting the most important item of all, the astronomer himself; and if his qualifications are drawn in a way which almost recalls the remark of Rasselas at Imlac's enumeration of those of a poet, it is undoubtedly true that astronomical work is a great training in patience, steadiness, and accuracy, and can only be effectively pursued under the impulse of enthusiastic interest in the science. Nearly half the book before us is occupied with these preliminary and important matters; the remainder contains a very careful and accurate survey of the facts which have been ascertained or the probable surmises which have been put forth with regard to the worlds around us, both in the system of which our earth forms a part and the more distant stars and nebulæ, of the numbers and distribution of which in space (to some extent also of their nature) our knowledge has in recent years, by the aid of modern methods and instruments of observation, been so greatly increased. The illustrations, many of which are taken by permission from *Knowledge*, the *Astrophysical Journal*, and other periodicals, are of a very high order, and give information on solar, lunar, planetary, stellar, and nebular objects which could not be communicated in any other way. As the author modestly asks for correction on points requiring it, we may mention two which struck us in the course of a somewhat hasty perusal (the first, but not the last, we shall give). The old story of the burning of the Alexandrian library by the Saracens has been long regarded by most historians as an invention of later times, and, at any rate, it is very unlikely that many scientific books were then destroyed. When Neptune was discovered in 1846 Encke, not Galle, was Director of the Observatory at Berlin. The latter was one of Encke's assistants; in 1851 he was placed in charge of the observatory at Breslau, where he is still. We hope that when a new edition of this useful little compendium is called for the author will somewhat enlarge his scheme, and treat (as he is evidently well able to do) more fully and in greater detail of the celestial objects here brought in rapid succession before us.

The first volume of the *Annales de l'Observatoire d'Astronomie Physique de Paris*, situated in Meudon Park, and under the direction of M. Janssen, has appeared. It contains an historical introduction with a description of the observatory, and a memoir on solar photography, with specimens of the beautiful studies of the sun's surface obtained by that means. Other volumes will follow as funds allow.

We have received the numbers of the *Memorie della Società degli Spettroscopisti Italiani* for November and December, 1896, completing the twenty-fifth volume. Prof. Tacchini gives an account of the solar phenomena observed at Rome during the last quarter of 1896, with notes on their distribution in latitude during the third and fourth quarters. The December number contains an account of the observations made by MM. Kostinsky and Hansky, at Malya Karmakouly on the west coast of Novaya Zemlya, of the total eclipse of the sun on the 9th of August, together with reproductions of some of the photographs obtained. The sky was nearly clear at the commencement of the phenomenon; light cirrus clouds gradually overspread the sun during totality but were scarcely sufficient to affect the observations.

THE PROPOSED JUNGFRAU RAILWAY.

The projectors of the Jungfrau Railway, for which a concession has lately been granted by the Federal Government, have published a portfolio containing an account of their enterprise "considered from its scientific, technical, and financial aspects," together with an elaborate series of maps and sections and a fine panorama from the summit, the value of which would have been increased had the more distant peaks been identified.

The extreme height to be attained by the line, 13,430 ft.—we do not reckon the summit lift—is 1,000 feet less than that reached by railroads already constructed in South America, and far steeper gradients are now in use on Pilatus

and some of the minor Alpine heights. The novelty of the Jungfrau line lies in the fact that almost its whole course will be above the snow-level. It will start from the summit station of the Wengern Alp Railway and ascend by an open incline towards the Eiger Glacier. At this point it will bury itself in the cliffs of the mountain, never to emerge again. The stations, of which there will be eight, will be excavated, but partly open, galleries. The Eiger Gallery Station will command a view of Grindelwald; the Mönch Station is expected to be "a favourite with tourists," who may hope to find guides ready to take them for a run on the Ewigschneefeld, or even to the top of the Mönch and down to the Eggishorn. The seventh station, a cavern 230 ft. below the summit, will be the true terminus, and from it passengers will have the choice of a lift or a spiral staircase to the highest ridge. The temperatures of the tunnel are calculated to range from $-2°$ to $-10°$ centigrade, and it is assumed that the permanent frost will prevent damage from disintegration or flooding. The maximum gradient will be 1 in 4; the motive power will be electricity, the force for which is to be obtained from the two Lütschinen torrents. The total cost of construction is estimated at 400,000*l.*; the length will be about twelve kilomètres. It is proposed to charge 40 francs for return tickets, and it is hoped that about 10,000 passengers will visit the summit every season.

Among the lovers of mountain-tops such a project for "la vulgarisation des sommités"—to use the French phrase—is sure to excite much probably undeserved ridicule and some perhaps legitimate disgust. It may, however, be difficult for the small minority who can hope to reach the top of a great Alp on their own legs to deny the right of the rest of mankind to any share in the glories of nature they themselves so highly prize. Climbers have persistently contradicted Mr. Ruskin's assertion that there are no beauties beyond the reach of children and cripples. The cripple may seem to have some reason for reminding us that he too is God's creature, and for asking to be given a chance to judge for himself of the highest works of his Creator. He may urge that one mountain—even though that mountain be the beautiful Jungfrau—is comparatively but a small sacrifice of privacy to ask from mountaineers. There is doubtless some truth in what the promoters add, "that those possessing the requisite bodily and mental strength will, in spite of the railways, find ample opportunities left to devote themselves to their noble sport." But while they profess to cater for the feeble, they condescend to argument, and are ready to hold out inducements even to the strong. The first "to desecrate the mountains," they remind them—not without point—were those "who *did* mountains simply in order to 'beat the record' or to invent 'new ascents' by choosing the most awkward route their foolhardiness could hit upon." The Mönch Station, they point out, will be an admirable starting-point for glacier expeditions. They have won the Swiss Alpine Club to their side by yielding to the, we should have imagined, superfluous stipulation that "all climbers, *i.e.*, those who have made the ascent on foot, should have free access to the summit." Swiss generosity is proverbial! In their gratitude the local club have, through a special committee, certified that the rarity of the air will do no harm to tourists, and fortified their warranty by the remarkable statement that "on returning from those ice-bound peaks we always felt as fresh and more fit for work than when we started."

A great deal of the pamphlet is occupied with the consideration of the dangers to health likely to result from the sudden transport of numbers of promiscuous persons to a high altitude. The Federal Assembly required it to be proved that the risk was small or trifling. It has been satisfied, although it apparently requires the Company to insure the lives not only of their workmen, but also of their passengers, and there are some suggestions of a doctor being held in readiness to examine doubtful cases. No very new light is thrown on "mountain sickness" by the various communications from experts here collected. The reports are, as usual, somewhat contradictory, and some of the writers seem deficient in practical experience. Prof. Regnard, for instance, says, "No such thing will occur except in the case of a few nervous people gifted with a lively imagination," while M. Vallot and Dr. Egli-Sinclair take a somewhat different view. Prof. Regnard, however, supplies a curious experiment, illustrating the effect of exertion in intensifying the symptoms. Two guinea-pigs were placed under a bell-shaped globe, one being allowed to move freely, while the other was confined in a revolving cage, where it was forced to climb a treadmill. They were then subjected to a gradually rarefied atmosphere. The working guinea-pig collapsed in an atmosphere equivalent to that of the top of Mont Blanc. The idle guinea-pig held out till the air was reduced to that of 8,000 mètres, the height of Mount Everest, when it "became excited, rolled over on its back, foamed at the mouth, and seemed about to die."

Great stress is laid on the scientific advantages of the project. The promoters offer a donation of 4,000*l.* towards equipping an observatory, and 240*l.* a year more towards its support. Unless, however, the line can be kept open in winter, which must be more than doubtful, the scientific results are hardly likely to be equal to those of lower stations where permanent residence has been found possible.

It will be seen that the promoters are many-sided; they are even poetical. They describe their enterprise as "an ideal task," they regard it as "a child of our times, one of the daintiest flowers reared by science, human skill, and perseverance." The "dainty flower"—it is an odd phrase, surely, to use of a wormhole—will call, however, for something more than enthusiasm before it becomes a reality, and (since a share in the undertaking is offered to foreigners) it would seem as if there were still a possibility—shall we say a hope?—that the Swiss public may decline to provide the necessary capital.

SOCIETIES.

Society of Antiquaries.—*April* 23.—*Anniversary Meeting*—Viscount Dillon in the chair.—Mr. J. G. Waller and Mr. F. Davis were appointed scrutators of the ballot.—The following were elected Members of Council and officers for the ensuing year: *President*, Sir A. W. Franks; *Vice-Presidents*, Right Rev. the Bishop of Stepney, Sir H. H. Howorth, and Viscount Dillon; *Treasurer*, Dr. E. Freshfield; *Director*, F. G. Hilton Price; *Secretary*, C. H. Read; *Other Members of Council*, L. Alma Tadema, W. P. Baildon, Sir J. Evans, W. Gowland, E. Green, A. Higgins, J. Hilton, C. E. Keyser, P. Norman, W. Page, Sir O. Roberts, Sir J. C. Robinson, M. Stephenson, and Capt. J. B. Telfer.—In the absence of the President through ill health, his Annual Address was read by the Secretary. It contained the usual obituary notices of deceased Fellows, and reviewed the chief events of the year, including the excavations at Silchester and the partial destruction by rebuilding of the west front of Peterborough Cathedral. The President also dealt at some length with the provisions in force in foreign countries for the preservation and protection of ancient buildings and monuments, from particulars obtained through the courtesy of the Foreign Office.

April 29.—Sir H. H. Howorth, V.P., in the chair.—Mr. W. Gowland, late of the Imperial Japanese Mint, read the first part of a paper 'On the Dolmens and Burial Mounds in Japan.' The paper was illustrated with photographs, diagrams, and lantern-slides, and contained a *résumé* of Mr. Gowland's explorations of these sepulchral monuments during his long residence in Japan. The earliest burial mounds were simple tumuli of earth, in which bronze weapons and stone ornaments alone were found. These were succeeded by dolmen mounds, *i.e.*, mounds containing stone chambers larger than cists, often of a spacious character, generally of rude megalithic structure, and all of the Iron Age. The dolmens are very numerous in the country, many hundreds being known to the author, and of these he had explored 406, and had made drawings of or measured 140. They are of four chief types—*allées couvertes*, dolmens with a partially defined chamber, dolmens with a perfectly defined chamber and entrance gallery, and dolmens with two chambers. The stones used in the construction of some are of a very ponderous character, several being from thirty to eighty tons in weight. The dolmens occur in groups, generally on the lower slopes and crests of the hills bounding the larger plains, and are found chiefly in four great centres, viz., the north of the Yedo plain, the central provinces (Yamato, Kawachi, &c.), Izumo, and the north of the island of Kyushu. The mounds which cover them are conical, sometimes with terraced sides, and a form which is peculiar to Japan—a combination of a square and a circular mound. The first two kinds vary in diameter from 25 ft. to 200 ft., and from 10 ft. to 35 ft. in height. The last are often 700 ft. to 1,000 ft. in length, 50 ft. to 90 ft. high, and one—that of the Emperor Nintoku, which is surrounded by two moats—covers eighty acres of ground. The dolmen chambers are of varying sizes, ranging from 12 ft. to 80 ft. in length. Several contain sarcophagi of hewn stone, terra-cotta, and wood, and similar sarcophagi are found in non-dolmen burial mounds. The contents and age of these structures will be dealt with in the second portion of the paper.

Numismatic.—*April* 29.—Sir J. Evans, President, in the chair.—Major-General M. W. E. Gosset exhibited a gold coin of Nasir-ed-din Khusru Shah, King of Delhi, who usurped the throne for four to five months in A.D. 1320. His coins are of extreme rarity, three only being known, one in the British Museum and one in the Berlin Museum, this specimen, brought from Afghanistan in 1873, being the third.—Dr. O. Codrington exhibited a gold amulet inscribed in the Arabic character with the ninety-nine epithets of the Deity.—Mr. Ready exhibited an unpublished variety of the common Porto Bello medal, distinguished by the initials I. K. and the word DUBLIN in the exergue; also an unpublished medal commemorating the victories of Frederick the Great in 1757.—Mr. W. C. Boyd read a paper on a find of Roman denarii at Cambridge, consisting of 193 coins ranging from the time of Commodus to that of Philip, A.D. 248.—Mr. Warwick Wroth read a paper on the Greek coins acquired by the British Museum in 1896, chiefly from the famous Montagu and Bunbury cabinets.

Linnean.—*April* 15.—Dr. A. Günther, President, in the chair.—Mr. W. B. Hemsley was admitted, and Mr. D. A. Jones was elected a Fellow.—Mr. H. Fisher, the naturalist of the Jackson-Harmsworth Polar Expedition, made preliminary observations on the plants collected by him in Franz-Josef Land.—On behalf of Mr. A. O. Walker an abstract was read of a paper on some new Crustacea from the Irish Seas. Of the four species of Edriophthalma described as new, two of them, viz., *Leuconopsis ensifer* and *Stenothoë crassicornis*, were taken, at a depth of thirty-three and twenty-three fathoms respectively, during the dredging and trawling operations of the Liverpool Marine Biological Committee, in April, 1896, in the steamer John Fell, which was then employed in obtaining ova for the experimental fish-hatchery at Port Erin. It was found that by attaching a tow-net with a light cane ring to the back of the trawl-net, a short distance behind the foot-rope, many small Crustacea were captured, including the above-named species. Of the other two novelties, *Apseudes hibernicus* was taken by Mr. Gamble between tide-marks during a week's collecting at Valentia Harbour, and *Parapleustes latipes* was found by Mr. Walker while naming the collection of Amphipoda in the Dublin Museum. Four specimens were taken in 750 fathoms off the south-west coast of Ireland. Until the publication of the Report of the Committee on the Marine Zoology of the Irish Sea (*Brit. Assoc. Report*, 1896, pp. 417-450), little had been done in investigating the Edriophthalma, except in the neighbourhood of the Isle of Man, where Mr. Walker had collected a number of species.—The Secretary gave an abstract of a paper by Dr. A. J. Ewart 'On the Evolution of Oxygen from Coloured Bacteria.' The author found that coloured bacteria under certain appropriate conditions possess the power of evolving oxygen in greater or less amount. In some the oxygen appeared to be absorbed from the air by the pigment substance excreted by the bacteria. The process he considered was not a vital one. The substances contained in an alcoholic extract were found to have the same power, though less marked, of occluding oxygen, but this property was soon lost. The purple and green bacteria, in which the pigment forms an integral part of the bacterial plasma, when exposed to radiant energy showed a very weak evolution of oxygen, continuing for an indefinite period under favourable conditions. In the former of these the

assimilatory "pigment" is "bacterio-purpurin," in the latter "chlorophyll." The process in this case is a vital one, and the oxygen evolved is apparently derived from the assimilation of carbon dioxide.

CHEMICAL.—*April* 29. Prof. Dewar, President, in the chair.—The following papers were read: 'On the Explosion of Chlorine Peroxide with Carbonic Oxide,' by Messrs. H. B. Dixon and E. J. Russell,—'Monochlordiparaconic Acid and some Condensations,' by Dr. H. C. Myers,—and 'On the Decomposition of Iron Pyrites,' by Mr. W. A. Caldecott.

ROYAL INSTITUTION.—*May* 1.—*Annual Meeting.*—Sir J. Crichton-Browne, Treas. and V.P., in the chair.—The Annual Report of the Committee of Visitors for the year 1896, testifying to the continued prosperity and efficient management of the Institution, was read and adopted.—The following gentlemen were elected as officers for the ensuing year: *President*, the Duke of Northumberland; *Treasurer*, Sir J. Crichton-Browne; *Secretary*, Sir F. Bramwell; *Managers*, Sir F. Abel, Right Hon. A. J. Balfour, J. Wolfe Barry, W. Crookes, E. Frankland, C. Hawksley, D. W. C. Hood, V. Horsley, W. Huggins, Right Hon. Lord Lister, L. Mond, A. W. Rücker, B. W. Smith, Hon. Sir J. Stirling, and Sir H. Thompson; *Visitors*, Sir J. Blyth, W. A. Brailey, E. Dent, J. A. Fleming, E. Kraftmeier, Sir F. Laking, H. Leonard, Sir P. Magnus, T. L. Mears, L. M. Rate, T. Tyrer, R. W. Wallace, J. Westlake, His Honour Judge F. M. White, and J. Wimshurst.

May 3.—Sir J. Crichton-Browne, Treas. and V.P., in the chair.—The following were elected Members: Mrs. Silvanus P. Thompson and Mr. C. E. Southwell.

SOCIETY OF ARTS.—*May* 3.—Mr. L. F. Day delivered the first lecture of his course of Cantor Lectures 'On Design in Lettering.'

May 4.—A paper 'On the Arctic and Antarctic' was read before the Foreign and Colonial Section by Mr. A. Trevor-Battye.

May 5.—A paper 'On the Railway to India' was read by Mr. C. E. D. Black, and was followed by a discussion.

May 6.—Field-Marshal Lord Roberts in the chair.—A paper 'On Kafiristan: its Manners and Customs,' was read before the Indian Section by Sir G. Scott Robinson. The paper was illustrated by a collection of costumes, weapons, &c., and by a series of lantern-slides.—A discussion followed.

SOCIETY OF ENGINEERS.—*May* 3.—Mr. G. M. Lawford, President, in the chair.—A paper was read by Mr. H. O'Connor entitled 'Automatic Gas Station Governors.'

SOCIETY OF BIBLICAL ARCHÆOLOGY.—*May* 4.—Sir P. Le Page Renouf, President, in the chair.—A paper by the Hon. Miss Plunket was read, entitled 'The Median Calendar.'

ARISTOTELIAN.—*April* 26.—Mr. S. H. Hodgson, V.P., in the chair.—Mr. E. C. Benecke read a paper 'On the Logical Subject of the Proposition.' If logic is regarded as the science of proof, or of the establishment of the results of thought, it is necessary for it that the import of the propositions in which those results and their grounds are stated should be determined; and this involves determination of their subject. Now every proposition has various meanings. In an actual argument the particular meaning is fixed by the context. Where there is no context, the subject can be determined, if at all, only by the form; and unless it is so the proposition is unmanageable for logic. This justifies the very great attention paid to the A, E, I, O propositions in formal logic, but also lays on logicians certain obligations which they have not always shown great readiness to fulfil.—The paper was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

MON. Aristotelian, 8.—'Aristotle's Theory of Incontinency,' Mr. W. H. Fairbrother.
— Society of Arts, 8.—'Design in Lettering,' Lecture II., Mr. L. F. Day. (Cantor Lecture.)
— Surveyors' Institution, 8.—Discussion on 'Some Legal Incidents of Tenancies of Urban Property as illustrated by Recent Decisions.'
— Geographical, 8½.—'Recent Journeys in Sze-Chuan, Western China,' Mrs. Bishop.
TUES. Royal Institution, 3.—'Volcanoes,' Dr. T. Anderson.
— Society of Arts, 8.—'A Half Century of Line Engraving, 1780–1830,' Mr. G. Clulow.
WED. United Service Institution, 3.—'The Defects of our Military Financial System: 1, For Peace; 2, For War,' Lieut.-Col. S. Churchill.
— Huguenot, 8.—Annual General Meeting.
— Society of Arts, 8.—'Motor Traffic. Technical Considerations,' Sir D. Salomons.
— Geological, 8.—'The Gravels and Associated Deposits at Newbury (Berks),' Mr. E. P. Richards. 'The Mollusca of the Chalk Rock,' Part II., Mr. H. Woods.
THURS. Royal Institution, 3.—'Liquid Air as an Agent of Research,' Prof. Dewar.
— Royal, 4½.
— Electrical Engineers, 8.—Discussion on 'The Generation of Electrical Energy for Tramways'; 'Disturbances of Submarine Cable Working by Electric Tramways,' Mr. A. S. Trotter.
— Mathematical, 8.—'On Cubic Curves as connected with Certain Triangles in Perspective,' Mr. S. Roberts; 'An Analogue of Archimedes' Lemma,' Mr. J. Jack. 'An Essay on the Geometrical Calculus,' Herr E. Lampe (communicated). 'On the Partition of Numbers,' Mr. G. B. Mathews.
FRI. Physical, 5.—'An Instrument for comparing Thermometers with a Standard,' Mr. W. Watson. 'An Experiment on Surface Tension,' Mr. A. S. Ackerman. 'The effect of Temperature on the Magnetic and Electric Properties of Iron,' Mr. D. K. Morris. 'The Formation of Mercury Films by Electric Osmosis,' Mr. R. Appleyard.
— Astronomical, 8.
— Royal Institution, 9.—'Explosion Flames,' Prof. H. Dixon.
SAT. Royal Institution, 3.—'The Greek Theatre according to Recent Discoveries,' Rev. J. P. Mahaffy.

Science Gossip.

THE Institution of Civil Engineers are making what is for them an entirely new departure, in imposing an examination on candidates for associate-membership. It is thought that the profession will be thereby raised to a higher standard in the public mind—more on equality with that of medicine—as tending to check the possible entry of the unqualified. On the other hand, any system of examination can scarcely fail to encourage the detestable practice of "cramming." It remains to be seen how the new method works. In former days it was thought that a civil engineer could alone be judged by his actual personal accomplishments in his own sphere of action.

PROF. GEORGE FORBES, who took a leading part in the utilization of the Falls of Niagara, has recently been examining the Nile cataracts with a view to reporting on the feasibility of harnessing them in a similar way for purposes of the transmission of power. He has also quite lately examined the Victoria Falls of the Zambesi river, on his way to Egypt from New Zealand.

THERE is no doubt that enormous power exists in the Falls of the Nile; but whether they can be profitably turned to account is another question. The item for consideration is, of course, whether the work would not involve an expenditure as great as, or greater than, that attached to erecting the ordinary electric-power stations of to-day. It may also be asked whether such power would ever be likely to be of service within a reasonable distance from the source of supply.

AT the Deutsche Geographentag, which has just been held at Jena, it was decided to hold the next meeting at Berlin in 1900, instead of in 1899, in case the twelfth Internationale Geographentag should be held at the German capital in the last-named year.

THE small planet, No. 348, discovered by M. Charlois at Nice on November 28th, 1892, has been named May.

WE have received the Report of Mr. Tebbutt's Observatory at the Peninsula, Windsor, New South Wales, for 1896. That year was characterized by a very large number of clear nights, and Mr. Tebbutt obtained many excellent observations, both meridian and equatorial. No fewer than 161 phases of occultations of stars by the moon were recorded.

MISS CATHERINE WOLF BRUCE, of New York city, proposes to found a gold medal, to be awarded annually by the Astronomical Society of the Pacific, for distinguished services in astronomy, to persons of either sex and of any nation. That society already awards a bronze medal, founded in 1890 by the late Joseph A. Donohoe, for the discovery of each unexpected comet.

FINE ARTS

THE SALONS AT PARIS.

(First Notice.)

THE Salons have opened this year in an atmosphere of rubbish and building materials. Both at the Champs Élysées and the Champ de Mars, on the two banks of the Seine, the pickaxe has begun its work of demolition to make room for the buildings intended for the Universal Exhibition of 1900. At the Champs Élysées, in particular, the sight is a sorry one. This Palace of Industry, which, in spite of its name, the artists had become used to consider as their building, as the Salons have been held there since 1857, is already half ripped open; but its walls, ever ready to do service, have been devoted for this one and last occasion to the display of the canvases which record the artistic output of the year.

The varnishing in these recent ruins has suggested some gloomy thoughts. Apart from the recollections of the past, very dear to all the artists for whom the palace has been the scene of their first appearance and the witness of their success, minds have been full of uneasiness about the future. Where will next year's exhibition be held? This is the great question exhibitors are asking to-day, which overrides all others, and agitates every spirit. It seems that the very existence of art is bound up with a building where pictures can be hung, and statues ranged in line like orange-trees in tubs. The feeling excited by this question of future Salons during the interval between the demolitions of to-day and the completion of the Palace of Arts, which will raise its head on the new avenue projected to continue the view from the Invalides, and the bitter and vehement tone which the discussions have taken on every side, have given a better understanding of the abnormal element in the conditions under which works of art are produced in our day.

Formerly monuments, religious and civil, cathedrals and abbeys, palaces or "Hôtels de Ville," were built, and statues and pictures grew with these monuments, were supported from the same source, served to complete or glorify their meaning, or display their soul. Works of art always had a definite end. The artist received his programme ready made from his contemporaries; the invention on his part was generally confined to technical matters; he felt about him a homogeneous public to whose words he gave expression, at once its servant and its herald.

This public has long disappeared; it has been so cut up, so torn into rags, that it has lost all power to afford the modern artist any hopes of its support. He does not even know any longer where to find this public, yet he must effect a meeting; he gives himself up to the marketing of the annual rendezvous: hence the institution of the Salons. The producer, the exhibitor, makes a show of his stock, on which the public bestows a curiosity for the most part superficial and indifferent; and as people never agree on any essential point, the showman must attract the attention of the loungers or tempt the *ennui* of buyers. Properly speaking, the Palace of Arts is more like a money-market than anything else; it is idle for the architects to erect their colonnades, crown them with pediments and domes; they will only be adding a new banking branch, a new cashier's counter, to the monuments of the modern Babel.

It is a wonder how in such circumstances serious and true art, of the sort which grows from the intimate harmony of souls in meditation, can continue to flourish. But, God be thanked, the human heart is full of resource, and, however unfavourable the soil, the small blue flower of the ideal persists in raising a head pensive and delicate, but tenacious of life, to an inclement sky. In spite of the seeming incoherence and anarchy of the art of to-day works appear here and there which will represent for the future some of the aspirations of the modern soul, and it is our business to discover them among this confused mixture, this great display of pictures bad and good which we call a Salon.

The statutes of the corporation of Sienna painters in the fourteenth century contained a declaration admirable in its simplicity. "We are," said they, "those who make known to men unpolished and illiterate the miracles performed by virtue and by

means of the holy faith. And nothing, however small, can have either beginning or ending without these three things: ability, knowledge, and volition with love." Times and circumstances may change, the various media may be transformed and ideas evolved, but we must always return to this standard. No one, indeed, would be ingenuous enough to-day to require from our artists such decorations as those of the painters of Sienna. A reporter who interviewed the studios from Montmartre to Montparnasse has brought back from his visitation such contradictory answers that it would be a task of great difficulty to extract from them a concordant definition of the aim and mission of art. And yet in every work of art worthy to be so styled what one ought to seek and find to-day, as in old times, is perhaps only a wish served by knowledge and determined by love. The critic's sole business is to estimate the relative value, the degree of beneficence, of these diverging loves and wishes. This quality of volition is marked in an important and much debated work by M. Jean Paul Laurens, exhibited at the Champs Élysées. *Le Lauraguais* (No. 968) is a large decorative panel destined for the town hall of Toulouse. M. Jean Paul Laurens is a native of the Haute Garonne; he has already painted for the same destination an episode in the siege of Toulouse by Simon de Montfort at the time of the Albigensian crusade. This year he has chosen to represent a corner of Haut Languedoc, where he was born. Professional landscape painters make many objections to the conception as well as the execution of this picture; their criticisms have not shaken my faith, and I rely on the very strong emotion which this picture has called up in me. I have had occasion recently to cross a part of that Lauraguais whose characteristic aspects M. Laurens has chosen to sum up. Standing before his picture, I thought I saw suddenly rising a heroic vision of the country I had traversed. As far as the edge of the horizon under an autumn sun the ridges of the hills round themselves off and disappear. Hung on their sides, pairs of oxen drag heavy ploughs, and, as far as the eye can reach, in the fields, separated here and there by low green hedges, the furrows run side by side in lines, showing up sharply by a reddish brown, here the grass which has turned pale, there the stubble which has grown yellow in the heat of the Southern summer, which is almost over. With such materials it was not easy to make what one calls an interesting picture and to fill a large canvas. These difficulties have not stopped M. Laurens. He seems to have given himself up with a sort of tender, yet manly enthusiasm to the appeal of his native country, the sweet, strong charm of early recollection. With eyes and memory full of the splendour of the familiar horizons which saw him grow up in the midst of nature, he has joyously returned to her, and to make his picture has only needed to look into the double vision of his youth and his heart. The Hôtel de Ville of Paris and the new Sorbonne, of which the decoration is not yet completed, have not been so well treated as the town hall of Toulouse. For the Sorbonne, M. G. Dubufe has painted a ceiling, exhibited at the Champ de Mars under the title *Et Scientia quoque Poesis erit* (442). The painting of a ceiling is always a delicate and somewhat paradoxical business. Although this form of art numbers certainly masterpieces since the sixteenth century, it is difficult to regard as normal a painting which can only be seen after great trouble at the cost of a dislocation of the head most unfavourable to æsthetic pleasure. Michael Angelo, when he left the Sixtine Chapel, where he had passed years with his solitary and austere dreams as his only companions, had contracted (so Vasari and Condivi tell us) so great a stiffness that he had lost the power of looking from the top to the bottom. In order to read a letter he was obliged to lift it above his face. Certainly, details such as these go to increase the religious respect, not unmingled with a suggestion of fear, which one feels on entering the Sixtine Chapel, but they show, nevertheless, the paradoxical element in the painting of ceilings. M. Dubufe is not Michael Angelo, and he has not a stiff neck; the allegory by which he has attempted to express the thought that science also will be a form of poetry is not very clearly made out, still less is it sublime; it is an academical figure whose elegance is sufficiently commonplace.

It must be confessed that painter-decorators often have very strange themes dictated to them. For the Social Museum M. Axilette has had an allegorical ceiling to paint (Champs Élysées, 52), *Humanity, the Fatherland, the Social Muse.* For the Ministry of Commerce M. Sinibaldi (Champs Élysées, 1569) has painted *French Commerce receives Specimens of the First Stuffs presented to Her by Peace and Plenty*, and really he has extricated himself from his difficulty with great ingenuity, mingling with a kind of candour reality and allegory, and composing a design in which all harmoniously gathered together make up a cluster highly agreeable to the eye. For the Hôtel de Ville, lastly, M. Lagarde (Champ de Mars, 736) has painted with a very decorative bias *The Lake of the Bois de Boulogne* at the end of an autumn afternoon. He is the loving painter of sad and silent hours, clouded horizons, modulations in low tone of half lights. He has made of the Bois de Boulogne a melancholy solitude enlivened only by the great swans which slowly intersect the dreaming water, of which the tranquil surface reflects the sweetness of the sky and the rusted green of the leaves soon to die.

M. Montenard, in the fervent Southern style, has composed *The Basin of the Tuileries*, also for the Hôtel de Ville of Paris (Champ de Mars, 920), a bit of country in the sun, and for the palace of the French Union at Constantinople he has put in the roadstead of Marseilles (919) all the azure of the Mediterranean, and even more. And everything considered, it is still the decorative landscape which produces on the walls of our public buildings the happiest effect, and calls up the most reposeful images to gaze upon. Dear good nature refreshes us after allegories and academical figures more or less pretentious; to her we must always return.

André Michel.

THE SOCIETY OF PAINTERS IN WATER COLOURS.

Several artists of distinction who are frequent contributors to the gatherings in Pall Mall are this year conspicuous by their absence. There are, of course, here as elsewhere, a considerable number of commonplace, mannered, and dull drawings, but these are so far from being the staple of the exhibition that it is unjust to say that it is destitute of fine things. It is to be regretted, however, that Sir E. Burne-Jones and Messrs. Abbey, Alma Tadema, Dobson, Shields, and Wallis have contributed nothing, and that several excellent painters have sent only one picture each.

Sir John Gilbert's dramatic way of treating romantic and legendary themes, which he has long excelled in, is, despite some few inevitable shortcomings, once more exemplified in his illustration of Scott's 'Ivanhoe,' which represents *Cedric's Pledge at the Festival at the Castle of Ashby* (No. 27); indeed, nothing could be better in its way, or broader, more animated, or richer in colour. Sir John's other contribution, which he calls *A Standard-Bearer* (119), is not a little hackneyed, yet no one in this society but the venerable President could paint so bold and masculine a work.

Mr. W. Field's position is much improved as an idyllic painter by his *Way to Borough Marsh* (9), a capital example of the school of David Cox. The shadows are, however, rather dirty, a fault injurious to the charm of a firmly drawn and crisply painted view. The composition is excellent. *Hampstead Heath* (162), by the same artist, possesses similar merits, but it is not so happily designed, nor are its somewhat hackneyed elements so well put together. — Mr. T. Lloyd is a neat-handed painter, but his range of subjects, although pleasing, is decidedly narrower than his friends could desire, for they almost invariably include tall figures grouped on the banks of streams, where, Mr. Lloyd's horizons being inevitably low, they rise sharply and solidly against the skies the artist is devoted to. The figures are always excellent in their way, clearly and firmly drawn, and suitable to the subjects they are intended to illustrate. *A Primrose on the River's Brim* (11) comprises two such figures, lovers who seem to be having a tiff. It is a clever, but not an ambitious drawing of a class that is much too numerous, and admitting that it is practically faultless, we feel that we should like a change in the artist's mood as well as his manner, his materials, and his motives. *A Dance at the Hall* (63) indicates that even Mr. Lloyd feels the necessity of a change, so far, at least, as his choice of subjects goes, for the theme is that which the late Mr. S. Read often essayed to treat. No. 63 is a capital picture of full moonlight over a snowy landscape, and, of course, an ancient mansion is inserted of the kind dear to painters of Mr. Lloyd's calibre, partly surrounded by bare trees, and fully lit up because of a festival within. The effect of moonlight on snow is happily represented, and the scene is pleasantly and skilfully painted, but the freshest point about it is the introduction of a group of deer, who, fascinated by the glowing light of the windows, and perhaps attracted by sounds of revelry within the house, approach timidly and wonderingly. *Water Lilies* (158) is another enjoyable drawing which shows Mr. Lloyd has improved since last year, when he sent to this gallery nothing so good as Nos. 63 and 158. The figures are, like the rest of the work, decidedly pretty. *Spring Evening* (170) is another instance of Mr. Lloyd's limited choice of subjects; otherwise it is decidedly acceptable.

Mrs. Allingham, too, is more than usually well represented. Her *Old Kentish Inn* (7) is a highly idyllic drawing of an ancient roadside tavern, with its half-timber front and quaint tiled roof. It is embowered among trees nearly as old as itself, and it is all the more precious in these days of improvements, when old things are rarely left alone. The colour and brightness of this drawing make the slightness and weakness of the foreground more regrettable. *A Bluebell Hollow* (113) reminds us of that not remote date when Mrs. Allingham had never painted anything less fresh and beautiful than this delicate picture. Broad, solid, and simple, 'A Bluebell Hollow' is worthy of her best period. *In a Spring Copse* (213) ought not to be overlooked by those who care for No. 113. Of *A Primrose Bank* (225) much the same may be said, although its subject is somewhat hackneyed, and its execution is not quite so sound and solid. In short, it may be said that Mrs. Allingham is herself again in these landscapes, while we should like to see some more of her figure pictures.

Turning to the other landscapes, we may begin with Mr. Albert Goodwin's dignified and sympathetic *Bamborough Castle* (31), a delicate, massively painted, and most subtly toned and drawn panorama of vast grey sands and a pale sea in the distance, an atmosphere softened by mist and suffused with pallid light. The unity and vigour of the painter's inspiration have added greatly to the impressive simplicity of this fine piece; indeed, if the rushy foreground were more solid, it would be irreproachable. *Amsteg, St. Gothard* (94), is as broad as it is tender, silvery in tone and colour, and yet perfectly solid and strong. Mr. Goodwin's *Spiez, Lake Thun* (96), it may safely be said, combines many of the charms of the art of Turner and Alfred Hunt; in fact, its draughtsmanship is at once

firm and solid, its gradations are exquisite, and its colour is extremely delicate. *The Jumna and the Taj Mahal, from Agra Fort* (116), is one of the broadest and subtlest of Mr. Goodwin's Indian drawings. However, the thinness of the handling is against it, and the same objection may be urged against the technique of *The Pilgrims, "Here have we no continuing city"* (150), in which a poetical idea is suggested rather than expressed, and the means are inadequate for success and out of keeping with the motive. *Whitby Abbey* (183) is not equal to several of Alfred Hunt's drawings of that noble ruin, and the subject of *Mont St. Michel* (198) is too large and important to be treated as it is. Mr. Goodwin's drawing can hardly be said to suggest anything like a concrete idea such as pervades his highly telling view of the Jumna, No. 116.—Fuller of sentiment, but far less delicate, searching, and subtle in their execution than those of Mr. Goodwin, are the numerous drawings which Mr. S. P. Jackson has sent. Like Mr. Lloyd, he in more than one instance has departed from the studies and themes which he repeats too often. It is well that this should be so, and it is better than well that he should have pitched upon so little hackneyed a theme as that of No. 59, *Stonehenge, Winter Sunset*, which, though with different materials, is as poetical and fully as impressive as any of those studies of Cornish bays in misty twilight we have so often admired. The style and simplicity of the drawing are exactly what the subject demands. *A Thames Backwater* (45), an old drawing by Mr. Jackson, is rather weak if not commonplace. Quite another theme is that of *The Hamoaze from Devonport Dockyard* (89), as it was fifty years ago. It is a good example of Mr. Jackson's most vivid manner of depicting nature. In it he appears to a certain extent as a realist rather than the painter of ideas of which his coast scenes and their effects are but the expressive materials and types, borrowed from nature, and conventionalized according to the artist's mood. In *Moonrise at the Land's End* (163) the reader will find an apt illustration of our meaning and of the painter's characteristic style and mannerisms combined in the representation of the ghastly cliffs, the moonlight fading on the misty sea, and that stern solemnity of the time and place which is proper to the scene. As a drawing, on the contrary, it can hardly be said to be up to Mr. Jackson's standard. *Porth Cotham, Cornwall* (168), is, on the other hand, one of the best and most representative examples we have had from him for many years, because it gives, with appropriate dignity and simplicity that are almost classic, the solemnity of the scene when the full moon rises through the mist which is so frequent and fine an element of the landscape in West Cornwall. It is an especially excellent representation of, or rather it suggests, the calm atmosphere, where not a movement or change of colour in the scene at large distracts our attention from the low murmuring and remurmuring of the waves where they fall upon the level sands, and the waves' slow beat is distinctly yet but softly audible. Headland extends beyond headland in the coast-line till the vapour-charged air absorbs the last of them. All the while, the sun being but indirectly visible, there is a faint rosy flush upon the edges of the loftiest clouds, and the firmament darkens behind them. The reddened moon grows paler as it rises behind the evening band, with which our artist knows so well how to deal. A non-naturalistic landscape, yet instinct with the dignity of nature, 'Porth Cotham,' however much it may lack of his colour and force, possesses a considerable share of the idyllic mood of Samuel Palmer, who in his younger days painted much in Cornwall, and there found not a few of the materials which he used with so much genius. Another view of the same sort appears in No. 169, *On the Wild North Cornish Coast*. The effect represented here is that which immediately precedes sunset, and while the latest direct light still flushes the pinnacles and step-like grades of the slate cliffs. The drawing is more precise and firm than Mr. Jackson's usually is when he is dealing with twilight effects. It should be so, because more of daylight than ordinary makes the outlines clear and the shadows darker and more distinct than when the evening's mists have risen. Yet another drawing by Mr. Jackson claims attention, viz., *A Barque endeavouring to beat off Shore in a Sea-Fog at the Lizard* (188).

Mr. R. W. Macbeth's *Gipsies' Sunday* (60) is a water-colour version of a capital picture in oil of his which we lately praised, a young gipsy seated on the bank of a rapid stream and bathing her limbs. This drawing is all Mr. Macbeth has contributed to the gallery, but it is powerful and masculine.—Mr. R. T. Waite sends a picture (72) of a party of villagers gathering nuts at the side of a copse; in it he has adopted the manner of A. D. Fripp, and in some respects it is almost as good a drawing as any of Fripp's, but it is not so solid, nor does it possess the same purity of colour and delicacy of tone. On the other hand, the landscape, the figures of the nutters, and the sky effect where the sun and full moon are almost equally powerful, are broad, well drawn, and natural, and the white calm is depicted with all Fripp's delicate appreciation of nature and the lightness of his touch. *Haymakers changing Ground* (102) is more in Mr. Waite's usual manner, but not so good. None of his other drawings is particularly attractive.

Another group of landscapes with figures may now be criticized, and we shall begin with the works of Miss M. Butler (one of the Society's most recent and fortunate acquisitions), which are pleasantly fresh and bright. The young lady knows how to look at her subjects with the eyes of a well-trained artist; she can make good pictures out of simple and, indeed, trivial materials; and all her three contributions are extremely interesting and even beautiful, although there is not a shred of a story, anecdote, incident, or an atom of pathos beyond that which always attends really artistic representations of homely nature. *The Banquet* (75) is perhaps the best of her contributions; yet, although it depicts nothing more recondite or romantic than what Browning called "a flutter-down of doves" eager to feast on a mass of spilt grain, it is a true picture, admirable in tonality and colouring. Some needless blackness in the shadows is all that is objectionable in it. No. 69, *Toll from the Turnip Cart*, comprises nothing more ambitious and pretentious than a group of cattle in a sunlit spring meadow, an excellently painted and well-composed clump of beeches behind them, and a noteworthy sky overhead. The merits of the picture, which is bright, pure in colour, and well modelled throughout, culminate in the cows, who are picking up turnips shaken down from a passing cart. They are a little rough in handling, and the picture suffers accordingly. Miss Butler's third contribution is *Shine and Shadow* (140), a well-composed group of white cows lying in a sunny meadow, the colour of which is a little positive, if not somewhat crude, and the herbage itself is rather heavy in tone and touch. These pictures command attention by the massing and breadth of their chiaroscuro, and the solid way in which they have been handled.—Mr. D. Murray, absorbed in working for the Royal Academy, where he appears in very great strength, has sent but a single drawing. It is, however, a capital specimen of his ability and the wealth of his resources. It is called *Cut Timber* (92), and in some respects reminds us of John Linnell's broad way of painting; it is full of solidity and good draughtsmanship. Besides, there is plenty of force, both of tone and colour. There is no doubt, however, that it is a little too chalky. The composition, as is usually the case in a good David Murray, is happy.

We shall conclude our notes upon a series of drawings selected on a second survey, or rather re-selected from a number of meritorious examples, by noticing Sir F. Powell's marine piece, *A Glimpse of the Sea* (106), which represents two young children gazing intently over a wall, at the edge of a cliff, through the warm mist which half shrouds the sea, yet does not hinder its surface from glittering through the dense haze. Sir Francis, who has always been fond of painting misty and opalescent effects upon the sea and shore, has added much to our admiration of his art by the fineness, breadth, and beautiful colouring of this, his best drawing of the sort. It is, in fact, an approximation to the work of A. D. Fripp, and yet preserves the impress of the living painter, and is, moreover, a capital exercise in tone.

The remaining examples that possess some importance may be briefly disposed of. Mr. Marshall has done for *A City of the Guelderland, Holland* (2), what he has done for countless English cities. This is a tender picture of moonlight and sunlight combined, while yet the latter rules. Its grading and the difficult and contradictory tones and colours demand much praise. *From Lambeth Embankment* (73) is a good specimen of Mr. Marshall's older manner of painting Thames-side subjects half-shrouded in lurid yet opalescent smoke and mist. Mannered as it is, it is artistic, characteristic, finely massed, large in its style, and true. We care less for a mannered if well-conceived view of *The Tower* (23); and Mr. Marshall's *Old Essex Wharf, Limehouse* (58), has little of the racy roughness and sympathetic spirit and rare force of Mr. Whistler's pictures of such themes; still it is good in itself. *Nymegen* (218) takes us back to the style and mood of 'A City of the Guelderland.'—With Mr. C. Davidson we go to *Perranporth* (3), a vista of a sunlit moorland path which is delicate and harmonious, but rather more woolly than is usual with this artist, whose Surrey scenes of many years ago were quite as bright as this Cornish one, and erred rather on the side of hardness and over definition than otherwise. *On the Moor, Perranporth* (48), is a good composition and at the same time a capital sketch of the coast in calm and sunny weather. Mr. Davidson sends several other works of the same kind; perhaps too many of them.—Of Mr. S. T. G. Evans's *Sheep's Bridge* (4) much the same may be said, although it is sweet in sentiment, harmonious, and English, in the mood and manner of the artist's distinguished father, "Sam Evans of Eton." No. 25, *Early Spring on the Thames, near Windsor*, is decidedly good, modest, and also reminds one of his father, and has besides a touch of David Cox about it.

Mr. S. J. Hodson has of late distinguished himself by painting German buildings and streets of all sorts in a manner of which *Entrance to the Rathaus, Goslar* (5), is a capital example. Although it lacks force and would be much improved by a massive colour scheme, it is solid, well drawn, and sound. The pearliness of its light is enjoyable, and would be more so if the chiaroscuro were more massive. *The Holz Markt and Rathaus, Halberstadt* (44), a work of the same sort, is good but confused, and not one of Mr. Hodson's best drawings. A decidedly picturesque subject, which deserved a simpler sort of treatment, is that of the same painter's *Market-Place, Goslar* (181). Mr. Hodson is a sort of Samuel Prout come to life again, as if to paint Prout's subjects.

One of the most unequal painters of animals now flourishing is Mr. J. M. Swan, whose *Tiger and Tigress* (10) is full of energy and character, but the dirtiness of its landscape, its unclean colours and slovenly drawing are really distressing.—Mr. Birket Foster's thoroughly

characteristic *Wild Flowers* (13) is quite as pleasing as any of his innumerable drawings of the same class, and it is less spotty. *Near Connel Ferry* (209), cottages with pines, is not less characteristic, and is perhaps more mannered, still it is pleasing and wholesome, if not ambitious. Much the same may be said of *Crofters' Cottages at Strath, Gairloch* (220), a curious group of rude and slovenly dwellings. — Sir E. J. Poynter's *On the Lake of Geneva* (16) is as firmly and solidly executed as if it were a sculpture in marble. Though rather cold, it is bright, finished, and veracious, the invariable qualities of his workmanship. No. 197, *From a Garden on the Lake of Geneva*, is another example, but brighter and warmer, and possesses much of the same skill and energy. There must be a good deal of facility, too, for without it no energy or industry could produce so much solid work. — *At Tanjiers* (20), by Mr. E. A. Goodall, is picturesque, its colouring is pretty, and the atmosphere is warm; but his *Entrance to the Grand Canal, Venice* (38), is a better drawing; it is, however, by no means innocent of the lamp.—Mr. M. Hale's *Winter Twilight* (21), a striking view of a gaslit, smoky London street, its glaring shops and crowded pavements, as they appear after a rainy sunset, is an extraordinary *tour de force*, worthy of careful study, and sure to win applause when it has been thoroughly examined. It is a curious contrast to Sir E. Poynter's works. No student will, or ought to, overlook Mr. Hale's broad and solid *Spring* (228).

No. 24, Mr. R. Little's *Italian Landscape*, hardly deserves that title. It is woolly and neither beautiful nor romantic. Much more might have been made of the subject, which is a good one, of Mr. Little's *Orange Seller* (226). —If Mr. J. W. North's thoroughly unreal as well as unpoetical *King Arthur's Pool* (30) were less like a piece of feeble stained glass it would be a better work of art. Crude, thin, and gaudy, it is destitute of draughtsmanship of any sort.—Very graceful in its serenity and sentiment, and admirably drawn without forfeiting breadth and softness, is Mr. E. A. Waterlow's *A River Road, Evening* (37), which is happy in combining some of the skill and taste of Cox with the breadth and Englishness of Constable. It is one of the truest pastorals of the year. — *The Choir of St. Père, Chartres* (41), shows Mr. T. M. Rooke at his best as a painter of picturesque architecture. It is a pity that this fine view of a noble interior is injured by the lack of solidity in the nearer columns. But for this No. 41 would be stereoscopic as well as bright, good in colour, and broad. Other drawings of architectural subjects by Mr. Rooke are much to be praised. The best of them is *Rue de l'Épicerie, Rouen* (49).—Mr. R. Allan's *On the Loing* (64) is excellent in colour and grading. His *Fresh from the Sea* (68), a picture of fisher-folk landing their catch, is rich in colour and tone, and, in its way, effective. But the shadows of the foreground are too dark and hot, and therefore out of keeping with the rest of the picture. —In its treatment, subject, and colour comparable with the last-named example, Mr. A. Hopkins's *The Entrance to our Cove* (77) possesses spirit, abundance of movement, colour, and a well-arranged chiaroscuro. It is, however, decidedly conventional, and not a little mannered.—*The West Wind* (81) and *The Dawn* (185), by Mr. Walter Crane, we are bound to say, are neither of them worthy of him.—Mr. H. S. Marks, in *Golden-headed Conures* (90) and other drawings of birds now here, is exactly where he was last year and the year before.—*In Touraine* (104), by Mr. C. Gregory, is tender, careful, and sincere, but rather weak in tone, and not so powerful in colour as it might have been. —Hard, and somewhat too positive in its colour, Mr. W. E. Walker's *The Gladness of a Summer Day* (132) is bright and its sentiment is pretty. —Mr. G. Clausen's ideas of clouds, to say nothing of his notions of the earth's surface, as they are manifest in *Earth and Sky* (135), are somewhat indefinite and as ugly as they are original. It is well for him that Mr. Ruskin is not likely to see what Mr. Clausen is hardy enough to call clouds in this picture. We never saw anything so bad before and intended for clouds. —Technically speaking, the sea in Mr. Napier Hemy's *Misty Weather* (147) possesses every merit and proves the artist's knowledge. The fishing-boat is excellently painted, and the sea is first rate. The visitor should look at Mr. Hemy's *Long Liners* (65), the vigorous and thoroughly studied *A Gale* (87), and two other drawings of his.

Mr. E. R. Hughes's *Jacques* (200) is not particularly interesting; nevertheless it is a good piece of character, and admirably painted and modelled.—Mr. Bulleid's *At the Well, Callirhoe* (177), is purely classic in its draughtsmanship, finish, grace, inspiration, and treatment, a sort of modern revival of the phase of art which prevailed in what antiquaries call the "perfect style" in speaking of Greek vases. Two somewhat statue-like damsels are gossiping within an enclosure lined with the warmest of white marbles. The one kneels at the fountain, dipping her vase of red and black into its waters, and, while it fills, turns to her companion, who is quitting the place with a full vase in each hand. One of these very Greek girls is dressed in saffron brown, the other is in rose colour, and these colours harmonize admirably with the whiteness of the marble. As this work lacks animation and a purpose, we must be content to enjoy its refined drawing, the beauty and character of the faces of the damsels, their choice proportions, and the unaffected elegance of their attitudes.

EXCAVATIONS AT EL KAB.

Sharoonah, April 19, 1897.

My copy of the *Athenæum* of April 10th has just reached me on my way down the Nile. I see in it the notice of 'Wall Drawings and Monuments of El Kab.' It may interest your readers to know in the merest outline what has been the result of this season's work at El Kab.

In addition to the rock tombs, the temples, and the great wall, there are numbers of tombs, some enclosed by the walls, others lying on the side towards the desert, and others to the north. It is, of course, a very easy matter to empty tomb-pits, but it is quite another thing to have an adequate knowledge of the contents when found, of the methods of burial, &c. Ignorant rummaging is more harmful than letting things rest. Knowing that I had not the experience to carry on this department of the work, it was agreed between Mr. Tylor and myself that I should consult Prof. Petrie; and, joining forces with the Egypt Research Account, the examination of the cemeteries has been made by Mr. J. E. Quibell, who has been my companion for the last four months.

It is no doubt true that, so far as we can tell by inscriptions, the tomb of Sebeknekht is the oldest of the rock tombs at El Kab, but it is hardly probable there have not been others much earlier than it; more especially may we hold this opinion in the light of Mr. Quibell's recent discoveries. Buried beneath the slope of sand which lies against the north side of the great wall were found several mastabas of brick with panelled sides; bowls of diorite—two bearing the name of Senefru—were, with other things, in the wells. Staircase tombs were also found similar to those at Naqada, a number of Libyan burials, also a cemetery of the twelfth dynasty, part of it outside the great wall and part within. The remains of mastabas similar to those found outside and of the same period were found inside the enclosure. The wall was evidently built regardless of the ancient cemeteries. No evidence was found that any town had ever existed within the enclosed space except that comparatively small area of house ruins which lies west and north-west of the temple. Diligent investigation has not enabled us to establish the date of the great wall, three of the gates of which have been opened out and drawn. I think the date to be decidedly later than that usually assigned, possibly even Ptolemaic. The inscriptions in the immediate neighbourhood had already assured us of the importance of El Kab in the sixth dynasty; our researches have now carried it back to the fourth, and judging by the importance of the tombs, it must at that time have been a place of no little consequence.

Somers Clarke.

SALE.

Messrs. Christie, Manson & Woods sold on the 1st inst. the following pictures, from the collection of the late Mr. G. Richmond: T. Gainsborough, Portrait of Gainsborough Dupont, 630*l.*; Second Sitting of Himself, aged twenty-eight, 609*l.* T. Kearsley, Portrait of Charles Heathcote Tatham, Esq., 136*l.* Johan Bettes, Portrait of Edmund Butts, 462*l.* Mireveldt, Portrait of a Lady, 168*l.* Raphael, A Landscape, 210*l.* Filippino Lippi, Madonna and Child, with St. John and an Angel, 210*l.* Niccola di Ancona, The Virgin adoring the Child, lying on her lap, 257*l.* G. Richmond, In the First (?) Garden, 210*l.*; Napoleon I. holding his Letter of Abdication, 1814, 246*l.*; Haymakers, 262*l.*; The Eve of Separation, 199*l.*; The Burial of the Virgin, 162*l.*; The Agony in the Garden, 105*l.*; after Gainsborough, Mary, Duchess of Montagu, 157*l.*; after Antique Roman Fresco, The Aldobrandini Marriage, 120*l.* The Filippino Lippi, it is understood, was originally purchased by Mr. Richmond for a few shillings.

The following were from the collection of the late Sir J. E. Millais. Pictures: J. C. Hook, A View on the Coast, with gulls, 336*l.* Tito Conti, The Introduction, 168*l.* C. de Heem, Still Life on a Table, 126*l.* M. Sweerts, Dutch Noblemen playing at Chess, 157*l.* Van Dyck, Time clipping the Wings of Love, 1,102*l.* Holbein, Portrait of a Man, 3,150*l.* Sir J. E. Millais, The Empty Cage, 735*l.*; The Naturalist, 1,785*l.*; The Girlhood of St. Theresa, 682*l.*; The Forerunner, 504*l.*; Time, 441*l.*; Sweet Emma Morland, a girl carrying a basket of roses, 409*l.*; "The moon is up, and yet it is not night," 1,102*l.* Statuary: Cordier, Bust of a Negro, and Bust of a Negress, on marble pedestals, 37*l.* Lord Leighton, Needless Alarms, a statuette in bronze on a marble pillar, 46*l.*

The following pictures were from various collections: J. C. Hook, A Devonshire Homestead, 152*l.* C. Stanfield, Melrose, 120*l.* B. Riviere, Circe and the Friends of Ulysses, 892*l.* A. Bonheur, The Challenge, driving cattle over the Highlands, 252*l.* Sir E. Burne-Jones, Pan and Psyche, 798*l.*; Luna, 504*l.*; Sowing, 577*l.* Lord Leighton, Helen on the Walls of Troy, 346*l.* J. M. Swan, Maternity, 430*l.* T. S. Cooper, A View near a Farm, with cattle and sheep, 152*l.* G. F. Watts, Hope, 651*l.* W. D. Sadler, "For he 's a jolly good fellow," 141*l.*

Fine-Art Gossip.

The excavations at Silchester last year, begun on May 1st and continued until October 26th, took place in Insulæ XV. and XVI. Insula XV. appears, like Insulæ IX.—XIII., to have been given up to the dyeing industry. It contained two houses, one of large size, and four other blocks of buildings, as well as the remains of several hearths and furnaces. A large area in the northern part was perhaps used as a bleaching ground. Two wells were discovered, one with a wooden framing at the bottom, the other with a large wooden tub in fairly perfect condition. Insula XVI. contained a large and important house of the courtyard type in the north-west angle, and two other houses of the corridor

type, as well as an isolated square building. Traces were also found of other structures, probably of wood. The tracing of a pipe into Insula III. led to the discovery of a hitherto unknown gate in the city wall. It had a single opening 12 ft. wide, the jambs of which were standing to a height of over 6ft. The roadway to it had subsequently been raised, and the gate reduced to 7 ft. in width, by blocking it with masonry. The Committee propose during the current year to excavate the two Insulæ (XVI. and XVII.) extending from Insula III. as far as the south wall.

The illustrated catalogue of the Montagu collection of medals, which is to be dispersed by Messrs. Sotheby, Wilkinson & Hodge in the last week in May, has reached us. The collection is rich in medals commemorating the destruction of the Armada, the Gunpowder Plot, the great Civil War, the Dutch wars of the Commonwealth and the Restoration, Marlborough's victories, the Jacobite risings, the wars with Spain and France under the second and third Georges, &c. The gold medals are numerous, comprising the coronation medals since Charles I., the Blake medal of Simon, the Culloden and Louisbourg medals, and those of Anson and Cook.

The Council of the Royal Academy has bought with the Chantrey Fund Mr. Napier Hemy's powerful sea-piece called 'Pilchards' (204), Miss L. E. Kemp-Welch's 'Colt-Hunting in the New Forest' (346), and Mr. F. W. Pomeroy's statuette 'The Nymph of Loch Awe' (1980). There may be more purchases.

The Amateur Art Exhibition in aid of the Parochial Mission Women Fund will be held on the 12th, 13th, 14th, and 15th inst. at 105, Piccadilly, by permission of the executors of the late Sir Julian Goldsmid. It contains, besides other works, portraits by Count d'Orsay and A. E. Chalon, drawings made in India by Lady Wenlock, and paintings by the Princess of Wales, the Princess Louise, and the Crown Princess of Roumania. In addition there will be shown embroideries, brass, gold, silver, and copper work, stamped leather, and fans.

The Fine-Art Society, having acquired Mr. J. L. Propert's magnificent collection of miniatures, proposes to sell them in detail, and has appointed to-day (Saturday) for a private view of them.

The Société Philanthropique de Paris has organized an extensive collection of portraits, exclusively of women and children, the works of artists from the days of Ghirlandajo to those of Meissonier, and including many admirable pictures by Reynolds, Gainsborough, Hoppner, Romney, and other Englishmen of the last century, and Landseer of the present age. The pictures are now to be seen at the École des Beaux-Arts, Paris. The *Gazette des Beaux-Arts* for June will contain an article upon these works from the pen of that excellent authority M. Maurice Tourneux, and enriched with many illustrations.

French journals announce the death on Monday of last week of M. Émile Placide Lambert, a distinguished sculptor, whose works we have often noticed in the Salons. He was born in Paris, became a pupil of Franceschi, and obtained the Legion of Honour in 1890. He was sixty-nine years old.

A Correspondent writes :—

"In the *Athenæum* of April 24th, No. 3626, p. 550, Prof. Flinders Petrie says of a scarab from Curium in the British Museum that the label assigns it to the twenty-sixth dynasty, but that on examination 'it proves to bear no dating whatever by its inscription, as it has simply a figure of the god Thoth with the common title "the great god."' It is not, however, 'simply a figure of the god Thoth,' but a figure of Thoth with the attributes of Chonsu. The inscription reads *neter-aa-Behutet*, which is the characteristic epithet of Chonsu-Thoth. And the deity was not worshipped in this form until a comparatively late period. It may be added that the 'style, material, &c.,' which the professor associates with 1200 B.C., are associated with far later dates by men of wide experience, and that many of the dogmatic statements in his letter appear to be equally disputable. He also speaks of 'a fine bronze ring of Amenhotep IV.' It is presumably on the strength of the words *nefer-kheperu-Ra* that he attributes the ring to Amenhotep IV.; but the inscription does not proceed *ua-en-Ra*, as it naturally would if this attribution were correct. The other words are *neb-Maat*, *meri-Ptah*, *Heru-khuti*, and *rut*. It may be noted that the ring is made of silver, *not* of bronze, as the professor says. Speaking of this ring and another, he says that 'the massive fabric is peculiar to that date.' Notoriously this massive fabric is *not* peculiar to that date, but belongs to a period extending from the twenty-sixth dynasty down to Roman times. And he does not appear to have any warrant beyond this massiveness of fabric for saying that the other ring is 'imitated from one of the same king.'"

Those interested in the architecture of the Norman Byzantine churches in Apulia may be glad to know that photographic studies of the monuments at Bari, Altamura, Bitonta, Barletta, Benevento, Troia, and other cities of the province have been executed by Signor Moscioni, of Rome. The series contains general views of the edifices and details of the more important examples of the ornamentation. The work was undertaken at the suggestion of the Cav. G. Boni, attached to the Ministero della Pubblica Istruzione, after inspecting the monuments with a view to their preservation. It is satisfactory to know that necessary repairs are in progress, and being under Signor Boni's inspection there is no fear of destructive restoration being perpetrated.

Some important frescoes of the fourteenth and fifteenth centuries have been discovered beneath the plaster on the walls of the church and convent of San Domenico at Rieti. Amongst them are a coronation of St. Peter the Martyr, a really fine composition, which is attributed to Pinturicchio, and a head of the Saviour by Manenti, both in the first transept of the so-called *aula capitolare*. The frescoes found in the interior of the church belong to the school of Giotto, and represent the Last Supper, two crucifixes with the Maries, and some saints.

At Susa, in the Regency of Tunis, an archæological museum will shortly be opened. Amongst the first acquisitions, it will present to the visitors the fine mosaic pavements found last year in that city, which have been lately entirely repaired. They represent, as our readers know, the triumph of Bacchus and the rape of Ganymede.

At Imola, the ancient Forum Cornelii, some notable mosaics have been discovered, which formed the pavements of four rooms of a rich Roman house. The larger amongst them belongs, very probably, to the *tablinum*, and is adorned with leaves, fruits, and scenic masks.

MUSIC

THE WEEK.

Queen's Hall.—Symphony Concerts.
St. James's Hall.—Mr. F. Lamond's Pianoforte Recital. Mr. Hyllested's Concert.
Queen's Hall.—Philharmonic Concert.

The comparatively young Russian composer Anton Stepanowitsch Arensky, whose Symphony in B minor, No. 1, was performed for the first time in England at the Queen's Hall Symphony Concert on Saturday afternoon last week, is not much known as yet in this country. He was born at Novgorod in 1862, and at the age of twenty was appointed a professor of harmony and composition at the Moscow Conservatorium. The B minor Symphony was produced a year later, and since that time Arensky has written much, chiefly instrumental. As in Slavonic music generally, we find here more thematic beauty and vigour than elaboration and consistency in development. The *scherzo*, in five-four measure, is the least effective section, and cannot compare with that in the same peculiar time in Tschaikowsky's 'Symphonie Pathétique.' Arensky's work comes to a brilliant conclusion, and, taken as a whole, it may be regarded as certainly worth a hearing. The rest of the programme was devoted to Grieg, and very fine performances were secured of the picturesque overture 'Im Herbst,' first performed in England under the Norwegian composer's direction at the Birmingham Festival in 1888; the set of four Scandinavian Dances, Op. 35, both compositions being originally penned as pianoforte duets; the Pianoforte Concerto in A minor, the solo part in which was finely, but perhaps too strenuously played by Miss Adela Verne; the 'Peer Gynt' Suite, No. 2, which is rarely heard; and the three movements from the incidental music to Björnson's tragedy 'Sigurd Jorsalfar,' first rendered in London under Grieg's own direction at a Philharmonic Concert on May 24th, 1894 (*Athen.* No. 3475). Mr. Henry Wood's orchestra last Saturday was at its best from first to last.

Mr. Frederic Lamond, who has been winning laurels as a pianist in Germany and Russia of late, gave his first London recital this season on Tuesday afternoon, and showed that he has made further progress since he was last with us. There are intellectual and also sentimental pianists, and of few can it be said that they combine the two qualifications. In other words, the executant who can render justice to Beethoven and Brahms may not unreasonably fail in Chopin, or *vice versâ*. Mr. Lamond belongs mainly to the first-named school, and he gave a really great performance of Brahms's Sonata in F minor, Op. 5, on this occasion, conquering the most difficult passages with apparent ease. The work has now become a favourite, and so it is likely to remain. The same energy that characterized its interpretation was noticeable in Schumann's 'Carnaval'; but in some of the sections of this work there was an excess of vigour and a want of expression. Mr. Lamond's fingers went with lightning rapidity over the keys, and few wrong notes could be detected. Various smaller pieces by other composers were included in the programme, the whole tending to show that the Scottish artist is one of the most powerful pianists of the day.

Herr Augustus Hyllested, a Danish pianist and composer, who, we understand, has resided for some years in America, was responsible for a concert with orchestra and chorus at St. James's Hall on Tuesday evening. There were only three items in the programme, but one of these, a symphonic poem by the concert-giver, Op. 25, proved to be of prodigious length. Whether the writer had the intention of illustrating any given theme cannot be said, for no information as to this was vouchsafed, and in default it was impossible to follow the complications of the music. As the first three movements occupied nearly an hour, and there was a *finale* with double chorus to follow, it was not surprising that the audience began to melt away before the end. Herr Hyllested's knowledge of the resources of the modern orchestra was apparent, and also his intimate acquaintance with the most advanced works of Wagner. He

has ability, and something far better than this symphonic poem may be expected in due course. There was nothing in Herr Hyllested's pianoforte playing in concertos by Beethoven and Liszt to call for remark. His first recital will take place on Monday afternoon, the 17th inst.

The Philharmonic Society's concert on Wednesday evening was chiefly noteworthy for the brevity of the programme. The nearest approach to a novelty was Prof. Villiers Stanford's Pianoforte Concerto in G, Op. 59, first performed at a Richter Concert on May 27th, 1895. It is dedicated to Mr. Leonard Borwick, by whom it was interpreted, as to the solo part, on that occasion, and also at the Philharmonic Concert this week. The work improves much on acquaintance, and the admirable performance, conducted by the composer, resulted in enthusiastic expressions of approval. Brahms's Symphony in C minor, No. 1, a truly magnificent work, first heard in England twenty years ago at Cambridge, made its usual affect, and the verdict pronounced in 1877 as to the merits of a great though rather sombre symphony has not yet been reversed. The instrumental items in the scheme were completed by Beethoven's 'Leonora' Overture, No. 3, and Sir Arthur Sullivan's to Shakspeare's 'Tempest.' Madame Sigrid Arnoldson sang florid operatic airs by Meyerbeer and Gounod with much charm.

Musical Gossip.

Señor Michaela Esposito, who gave a pianoforte recital at St. James's Hall on Thursday afternoon this week, is not an entire stranger to London, as he appeared at the Princes' Hall in the summer of 1891. His touch is delicate, and if some lack of strength may be noted in his general execution, there was little to give offence in Señor Esposito's rendering of Beethoven's Variations in C minor, Schumann's Sonata in F sharp minor, and several graceful pieces from his own pen. It was pleasant to hear refinement in pianoforte playing at a time when storm and stress are so much in vogue.

There will probably be a "gala" performance during the Royal Opera season at Covent Garden Theatre, which commences next Monday night. The date will be fixed shortly, and will be about June 24th.

Mlle. Elsa Ruegger will make her London *début* by giving an invitation recital at the Salle Erard, under the management of Mr. W. Adlington, on the afternoon of May 24th, when she will play a concerto of Lindner, a sonata of Boccherini, and smaller pieces by Max Bruch, Schumann, and Popper.

Mr. Hayden Coffin will give a concert at St. James's Hall on the afternoon of May 25th, assisted by a large number of well-known artists.

It is now certain that MM. Jean and Édouard de Reszke will not take part in the Bayreuth concerts this year, and, so far as can be gathered, the casts will not differ greatly from those of recent years.

A mass composed by Donizetti for the funeral of Bellini in 1839 has been discovered by Signor Pizzi. It is to be performed at the cathedral in Bergamo in August. Many orchestral works by Donizetti are also said to have been unearthed, but of their merits it is, of course, impossible at present to offer an opinion.

A Brahms memorial festival of chamber music will be held at the Beethoven Hall, Bonn, on five successive days, commencing on Sunday, the 23rd inst. Besides the recently deceased master, who will, of course, be strongly represented, Beethoven will largely figure in the performances, in which a number of eminent artists, with Herr Joachim at their head, will take part.

PERFORMANCES NEXT WEEK.

Sun.	Orchestral Concert, 3 30, Queen's Hall.
—	National Sunday League Concert, 7, Queen's Hall.
Mon.	Mr. David Bispham's Recital of Brahms's 'Magelone,' Lieder, &c., 3, St James's Hall.
—	Miss Emma Barnett's Concert, 3, Queen's Hall.
—	Mr. Carl Armbruster's 'Parsifal' Lecture, 3, King's College.
—	Mr Livesey Carrott's Concert, 8 Queen's Small Hall.
—	Royal Opera, Covent Garden, 'Faust,' 8
—	Musical Artists' Society, 8, St. Martin's Hall.
Tues.	Mr F Lamond's Pianoforte Recital, 3, St. James's Hall.
—	Patti Concert, 3, Albert Hall.
—	London School Board Vocal Competition, 3, Queen's Hall.
—	Trinity College Students' Concert, 7.
—	Miss Olive Harcourt's Concert, 8, Queen's Small Hall.
—	Misses Mackenzie and Jeans's Recital, 8, Steinway Hall.
—	Royal Opera, Covent Garden, 'Roméo et Juliette,' 8.
—	Herr Felix Mottl's Wagner Concert, 8 15, Queen's Hall.
Wed.	London County Council Band Concert, 2 30, Queen's Hall.
—	Mr. H. Such's Violin Recital, 3, St. James's Hall.
—	Miss Valleris and Miss Honor Brooke's Concert, 3, Steinway Hall
—	Miss K Ellenberger's Concert, 3, Queen's Small Hall
—	Miss Bondy's Pianoforte Recital, 3 30, No. 8, Whitehall Gardens.
—	Miss Munro's Concert, 8, Queen's Hall
—	Mr. Ernesto Palmiere's Concert, 8, St. Martin's Hall.
—	Mlle. Alice Roselli's Concert, 8, Chelsea Town Hall.
—	Royal Opera, Covent Garden, 'Tannhäuser,' 8.
Thurs.	Hans Brousil's Chamber Concert, 3, Queen's Small Hall.
—	Mr Eugen d'Albert's Pianoforte Recital, 3, St. James's Hall.
—	Queen's Hall Choral Society, 'St Paul,' 8
—	Mr. Charles Lunn's Concert, 8, Queen's Small Hall.
—	Bohemian String Quartet Concert, 8, St. James's Hall.
—	Royal Opera, Covent Garden, 'Aida,' 8.
Fri.	Mlle Heymann's Pianoforte Recital, 3, St James's Hall.
—	Madame Blanche Marchesi's Vocal Recital, 3, St. James's Hall.
—	Miss Louisa Macpherson's Concert, 3, Queen's Small Hall.
—	Miss Annie Cunnah's Costume Concert, 8, St George's Hall.
—	Mr. Robert Hensler's Vocal Recital, 8, Queen's Small Hall.
—	Royal Opera, Covent Garden, 'Les Huguenots,' 8.
—	M. E. Jaques Dalcroze's Chamber Concert, 8 30, Steinway Hall.
Sat.	Queen's Hall Symphony Concert, 3.
—	Mr. George Grossmith's Recital, 3, St. James's Hall.
—	Miss M L Hemming's Concert, 3, Queen's Small Hall.
—	Royal Opera, Covent Garden, 'Manon,' 8.

DRAMA

THE WEEK.

Her Majesty's.—'The Seats of the Mighty,' in a Prologue and Three Acts. By Gilbert Parker.

Strand.—Afternoon Representation: 'John Gabriel Borkman,' a Play in Four Acts. By Henrik Ibsen.

Everything at Her Majesty's Theatre promises well except the piece. The house is bright, comfortable, and artistic, an excellent *mise-en-scène* is provided, a good company has been engaged, and the opening performance has every charm except the dramatic. Not wholly the fault of Mr. Parker is it that his adaptation of his own work is inadequate. What is most dramatic in his novel, the long series of indignities to which his hero is subjected in prison, is no more capable of effective presentation on the stage than is the combat which cost France Montcalm and England Wolfe. More serious still is it for him that by superior authority the one character on which he might pride himself has been sentimentalized into insignificance. Doltaire in the book may be regarded as an incarnation of all that was worst in that aristocratic society of the last century which in its licence, its extravagance, its irresponsibility, and its irreligion prepared the way for its own effacement. This man, relentless as death itself, gallant, polished, and heartless, is now endowed with vaticinatory gifts which serve no purpose, except to render him unpopular in his own circle—is presented as capable of earnest and heroic passion, and as animated by a God-like pity for the overladen and the oppressed. With the aspirations of the class from which on one side he springs he has no sympathy. He admires only the *râble* of the peasant, such as was his mother. Doltaire is, indeed, deprived of all that gave his character a certain lurid splendour, and is made a mere theatrical *poseur*. A change analogous to that of Fechter, who converted Hamlet into a *jeune premier*, is made in Doltaire, who is, of course, a far less important character. The result of these processes is that there is not a personage with whom it is possible to sympathize, or for whom we can feel a spark of admiration. The actor does not profit since, though Doltaire in the hands of Mr. Tree is superbly picturesque, he does and exhibits nothing more than Mr. Tree has shown us a score of times. Our pulses are unstirred by the loves of Alixe Duvarney and Robert Moray, though the former is played by Miss Kate Rorke and the latter by Mr. Lewis Waller. For some reason difficult to conjecture, the love-making, even to the very caresses, is on the part of the lady, and the gentleman does no more than yield a rather morose and half-hearted consent. The episode (for to such it is converted) of Voban and Mathilde is without significance to those unacquainted with the novel, and Mathilde herself is a mere encumbrance. Madame Cournal remains nondescript. Her relations with Bigot are indistinct, and the part she plays in the later action seems inconsistent with that assigned her in the earlier. Mrs. Tree furnished in the character a remarkable display of power, but her sudden changes of bearing in regard to Doltaire were as baffling as they were impressive. The best portion of the play was the introduction, which has no place in the novel. We were sorry when, after the first act, we had to change the pictures of Court life for those of rough soldiering, and could have been content to contemplate a comedy of sword and powder. Mr. Charles Brookfield gave a clever sketch of Louis XV., and Miss Janette Steer presented the Marchioness de Pompadour at the time when her political influence was waning, and she was trusting for her power to the Paphian attractions of the Parc aux Cerfs. The general performance was adequate, but the whole was accepted rather than approved.

So brief a time has elapsed since we dealt with the aspects, literary and dramatic, of Ibsen's latest play that a short notice of its production at the Strand by the body styling itself the New Century Theatre must suffice. Unlike most plays, this work gains little, perhaps loses, by stage interpretation. The sombre-clad characters in Ibsen do little to light up the stage, and the depressing influences that are felt in perusal become even more funereal when we contemplate these gloomy personages in the flesh. More clearly than before we recognize the directness of purpose, the strength of the action, and the sternness of the teaching. We are but slightly stirred, however, and the reconciliation of the twin sisters over the body of the man both in their ways have loved loses a portion of its pathos. The one thing that stands out more clearly is the contrast between the two sisters, one the personification of relentless, obdurate hate, the other of undying and hopeless love. The duel between these two is stirring, though the mood it awakes is anger. Resentment is, indeed, the feeling that this tragedy of gloom is calculated to beget. Bold enough are the types of character, and some of them are doubtless lifelike products of a provincial monotonous and joyless existence. They interest us but little, however, and we would rather they had been left in their obscurity. They are all more or less

of mad people, dreamers, fantastics, bigots. Not more mad is the reckless dreamer who peoples empty fiords with bustling life, hears the engine throb and pant in the heart of the black rock, and goes out to wrestle physically for gold and fame with the bleak, empty night, than the woman who sits at home and broods over the never to be accomplished regeneration of her name. Of this stern, implacable Gunhild, who has dwelt eight years in the same house with her husband, and has not once looked on his face or heard the sound of his voice, Miss Genevieve Ward gives a superb interpretation. The acting in this character is tragic in its intensity. Miss Elizabeth Robins shows the pained pensiveness of Ella, a frail, dying creature, resolute in her way, and, like the rest, a dreamer of dreams. It is hard to see what more than was made by Mr. Vernon could be got out of the criminal who, while not daring to go out and meet his fellow men, acquits himself of crime in the mental autopsy he conducts, and stands colossal in his selfishness and his indifference to others. Mrs. Beerbohm Tree brings in the one element of lightness the piece possesses, though her dress is scarcely calculated for a midnight journey through the snow, even in a covered sledge. The allurement of the character was finely shown, and the contentedly cynical acceptance of her juvenile lover rendered almost conceivable the frightfully profligate abduction of the little Frida, to whom she will bequeath her lover when her own fancy for him has passed. Nothing can be reasonably urged against any individual in the cast. It is not the fault of Mr. Martin Harvey that his declaration concerning his love for "Fanny" moved risibility. Much in Ibsen is so compounded of *naïveté* and perversity as to have a ludicrous side. Not without interest has been the experiment, but it is inconclusive in the main and disappointing.

The Pierrot of the Minute: a Dramatic Phantasy in One Act. By Ernest Dowson. (Smithers.)—With the conception of this *fantasiuccia*—this is the best description of it which we can hit upon—we have no quarrel, with its execution but little. The latter is quaint rather than poetical, and the whole is pretty rather than imaginative. In a glade in the Parc du Petit Trianon, Pierrot, who has lost of late his more marked and mischievous features, and been sentimentalized until he can almost claim kinship with Chérubin, comes at some mysterious bidding in search of love. The Moon-maiden arrives, and, after counselling him to shun her, gives him the kiss for which he asks. She then, with softening thoughts in her mind, leaves him to sleep and believe it all a dream, and to pay the penalty of his boldness:

> Whom once the moon has kissed loves long and late,
> Yet never finds the maid to be his mate.

The motive of this seems to be in 'La Belle Dame sans Merci,' of which it is a pale reflection. It is not, however, without beauty. Mr. Dowson, in the earlier parts at least, seems to pronounce Pierrot as though it were a dissyllable:—

> Why came I here, and why am I Pierrot?
> That music and this silence both affright;
> Pierrot can never be a friend of night.
>
> In gracile pairs the very lilies grow:
> None is companionless except Pierrot.
>
> What Pierrot ever has escaped his fate?

Surely "None is companionless save Pierrot" would be better than "except Pierrot," which suggests an incorrect pronunciation, if it does not render it obligatory. The volume, which is prettily printed, is illustrated by Mr. Aubrey Beardsley in his characteristic fashion. In the first plate Pierrot, very soft, young, and *dodu*, with a moon face and without his hat, is standing among the lilies in the glade at the foot of the very plumpest cupid ever designed. At the end he takes his departure, looking very worn and haggard, and having aged apparently a score years. The illustrations, like the story, may, however, be taken as purely fantastical, and as such have a certain amount of suggestion.

Dramatic Gossip.

'Mr. Sympkyn' is the title of a three-act adaptation from the French by Mr. A. J. Flaxman and the late Wm. Younge, produced last Saturday at the Globe. It is a thoroughly extravagant and preposterous farce, the humour of which springs from equivoques of the most conventional and arbitrary kind. Mr. Sydney Paxton gave a capital picture of respectable smug *bourgeoisie*, but as a whole the performance was no more noteworthy than the piece.

On the same occasion was played 'Confederates,' a one-act drama founded by Mr. Henry Woodville on a supposed episode of the American Civil War. The notion on which this is based is a species of vicarious sacrifice such as is celebrated in 'A Tale of Two Cities.'

The first representation of ''Chand d'Habits,' announced for Monday last at Her Majesty's, has been postponed until this evening, when M. Séverin reappears in his original part of Pierrot. Mlle. Zanfretta is the dancing girl, and Mr. Charles Lauri the old-clothes man.

'On Leave' was finally withdrawn from the Avenue last Saturday. The house will next be occupied by Mr. Chudleigh, who will produce a comedy by Mr. Lumley, in which Mrs. John Wood is to reappear.

Yet one more enterprise is to be made at the Olympic Theatre, which will reopen on Monday with Shakspeare at popular prices under the management of Mr. Ben Greet.

'A Doll's House' is to be revived at the Globe on Monday afternoon by Miss Janet Achurch, who contemplates a subsequent production of 'The Wild Duck.'

For the forthcoming production at the Haymarket of Mr. G. Bernard Shaw's four-act comedy 'You Never Can Tell,' Mr. Brandon Thomas and Mr. Allan Aynesworth have been engaged. Mr. Cyril Maude, Mr. Barnes, Mr. Kemble, Miss Fanny Coleman, Miss Winifred Emery, and Miss Eva Moore will also take part in the representation.

'The Devil's Disciple,' a drama by Mr. Bernard Shaw, has been performed for copyright purposes at the Bijou Theatre, Hammersmith.

Mlle. Jane May will appear at the Royalty on the 17th inst. Her rather extensive repertory will include 'La Petite Fadette,' 'Le Monde où l'on s'ennuie,' 'Si jamais je te pince,' 'Un Mari dans du Coton,' and several pantomimes.

A new theatre is, it seems, to be erected for Mr. Charles Wyndham on a site in St. Martin's Court, with a frontage in Charing Cross Road.

On June 28th, as we learn, the Deutsches Volkstheater company will appear at Daly's Theatre in a series of afternoon representations. It will be succeeded by an Italian company.

To Correspondents.—W. A. C.—A. C. G.—M. L.—H. A. K.—received.

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LITERATURE

Landscape in Poetry. By F. T. Palgrave. (Macmillan & Co.)

If one considers the matter with respect to the meaning of terms, the foundation of a Professorship of Poetry would seem to be as fruitless an idea as ever presented itself to the mind of a would-be benefactor. A professor is a teacher, and teaching can concern itself only with knowledge. Knowledge again is of facts, in the widest sense of the word—of what has been or is being done, said, or thought. Even when we speak of teaching how to do something, all we really mean is teaching how it has been done with the best results in the past. But who can teach *how* poetry has been done? We have not yet even succeeded in saying what poetry *is*. "Imitation," says one authority; "criticism," says another. Can criticism or imitation "stir the heart more than with the sound of a trumpet," make the voice tremble, and the eyes grow moist? Clearly the professor of poetry, as such, cannot be placed in the category of technical teachers. He may indeed make an occasional incursion into prosody; but prosody is no more poetry than perspective is the art of painting. If, on the other hand, he turns to what has been done, it is hard to see his reason for existing beside his colleagues in the various faculties that deal with literature, language, and history. All he can do is to drive a road of his own along a strip crossing their various domains, and use it for a "jumping-off ground." After all, this process is not uninstructive; cross-sections seldom are. All we maintain is that it hardly needs a professor to carry it out. The lines available for it would seem to be somewhat limited if we may judge from the fact that two recent professors of poetry at Oxford have practically selected the same ground. Principal Shairp's 'Poetic Interpretation of Nature' appeared, we think, before the author became professor; but that does not affect the point. Now, twenty years later, Mr. Palgrave takes up what is practically the same subject, only extending his illustrations a little further.

The subject is one which of course affords excuse for the stringing together of a pleasing anthology, and this will seem to most readers its chief merit. Landscape in poetry by itself no more affords matter for a separate treatise than would scenery in drama; and as in painting, so in poetry, the landscape only interests when we can conceive of it as the setting or background to human emotion or action. No poet, no painter, of the first order, it may safely be said, has ever dealt with landscape otherwise; and the treatment of it as of itself a sufficient theme for either art has always marked a period of decadence. In the case of poetry, indeed, this treatment has, as Mr. Palgrave points out, been for obvious reasons comparatively infrequent, except in that phase of it in which the human element is supplied by the reader himself; from which arises the "more distinctly modern attempt to penetrate the inner soul of the landscape," or to "clothe it in the hues of human passion"—culminating in Mr. Ruskin's "pathetic fallacy." A shrewder observer than even Mr. Ruskin—less concerned, perhaps, with analyzing feelings, and content merely to register them—has noted that this "fallacy" is after all not without a basis in human nature, however it may have got there. "It is an infinitely blissful sensation," says Heine, "when the world of phenomena is blended with the world of our mood, and green trees, thoughts, the song of birds, melancholy, the blue sky, memory, and the odour of herbs entwine themselves in delicious arabesques." Landscape in poetry pleases in proportion as it is able to call forth this "unendlich seliges Gefühl"; and this can only be done when the poet is himself capable of it. Mr. Palgrave, with great justice, quotes the Virgilian "Singula dum capti circumvectamur amore" as the key to Virgil's secret in lifting a "Farmer's Guide" into an exquisite poem:—

> "His success came primarily and essentially through his own personal enthusiasm for woods and rivers, for the common sights of the country, for the landscape *loved in childhood*, associating them constantly with human relations, finding and revealing everywhere the beautiful in each."

The words we have put in italics, by the way, contain a good deal of the root of the matter. Not that any one loves a landscape in childhood; what he loves are certain people, certain things, certain habits, which in after days the landscape recalls, whether seen actually or suggested in poetical "imitation." And where does the professor come in?

Mr. Palgrave is a somewhat rugged writer (relying, for one thing, too much on the epithet), and his taste and judgment are superior to his expression of them; but he gives us a true enough bit of criticism now and again. Petrarch "has not the absolute closeness to natural fact, the certain aim, which never seem to fail Dante." The truth, no doubt, is that Petrarch was always thinking about himself. In Browning's descriptive writing

> "the effects are isolated; the sense of effort, the want of relief, of reserve, at last makes itself [*sic*] felt. Hence, perhaps, despite his fluent copiousness, he rarely succeeds in giving the delightful sense of genuine spontaneity."

On the other hand, we hardly understand the saying that "Cowper's 'Task' is curiously barren of landscape." The scheme of the poem does not admit of very much; but surely what there is, once read, is, in the faculty of "staying by" one, surpassed by hardly any. And why is Clough entirely omitted? Charles Tennyson's sonnets are good; but one of the seven quoted might surely have been spared to make room for the bathing-pool in the 'Bothie.'

To add a piece of minute criticism, the practice of "using as rhymes words identical in spelling but diverse in sense" is not specially Italian. The Romance languages follow it to this day—*tombe* verb and *tombe* noun, or *lui* participle and *lui* pronoun, are quite good rhymes in French—and Surrey had plenty of English precedent for it.

Lovers of poetry will thank Mr. Palgrave for his book; but the 'Golden Treasury' will remain his highest title to their gratitude.

Heroic Japan: a History of the War between China and Japan. By F. W. Eastlake, Ph.D., and Yamada Yoshiaki, LL.B., Principal of the Chautauquan Association of Japan. (Sampson Low & Co.)

This is a somewhat disconnected and episodical sort of book, containing much interesting matter, but not in itself interesting. No approach to a true history of the China-Japan war is ever likely to be written; the despatches on both sides will not be accessible to the student of a conflict whose origin was as singular as its result was unexpected by the victorious party, while those emanating from the Chinese commanders are almost certainly elegant compositions rather than statements of fact. Admiral von Hanneken has drawn in the pages of the *Rundschau* a fairly vivid picture of Chinese courage and incompetency, and more than one work has appeared in English describing the excellent organization and discipline to which the Japanese owed their success in a campaign in which administrative rather than purely military qualities (which were, however, conspicuously present) were required. But of the Chinese brave and of the Japanese soldier no portraits have been drawn, scarcely even sketched. What they did—or did not do—in the mass has been told; the story of their achievements and defeats is well known, at least in outline. But of the thoughts, ways, habits, food, and general life-history of the soldier very little has been said, and, real as the events were, on the whole the war between the mother of far Eastern civilization and her aptest pupil has still somewhat of a shadowy and illusive character. Its very origin was a fantasy rather than a motive. In the imperial declaration of war (as well as in the very interesting and curious despatches which follow it as a kind of introduction to the present work) Korea is stated to be an independent country. China's claim to any sort of suzerainty is scouted. Japan advises Korea to reform her administration—in other words, to let Japan reform it for her—"so that the country might be able to discharge the duties of an independent state abroad," that is, become practically a part

of the Japanese empire for the purposes of the latter's foreign policy. China, who does not care to reform herself, cares still less to force reforms, Japanese or other, on Korea. China, who has not made a fetish of international law, probably offends against some of its rules. The usual incidents are brought about by means well known to non-Celestial Foreign Offices, Western or Eastern, and war is declared. All this was, no doubt, as much in regular course as was the seizure of Chinese territory for the purpose of compelling the Koreans to accept the Japanese version of *sei-yo* civilization. At this moment kind fortune intervenes, and the Western powers compel Japan to restore her conquests in exchange for the island of Formosa. A glance at the map is alone sufficient to show what a terrible white elephant to Japan the retention of the territory she coveted, situated many hundreds of miles from her own shores, could not fail to become. Such a result must surely have been foreseen by the statesmen of Japan. The Government of the day was probably not strong enough to resist popular clamour, or the clamour of an Opposition superficially rather than fundamentally patriotic. Formosa is certainly not worth the price paid for it, and the one advantage Japan has derived from the war is to make it clear to the Western Powers that their procedure in the sixties and the seventies is no longer possible in the far East.

Of the naval fight at Haiyang a very interesting and probably a fairly accurate account is given. It was the first encounter that had taken place between fleets of the new and powerful type of recent years. The battle was fought with great fury :—

"It was a deadly grapple between two ancient foes, with all the skill on one side and all the victory, though the Chinese did not fall behind in point of bravery and determined pluck..... Admiral Ting, the Chinese commander, was a good sailor and able officer, no whit less brave and energetic than his adversary and quondam friend Vice-Admiral Ito. Errors of judgment, the want of absolutely devoted crews, faulty gunnery—these were pregnant causes of the Chinese defeat,"

to which may be added the lack of swift ships.

That the fight was a determined one is shown by the great losses sustained by the victorious fleet, 117 of whose officers and men were killed and 166 wounded. These numbers are within about a hundred of the total killed and wounded on the British side during the whole of the China war of 1857–8. The close of the battle was attended by a curiously significant event, the account of which exemplifies the somewhat theatrical language of the book :—

"The officers of each vessel gathered on the quarterdecks, their hearts filled with joy, and congratulated their lion-hearted captains. Looking towards the eastern horizon, where Japan lay far away, the whole fleet burst into a joyous song, the sonorous strains of the national anthem [invented, we believe, by an English regimental band instructor] resounding far and wide over the peaceful sea.....Suddenly in the still air was heard the sound of flapping wings, and looking up, a fine falcon was seen to alight on the right of the main-topsail-yardarm of the Takachiho. Nomoto Gunzayemon, a second-class petty officer, at once sprang up the rigging.....Evincing not the least perturbation, the falcon allowed the sailor to seize it; and with the bird on his wrist Nomoto descended, greeted as he reached the deck with loud cries of 'Heaven's messenger.'"

To understand the story, the reader must know that "taka" is the Japanese word for falcon, and that the bird in old Japanese days was regarded as a harbinger of good fortune.

The heroic stories relate for the most part acts of endurance prompted by loyalty. The *chiushin* familiar to those who know the history of old Japan has clearly survived into the *meiji* period. We have no space to tell any of these feats as they should be told. It is, however, hardly fair to the "soldiers and sailors of Japan," who "carried all before them," to claim that "all these triumphs are due to the virtues, the exalted spirit of His Majesty the Emperor." To many of the stories too close a criticism should, perhaps, not be applied. So far, however, as their heroism turns upon contempt of death they are all of them in full accord with the national character or tradition as exemplified over and over again in Japanese history and romance. One very remarkable instance, absolutely authentic, may be cited from Kinahan Cornwallis's 'Two Journeys to Japan, 1856–7.' The sailing-master of an American sloop of war at Shimoda in 1856, on taking a walk in the neighbourhood of the town in the company of Cornwallis and some others, found himself followed by a two-sworded *yakunin*, upon which he turned round, and, seizing the officer by the shoulders, kicked him violently.

"Without making the slightest attempt at retaliation [the official] unsheathed one of his swords, which flashed for an instant in the sunlight; the Yankee meanwhile extricated his revolver from its hiding place; it was needless, for at two easy strokes—two gentle slashes of that keen-edged weapon performed in an instant, one across the other, like the letter X—he had disembowelled himself and fell a swiftly dying man.....a few seconds afterwards the man was dead."

The policeman's duty to his lord—he was but a policeman—forbade him to attack a foreigner, his honour forbade him to survive an insult; from the double difficulty the victim of this brutal outrage escaped by a self-inflicted death.

The Treasure of the Humble. By Maurice Maeterlinck. Translated by Alfred Sutro. With Introduction by A. B. Walkley. (George Allen.)

'Le Trésor des Humbles,' a book of essays which M. Maeterlinck published at the beginning of last year, is in some respects the most important, as it is certainly the most purely beautiful, of his works. Limiting himself as he did in his plays to the rendering of certain sensations, and to the rendering of these in the most disembodied way possible, he did not permit himself to indulge either in the weight of wisdom or the adornment of beauty, each of which would have seemed to him (perhaps wrongly) as an intrusion. Those web-like plays, a very spider's work of filminess, allowed you to divine behind them one who was after all a philosopher rather than a playwright. The philosopher could but be divined, he was never seen. In these essays he has dropped the disguise of his many masks. Speaking without intermediary, he speaks more directly, with a more absolute abandonment of every convention of human reserve, except the reserve of an extreme fastidiousness in the choice of words simple enough and sincere enough to convey exactly his meaning, more spontaneously, it would seem, than any writer since Emerson. From Emerson he has certainly learnt much; he has found, for instance, the precise form in which to say what he has to say, in little essays, not, indeed, so disconnected as Emerson's, but with a like care to say something very definite in every sentence, so that that sentence might stand by itself, without its context, as something more than a mere part of a paragraph. But his philosophical system, though it has its essential links with the great mystical system, which has developed itself through many manifestations, from Plotinus and Porphyry downwards, is very much his own, and owes little to anything but his own meditation; and whether his subject is 'La Beauté Intérieure' or 'Les Femmes,' 'Les Avertis' or 'Le Tragique Quotidien,' it is with the same wisdom, certainty, and beauty that he speaks. The book might well become the favourite reading of those persons to whom beauty must come with a certain dogmatism, if it is to be accepted for what it is. It reveals the inner life, with a simplicity which would seem the most obvious if it were not the rarest of qualities. It denies nothing, but it asserts many things, and it asserts nothing which has not been really seen.

Let us choose a few examples, and we will choose them first from the essays on Emerson and Novalis, which (together with the essay on Ruysbroeck l'Admirable) are not translated in the English version before us :—

"Life is neither great nor small, and the action of Regulus or of Leonidas is without importance when I compare it with a moment of the secret existence of my soul. What they have done, it could have done or left undone; these things do not touch it; and the soul of Regulus, when he returned to Carthage, was probably as indifferent, as much absorbed in other things, as that of the workman returning to his work. It is too far from all our actions, it is too far from all our thoughts. It lives solitary, in the depths of us, a life which it does not speak; and from the heights on which it reigns the variety of existences cannot be distinguished. We walk burdened with the weight of our soul, and there is no proportion between it and us. It may be that it never thinks of what we are doing, and this can be read on our countenances. If we could ask an intelligence of another world what is the synthetic expression of the face of men, it would doubtless reply, after having seen them in their joys, in their sorrows, and in their inquietudes, *They seem to be thinking of something else.*"

"It is true that the larger part of men can have lived but in the moment of their death. Meanwhile, this conscience can be increased only by increasing what is inexplicable around us. We seek to know in order that we may learn not to know. We greaten only by greatening the mysteries which weigh upon us, and we are slaves who can indulge in the desire of life only on condition that they burden themselves more heavily, without ever becoming discouraged, with the pitiless weight of their chains."

Now let us choose a passage from 'Le Tragique Quotidien,' and we will give it in Mr. Sutro's translation :—

"I admire Othello, but he does not appear to me to live the august daily life of a Hamlet, who has the time to live, inasmuch as he does not act. Othello is admirably jealous. But is it not perhaps an ancient error to imagine that it is at the moments when this passion, or others of equal violence, possesses us, that we live our truest lives? I have grown to believe that an old man, seated in his armchair, waiting patiently, with his lamp beside him; giving unconscious ear to all the eternal laws that reign about his house, interpreting, without comprehending, the silence of doors and windows, and the quivering voice of the light, submitting with bent head to the presence of his soul and his destiny—an old man, who conceives not that all the powers of this world, like so many heedful servants, are mingling and keeping vigil in his room, who suspects not that the very sun itself is supporting in space the little table on which he leans, or that every star in heaven and every fibre of the soul are directly concerned in the movement of an eyelid that closes, or a thought that springs to birth—I have grown to believe that he, motionless as he is, does yet live in reality a deeper, more human, and more universal life than the lover who strangles his mistress, the captain who conquers in battle, or 'the husband who avenges his honour.'"

These are but three disconnected fragments from three essays, but do they not testify to the rare qualities—the qualities of vision in thought, of serenity in writing—which are to be found in this book? The last extract will show something also of the qualities of Mr. Sutro's translation. On the whole, it cannot be said that this translation is adequate: it is certainly both careful and skilful; but, looked into very closely, it is not impeccable. The only way to render M. Maeterlinck is to render him word for word; by so doing, one does justice to his French, and one produces admirable English. Mr. Sutro is not always quite content to do this. Where, in the extract we have just cited, M. Maeterlinck says "the little voice of light," Mr. Sutro prefers to say "the quivering voice of the light"; where, on another page, the original has "sur le seuil d'un départ," the translation weakens this carefully chosen metaphor, "the threshold of a departure," into the conventional "eve of a departure." Again, where M. Maeterlinck makes his statement unswervingly, not caring whether or not he will be understood by the casual reader, Mr. Sutro sometimes adds an explanatory word, so that "ne comprennent et n'admettent" is rendered "really understood and freely admitted." Nor is he always careful enough to follow exactly the rhythms of the original, a duty which in this case is by no means a difficult one. But on the whole it may be said that the English reader will miss less than he may have expected of the precise, delicate, and spiritual charm of the original.

There remains Mr. Walkley's introduction, and of this we can but express our astonishment that such an introduction should have preceded such a book. Mr. Walkley is a dramatic critic of great vivacity, one of the best of our lighter journalists, and it is to be wished that the daily papers had more contributors as clever and piquant. No one gossips more amusingly about less essential things, or fills a column less tediously. But his preface is flippant and pretentious, and cannot but leave a bad taste in the mouth of any one who opens the book. It is written in this manner: "Reversing the course prescribed by Mr. Squeers for his pupils, M. Maeterlinck, having cleaned w-i-n-d-e-r, winder, now goes and spells it." Any preface at all to such a book as M. Maeterlinck's would be out of place, but such a preface as Mr. Walkley's bit of smart journalism is an insult to the intelligence of any competent or sympathetic reader.

La Faculté de Théologie de Paris et ses Docteurs les plus Célèbres.—Moyen Age. Par l'Abbé P. Feret. 3 vols. (Paris, Picard & Fils.)

The subject which M. Feret has chosen is one that well deserved an historian, for the theological faculty of the University of Paris attracted to itself by far the largest proportion of the great teachers of that study which in the Middle Ages was the undisputed "mistress of sciences." It is unfortunate, therefore, that the author who aspires to write its constitutional and literary record should have taken so little pains to equip himself with the rudimentary knowledge essential to such a work. He opens his book with a sketch of the beginnings of the University of Paris without having read Father Denifle's massive treatise on the universities of the Middle Ages, which placed the whole subject on a new footing. We thought at first that the reverend abbé was not conversant with the German language, but, as we have noticed a few citations of German books in his second and third volumes, we fear he cannot plead this excuse. He knows Father Denifle only through the latter's preface (in Latin) to his 'Chartularium Universitatis Parisiensis,' and has the hardihood to controvert the summary of his conclusions therein contained without looking at the vindication of those conclusions in the separate treatise. Even the chartulary itself has not been made the subject of serious study. We find a reference to it here and there, but these citations give the impression of being insertions after the book was practically finished, and the substance of the text is unaffected by them. M. Feret has, in fact, preferred to spend his time in comparing and reconciling the statements and views of the older scholars, and displays a quite unusual independence of accepted results.

This being so, it is the less surprising that he should sometimes quote mediæval authors through French translations, or should admit without a qualm that notorious interpolation in a letter of Pope Nicolas I. which makes the philosopher John Scotus head of the school at Paris. M. Feret still believes that Bernard of Chartres taught at Paris, and dates his activity at the end of the eleventh or the beginning of the twelfth century, though John of Salisbury, from whom he derives his account, did not go to France until 1136, and Schaarschmidt, so long ago as 1862, showed that Bernard lived not at Paris, but at Chartres. The author's work is not all so bad as this, but still an abundance of obsolete statements are to be found. We have, for example, an account of Anselm of Laon, which ends with the following notice:—

"D'autre part, nous lisons dans l'Index Auctorum du 'Glossarium' de Ducange: 'Anselmi peripatetici rhetorimachia,' MS. Thuan. 589. S'agit-il d'Anselme de Laon?"

Now the 'Rhetorimachia' was printed in full by Dümmler in 1872, and the author was a Milanese clergyman, Anselm of Bisate, who lived more than half a century before his namesake of Laon. In like manner M. Feret is unaware that the best-known treatise of Manegold of Lutterbach, to which he alludes, has been published in recent years in the 'Monumenta Germaniæ.' He thinks that Abailard wrote his treatise entitled 'Theologia Christiana' at a later date than the work to which editors have given the name of 'Introductio ad Theologiam,' though Goldhorn in 1866 proved that the 'Theologia Christiana' was the earlier, and his conclusion has been accepted by all who have really studied the question. M. Feret suggests that Abailard's 'Sic et non' is the same book as the 'Sententiæ,' whereas the latter work is altogether different, having been published in 1835 by Rheinwald under the misleading title of 'Epitome Theologiæ Christianæ.' Moreover in the account of Stephen Langton there is no mention of what was perhaps his most enduring literary performance, namely, his work in revising the text of the Vulgate.

Our author displays an equal lack of criticism in attaching to Paris every conceivable scholar he can lay his hands on. Walter of Mortagne becomes the teacher there of John of Salisbury merely on the strength of a sentence in which John records an opinion which he held. Of Robert Pullus we are told that "avant d'être professeur à Paris, Robert y avait été élève"; but the solitary notice that we possess of this divine's early life states that he went from Exeter to Oxford and taught there in 1133. There is not a hint of his residence at Paris until 1140 or later. The truth is that M. Feret accepts without suspicion almost everything that Bulæus asserts, and with Bulæus it was a point of honour to connect as many scholars as possible with the university of which he wrote the history. No one is disposed nowadays to depreciate the industry of Bulæus; but, at the same time, no critical student is ignorant of his prejudices. In the same way the Benedictines, to whom we owe the earlier volumes of the 'Histoire Littéraire [or, as they spelt it, "Litéraire"] de la France,' deserve the heartiest gratitude of every one who has sought to work out the biography of obscure mediæval writers; but it is absurd to accept their statements without verification, as though nothing fresh had come to light in the past century.

M. Feret's book, so far as it is concerned with the teachers of Paris, contains a vast accumulation of undigested facts, laboriously compiled from most of the older authorities and from some modern French ones. Quite occasionally we note a reference to some manuscript which has escaped the attention of other collectors. The book, indeed, may be used with profit by scholars who can apply to its heterogeneous materials that criticism to which M. Feret has paid no attention. To those who have not this knowledge it presents innumerable pitfalls. Yet, as might have been expected, the second and third volumes are freer from serious mistakes than the first; and we willingly add that the history of the later development of the theological faculty at Paris may be taken, with certain reserves, as a useful and even a substantially sound compilation.

Sophocles: The Plays and Fragments. With Critical Notes, Commentary, and Translation in English Prose by R. C. Jebb, Litt.D., M.P. — Part VII. *The Ajax.* (Cambridge, University Press.)

The completion of Prof. Jebb's magnificent edition of the seven extant dramas of Sophocles by the publication of the 'Ajax' is an event of signal importance to philology and literature, on which the learned editor is to be most heartily congratulated, and for which gratitude is due from all scholars and all students of English literature. The severely simple prose of the translation embodies more true poetry than the verse of the most renowned versions of classical masterpieces, and has the advantage of being faithfully, but not slavishly literal. These translations are, in fact, valuable additions to modern English literature. We can still look forward with interested expectation to the issue of the two supplementary volumes. Doubtless the fragments will receive an accession of interest and importance from Prof. Jebb's masterly treatment, and we presume that the volume of essays will constitute a general introduction to the study of Sophocles and Greek tragedy, and will sum up the final results of many years of effective study.

The volume before us exhibits all the excellences by which its predecessors have earned such high encomiums that it is now superfluous to dwell upon them. We note the same charm of style, the same lucidity of expression, equivalent evidence of intimacy and sympathy with Hellenic life and thought, and the same rich aroma of a literary instinct which amounts to genius. The fact that the last-mentioned quality was displayed by the poet Sophocles more, perhaps, than by any other ancient author may have influenced our editor in the selection of his subject. Perhaps nowhere are Prof. Jebb's literary instinct and his remarkable grasp of Hellenic ideas better illustrated than in his vindication of the dramatic propriety of the sequel to the hero's death. He demonstrates up to the hilt the view set forth in the following terms:—

"It has to be explained how the action of the play, from beginning to end, can be regarded as an organic whole. The idea which pervades it, giving it unity and coherence, must be such that the death of Ajax can be viewed not as a catastrophe, after which everything else becomes tame, but rather as a tragic event necessarily leading to the events which follow it, so that the true climax is reached only in that decision which rescues the corpse of Ajax from dishonour. We must endeavour to trace this idea; or, in other words, to find the point of view from which Sophocles may be supposed to have regarded his own work."

It is nearly thirty years since our editor first promulgated in brief this convincing account of the play, and yet Mr. A. E. Haigh last year reproduced the stale, exploded criticisms of the plot.

The admission of Odysseus, received without dispute by Agamemnon, that Ajax was ἄριστον Ἀργείων ὅσοι | Τροίαν ἀφικόμεσθα, πλὴν Ἀχιλλέως (1340), is absolutely necessary to the plot as a justification—from the Hellenic point of view—of the hero's murderous resentment, for it implies that he had been wrongfully deprived of what was more precious than life itself, and is parallel to the acknowledgment of Athena in the prologue that he is punished for no crime save "haughty words" and "swelling port" against the gods. She had previously made Odysseus aver his foe's pre-eminence in prudence and valour. This is at last conceded before *men* by his foes, so that the permission of funeral honours appears not as an act of grace, but as an atonement demanded by justice.

It is remarkable how readily and effectually real or fancied difficulties can be dissipated if a thoroughly competent scholar, instead of altering everything which he cannot construe or comprehend at sight, earnestly sets himself to make the best of the recorded text. Over and over again Prof. Jebb has proved that alterations and suspicions have been due to lack of knowledge and of insight. He recognizes only four interpolations in the 'Ajax,' the verse after v. 554, v. 571, vv. 841, 842, v. 1417, which is only 10 per cent. of the total number of impugned passages. As to the remaining 90 per cent. Prof. Jebb says:—

"In no one of these instances does the suspicion or rejection appear to me well founded; in most of them it seems wholly gratuitous. But it is needless to repeat what I have said in former volumes on this tendency in textual criticism, against which, as we may be thankful to observe, a reaction seems at last to be setting in. It is the duty of an editor to acquaint his readers with the opinions advanced by scholars of repute, however much he may differ from them. The best way of vindicating an impugned text is to provide students with the means of examining each point for themselves."

If the desired reaction be established Prof. Jebb must be regarded as a principal promoter of a benign revolution. His efforts have been seconded directly by several prominent English scholars, and indirectly by Nauck, whose wild athetizing must have tended to bring the art of detecting spuriousness into disrepute. A good example of judicious confidence in the MSS. with respect to single words is the retention of the second *ν* of κάνόνητα (758), "that avail for good no more." The defence of the MS. version of Tecmessa's speech, vv. 961 – 973, ought to convert and humiliate objectors who have alleged that the passage is incoherent. For Hermann's εἰ τὰ μὲν φθίνει, φίλοι, τοιοῖσδ' (MSS. τοῖσδ') | ὁμοῦ πέλας, vv. 405, 406, we suggest εἰ τὰ μὲν φίλα φθίνει τό δὲ | δεινὸν πέλας. | In uncials σδομο is not unlike εδεινο. The rhythm δεινὸν πέλας | , a tripody followed by a tetrapody, answering to a succeeding similar tripody, πᾶς δὲ στρατὸς | , followed by a tetrapody, is more symmetrical than J. H. H. Schmidt's arrangement, viz., 4, 3, 4, 3, 4, instead of 5, 3, 3 + 2, 2, 2. Hermann's suggestion has been selected as one of two specimens of Prof. Jebb's own emendations, though he ascribes it to its proper author at the head of a classified list of sixteen proposed readings. In v. 191, instead of the difficult μή, μή μ', we would read μή, μή γ', supporting the change by Prof. Jebb's note on 'Antigone,' 648, which shows that Blaydes's μή μοί γ' involves superfluous change.

With regard to interpretation Prof. Jebb almost always carries us with him, but we have noted one or two points which seem to invite discussion. The pronoun ἥδε (v. 114) is not necessarily for τόδε, object of τὸ δρᾶν attracted to τέρψις, but the clause may mean "since the doing is such delight to you"—"that you decline to refrain from this one gratification even when I bid you" being implied. We are sceptical as to ἥκοι ἄν (v. 186) meaning "will" or "must" come, and prefer Goodwin's "may prove to have come" ('Greek Moods and Tenses,' § 328). In v. 207 we would supply νόσου, from νοσήσας in the preceding verse, with τῆς ἡμερίας, rather than consider here "a tendency in Greek idiom to make substantives out of fem. adjectives." As in the note on 252 ff. we read, "In Pind., 'P.,' 11, 36, χρονίῳ σὺν Ἄρει is best taken, with Gildersleeve, as = 'by tardy help of Ares,'" we were surprised to find that an earlier editor, Fennell, translates "with Ares' help at last," the personification being the point of the reference. "On" seems more forcible than "among" (v. 557), πατρὸς δείξεις ἐν ἐχθροῖς οἷος ἐξ οἵου 'τράφης, cf. vv. 43, 1092.

In the appendix on v. 75 there is an interesting and valuable contribution to the study of the οὐ μὴ constructions, which corrects Prof. Goodwin's explanation of the particular classes of sentences in which a command *to do* something is coupled with a command *not to do* something else. The vexed question of the origin of these constructions is left alone, possibly because Prof. Goodwin's errors as to actual usage are attributed to the influence of his historical theory. Prof. Jebb seldom passes over any point of interest or dubiety, but we should have liked to learn his opinion on the construction of τί in the double question (101) τί γὰρ δὴ παῖς ὁ τοῦ Λαερτίου, | ποῦ σοι τύχης ἔστηκεν; and on the alliteration of vv. 105, 106, ἡδιστος, ὦ δέσποινα, δεσμώτης ἔσω | θακεῖ, θανεῖν γὰρ αὐτὸν οὔ τί πω θέλω.

We accept the view taken in the introduction of the speech of Ajax (vv. 646–692), with one slight exception, namely, that Ajax as conceived by Sophocles "had come to recognize his offence against social order in failing to reverence" the station of the Atreidæ. The phrase μαθησόμεσθα Ἀτρείδας σέβειν should not be pressed to mean more than Ajax's recognition of the divine ordinance (which he regards as unjust) that his just resentment shall not prevail against the Atreidæ, so that they are and will be rulers *de facto* to whom he must pay due respect. This he has learnt by his failure and disgrace. By his death he gives way to them for the time; but, as his illustrations show, he feels that they will hereafter give way to him, that his σέβειν is to be succeeded by their αἰδεῖσθαι (note Agamemnon's ἐχθρὸν ὧδ' αἰδεῖ νέκυν; v. 1356). Odysseus (v. 1359) persuades Agamemnon to use discretion by the very reflection as to the alternation of enmity and friendship which Ajax has made in vv. 679–683.

The introduction furnishes us with all the collateral information needed for the thorough understanding and enjoyment of the drama. The legendary Ajax is traced from the Iliad through classical literature and art. We receive full instruction as to the cult of Ajax in Salamis and at Athens, where he received the honours of a divine hero. It was for this apotheosis that due funeral rites were indispensable, and consequently of such paramount importance to the consummation of the poet's conception.

The apparent reminiscences of Æschylean diction in the 'Ajax,' especially of the phraseology of the 'Persæ,' are judiciously pronounced to be coincidences which "merely show that the 'Ajax' belongs to a period when Æschylus had a strong influence on the younger poet's style." Prof. Jebb regards the 'Ajax' as earlier than the 'Antigone,' mainly because the 'Antigone' alone follows the Æschylean dramas in not dividing a senarius between two or more speakers. He seems to accept Lachmann's emendation of Æsch., 'P. V.,' 980, IIR. ὦμοι | EP. ὦμοι· τόδε, κ.τ.λ., which is, indeed, easy and very attractive.

To do due justice to the merit and importance of the volume before us and of the whole work on the extant plays which it brings to a conclusion would need a substantial volume, and even at the end of that we should have to tell scholars that they must discover for themselves many treasures which had been passed by.

NEW NOVELS.

Lovice. By Mrs. Hungerford. (Chatto & Windus.)

The late Mrs. Hungerford in all her numerous stories showed one redeeming gift which outbalanced several deficiencies of which at this date we do not care to speak. There was a certain youthfulness in her point of view, enabling her to touch with a light hand the half-playful, half-serious relations of youths and maidens under the domination of honest, healthy love. This made the charm of her earliest and most successful novels, and this remained with her when in many respects her vein seemed comparatively exhausted. In the present case the altercations and misunderstandings of that frank pair of lovers, Digby Devereux and Louie Crichton, though occasionally farcical, and in any case too long drawn out, have the old playful ring, and go far to alleviate the unduly tragic conclusion of Lovice's short and unhappy dream of passion. Ably presented in some ways, the story of the heroine fails to satisfy us, as from first to last there is nothing to warm the imagination in the spectacle of a soft-hearted and long-suffering girl throwing all the wealth of her affection on a creature without one manly quality except physical beauty, and without the small intelligence which might enable him to comprehend the strain to which his unfaithfulness exposes her fidelity. That the odious "heiress" for whom, when his fortunes seem in jeopardy, Capt. Lambert is willing to sacrifice the truest passion he is capable of knowing, should have "a swivel eye and a nigger mother," as one of the refined male creatures elegantly puts it, is an instance of the defective taste we have hinted at, but makes Lambert's conduct neither better nor worse. That so pure and womanly a character as Lovice should waste a thought on such a "nidering," and that poor honest Jim, her husband, should hear her name so contemptible a rival with her latest breath, are humbling incidents, though not absolutely inconsistent with the paradoxical nature of human passion in the best of us.

A Rogue's Conscience. By David Christie Murray. (Downey & Co.)

"I did mean 'John, dear,' and I always shall." The little bit of love-making in Mr. Murray's book is refreshingly pure and naïve, and provides an antiseptic for much corrupt human nature, also very true to life. The remarkable brace of swindlers, Mortimer and Ross — the pliant, intellectual rogue and his follower, a hard, greedy Scot, whose lapse into crime is a fall not from virtue, but from respectability—are skilfully contrasted. Mortimer's repentance is just possible, from his fertile imagination. He can throw himself into the point of view of honest men when his apprehension has been quickened by being swindled himself. The duller-witted scoundrel can be forced to learn that honesty is the best policy; but to realize his degradation, or to feel the need of restitution, is beyond him. An Irish gold-digger, of a rough and genial type, is also a convincing character. Slight as is the tale, its cleverly managed incidents, local colouring (derived from a mining district in British Columbia), and first-hand knowledge of some curiously freakish products of our complicated modern life will reward the rapid reader.

A Great Lie. By Wilfrid Hugh Chesson. (Fisher Unwin).

Mr. W. H. Chesson's first novel, 'Name this Child,' was a success. His second book is a singularly fantastic production, in which the supernatural is introduced into modern life as freely as by Olive Schreiner in her new story of the Matabele war. Nothing can be more difficult, and a certain clumsiness of plot is an inevitable result. Yet the use of the supernatural allows of appeal to a wider public than can be reached with the same ideas by any other means. A cripple Methodist fisher-boy wishes to be made straight, and for a week becomes the tenant of the body of a glorious youth drowned in a wreck, but finds himself forced to act a foreign character. Yet he is not wholly himself lying, but is partly the other. We are reminded of a Queensland poem in which the lessee of the corporation baths, having tried to frighten the people into using them by telling of an imaginary crocodile, which he has seen upon the bank of the river where they bathe, is eaten by the fictitious beast, and tells the story while he is being digested—tells it at first as a fraudulent town councillor, then as half town councillor, half crocodile, and, at last, honest crocodile altogether. Mr. Chesson's hero is sometimes Methodist fisher-boy and sometimes pagan poet, beyond the lying power of Methodist fisher-folk The two worlds are, however, well handled by our author. The hero reminds us both of some of Robert Louis Stevenson's playful gentlemen and of the more bitterly cynical Dorian Gray. A fisherman asks of the hero, who is sitting to a painter as an Apollo, who that might be. "'He was a god.' 'There's but One,' said the fisherman. 'Artists are only happy when they are making mistakes.'" Again, we find: "The prophet stood no better with posterity for being vindicated by bears when the ribalds cried: 'Go up, thou bald head!'" On the other hand, the author has a pretty appreciation of religion: "He prayed as he always prayed, as though it were for the first time, and his knees were on the steps of the Throne....Permission to pray....was the sovereign answer to all prayer." The charm of the book is that its young author seems to share at once the Puritan enthusiasm, expressed in Nonconformist language, of the fisher-set, and the pagan poetry of the artist and of the drowned man of the wreck. Some of the best things in the book may be called "echoes," but they are at least happily chosen and well placed: "that eruption of self-consciousness which is called confession," for example. Here is a passage of some promise as regards that rare inheritance—a style: "The coarse conviviality of the tap-room, lacking the illusion of gassy splendour, ransacked and laid bare by its enemy the sun....." On the other hand, we have discovered one absolute distinction between the two Edmunds who are built into the concrete hero. Before the drowning the fisher-boy never puts "will" for "shall." After the drowning the repentant-town-councillor-honest-crocodile Edmund occasionally follows the lead of the newspapers of the United States, Scotland, Ireland, and the colonies, and horrifies the English reader by assertions grammatically similar to, but less appropriate than, the classical "I will be drowned. Nobody shall save me."

A Russian Wild Flower; or, the Story of a Woman in Search of a Life. By E. A. Brayley Hodgetts. (Macqueen.)

Prince Obolenski, a selfish and not very honest Russian official, with a general admiration for all pretty women other than his wife, has a dull son and a bright-witted daughter, the latter being the "wild flower" of Mr. Hodgetts's story. Of course the son's tutor is a Nihilist who makes love to Olga Obolenski. She is discontented in her father's house, and visits a friend in Moscow, where her beauty and wit gain for her much admiration and plenty of stirring adventure. The Nihilist comes on the scene again, and plays a large part in the melodrama; and then we are introduced to the hero. Such is the basis of a romance which is not without its interest, and which is written in an easygoing, unexacting, rather slipshod style. Olga's experiences and sensations whilst she is still in search of a higher life are by no means novel and not very subtle. This fact, and the unpretentious manner of the narration, may commend 'A Russian Wild Flower' to a certain number of readers; and probably Mr. Hodgetts has not proposed to himself to attract such as are more or less hard to please.

A Last Throw. By Alice M. Diehl. (Digby, Long & Co.)

Mrs. Diehl revels in all the unreality of the sensational novelist. Her characters perform wonderful acts of wickedness and live in gorgeous palaces which are the abode of vice that takes the form of gambling; but they are inhuman, and the author has evidently no great interest in them. This is obvious from the picture of the chief villain, Diaz de Sorrento. If the heroine's character has any point, he is meant to be so repulsive as entirely to palliate her conduct to him; but somehow he raises sympathy in the

reader, and consequently belittles his wife's attitude. Moreover, the love-making of Jack and Althea exhibits a feeble passion without any charm about it. Altogether the story is not well thought out, is neither frankly real nor frankly sensational enough to have the character of success.

BIBLIOGRAPHICAL LITERATURE.

MR. RICHARD GREEN'S monograph on *The Works of John and Charles Wesley: a Bibliography containing an Exact Account of all the Publications issued by the Brothers Wesley* (C. H. Kelly) is a good instance of what can be effected by the steady work of a succession of labourers in the same field. In form and arrangement his book closely resembles the first section of Dr. Osborn's 'Outlines of Wesleyan Bibliography,' published in 1869, and this in its turn was no doubt largely indebted to the 'Chronological List of the Writings of John and Charles Wesley,' by Alexander Heylin, appended to the 1864 edition of Stevens's 'History of Methodism.' In such cases it is doubtless the pioneer who deserves the chief share of the praise; but if Mr. Green has produced what is practically a second edition of Dr. Osborn's work, it is a second edition greatly enlarged and improved. Works and editions of works of which Dr. Osborn only suspected the existence, or of which he was ignorant altogether, have been tracked down. Books which he recorded only at second hand are now accurately described from personal inspection, and the notes, which add greatly to the interest of the book, are now much fuller and more precise. We do not say that even yet the work is done for all time. The second work registered, 'A Treatise on Christian Prudence,' though known from one of Wesley's letters to have been written and published in 1734, can still be traced in no earlier edition than that of 1742, which Dr. Osborn recorded; and of another book "extracted from Mr. Norris," the 'Reflection upon the Conduct of Human Life,' the first edition appears in like manner to have perished altogether. Wesley bibliography is thus still interesting; there is still something to hunt for; but the gaps which Mr. Green has left will not easily be filled up, and it is probable that another period of thrice nine years will elapse before, if ever, the finishing touches can be put to the book. John Wesley, indeed, was enormously prolific, and many of his works were issued at nominal prices in the large editions which, paradoxical as it may seem, disappear from the face of the earth much more readily than the most limited of limited issues. Mr. Green calculates that no fewer than 391 works may be assigned to the two brothers, of which 326 are in prose, 61 in verse, and 14 musical, the two latter classes apparently overlapping, as otherwise the total would be too great. Out of the 391 as many as 233 are original works by John Wesley, exactly 100 more were extracted or edited by him, for 8 he wrote only a preface or notes, while in 30 he was joint author with his brother Charles, whose own original works number 20. It is this very considerable mass of literature with which Mr. Green has dealt, arranging his entries in chronological order and annotating the majority of them with extracts from Wesley's journals and letters, so as to throw as much light as possible on the circumstances under which each book or pamphlet was written and published. His bibliography is a sound and scholarly piece of work, on which he is heartily to be congratulated.

Institut International de Bibliographie: Bulletin. (Brussels, Rue Ravenstein, 11.)—This *Bulletin* has two objects mainly in view: one is the cataloguing of scientific literature, the other the propagation of the decimal system of classification associated with the name of Mr. Melvil Dewey, the American library expert. These aims are excellent in every way, and the manner in which they are being promoted by the Institute of International Bibliography recently established in Brussels by Government decree is only equalled by the activity displayed by the Catalogue Committee of our own Royal Society appointed some two or three years ago; by that of the International Bibliographical Bureau in Zurich, presided over by Dr. Herbert Haviland Field; and by similar movements in America. The most systematic scheme, however, seems to be that of the Royal Society, which, if carried out, would render the work of these various bodies needless. The Royal Society propose to form in London an office of scientific bibliography in 1900, and to carry it on under their own auspices for ten years, making in the mean time all the arrangements necessary for so huge an undertaking as an author and subject catalogue of science in the widest sense of the word. However, our continental and Transatlantic brethren, while in sympathy with the Royal Society's scheme, must be doing something meanwhile, and this restlessness chiefly manifests itself in the projection and production of subject catalogues and the issue of card catalogues of them, which will be useful in the compilation of the great catalogue when it is once commenced. Meanwhile bibliography, as understood by the members of the Bibliographical Society and subscribers to *Bibliographica*, is neglected by these very scientific bodies. Sentiment is strong in the older bibliography, but non-existent in the new, and the bibliography of literature will apparently always remain a thing absolutely different from that of science, so that it is just as well, perhaps, these distinctions should be observed. Apart from all this, however, the *Bulletin* contains a number of very valuable articles by MM. Gariel, Field, Otlet, and Pierre Dauze, that of the last being the only link which connects such publications as the *Bulletin* with such *Transactions* as those of the Bibliographical Society.

Two new instalments of the extensive *Bibliographie der schweizerischen Landeskunde* have just been issued. "Heft I. Sect. B" contains a bibliography of the publications of Swiss societies (*Gesellschaftschriften*), of newspapers, and of the numerous yearly calendars, edited by Prof. Leopold Brandstetter. "Heft II. Sect. D" contains the index and supplementary notes to the three earlier sections, A to C, which comprised the catalogue of Swiss maps, plans, and reliefs, edited by Prof. J. H. Graf for the Federal Topographical Bureau.

Bibliography is in the way of the *Athenæum*, but anarchy is not, and we are, therefore, placed in some difficulty as to the extent of notice to accord to a *Bibliographie de l'Anarchie*, by M. Nettlau, which has a preface by M. Élisée Reclus, and is published at Brussels by the Bibliothèque des *Temps Nouveaux*. Those who are interested in the developments of anarchism will find the volume of value, but there has not been very much supervision of the extent to which many of the works mentioned can be truly said to be anarchic. For instance, Burke's 'Vindication of Natural Society' figures in the list, perhaps with some propriety, but is followed by Godwin's 'Political Justice,' which certainly ought not on any sound consideration of its teaching to have been included.

BOOKS OF TRAVEL.

The Outgoing Turk: Impressions of a Journey through the Western Balkans. By H. C. Thomson. With Seventy-six Illustrations and Three Maps. (Heinemann.)—Mr. Thomson's "Impressions" are a timely contribution to our knowledge of that inflammable corner of Europe the Balkan peninsula. His actual journey was confined mainly to Bosnia, and, like other recent writers, he testifies to the great work done by the Austrians in pacifying and developing this province since their occupation of it in 1878. The "outgoing" Turk, he is careful to specify, is the Osmanli official; no other Turks have been molested. The great mass of the Mohammedan population, however, belong to the same Slav race as the rest of the inhabitants. This, no doubt, makes amalgamation easier, and the fact is that Mohammedans, when fairly defeated, can accept the inevitable like other people, and these are rapidly settling down to friendly relations with their neighbours. They are conspicuous for their honesty and sobriety, for, as Mr. Thomson points out, whereas these and other virtues are enjoined by both creeds, it is the Muslim who chiefly lives up to his profession. This, indeed, Mr. Thomson looks on as in some respects a source of weakness. The Muslim must, he says, always remain poor, for such precepts as the forbidding to receive "usury" make almost all trading and banking impossible. But he points out elsewhere that (as in India) contact with other peoples gradually modifies these ideas. Still, a fatalistic resignation is "the key-note of a Mohammedan's life," while the most popular book among Serbs and Croats is Smiles's 'Self-Help' Still, Austria, we are told, is not popular, notwithstanding all she has done for the Christians of Bosnia; for the Orthodox desire union with Servia, and they and the Catholic minority hate each other not less cordially than in the days when their mutual animosity permitted the fall of Constantinople. But the constancy with which generations of the Christian peasantry have stuck to their faith, when by abjuring it they might at once have greatly improved their position, is, as Mr. Thomson points out, heroic. Although the various industries of the country are being wisely and liberally aided by Government, the author noticed many signs of decay in the smaller towns. They are no longer the necessary markets for country produce since the railways were made, and their small industries are suffering from cheap foreign competition. A British trade of 400,000*l.* annually, which flourished under the liberal commercial *régime* of Turkey, has been extinguished by the Austrian Customs Union. Both man and nature in Bosnia, while still on the meridian of Vienna or Dantzig, seem to bear a strong "Eastern" impress, and Mr. Thomson is often reminded by the great plains and unfrequented rivers, and by the brightly apparelled, excitable crowds, of similar scenes in India, this comparison extending to the devoted band of official workers labouring in each country among an alien race, in a trying climate. Among the interesting matters in the book, and what may to some readers appear the most important, are his concise but clear statements of the aspirations and sympathies of the various neighbouring peoples, Croats, Serbs, and Dalmatians. Into his speculations as to the future, interesting as they are, we cannot enter at any length. He asserts, though not, apparently, from personal observation, that the condition of Macedonia is one of "almost absolute anarchy." Shortly, he attributes the present miserable and dangerous state of affairs mainly to England's persistent jealousy and mistrust of Russia. But this attitude of hers might seem partly justified by his admission—or assertion—that Russia has a secret treaty with Turkey for objects of her own; that she the other day prevented England by the threat of war from coming to the relief of the Armenians; and that she is viewed with distrust by every state in the Balkan peninsula. The illustrations in this volume are mostly much above the average.

The Mount and the City of Autun (Seeley & Co.) is a posthumous publication of some delightful chapters by Mr. Hamerton on the district of the Morvan which he made familiar to English readers. His widow explains in the preface that they were originally intended to form part of 'Round my House,' and Madame Hamerton is much to be commended for having given them

to the public. The greater portion of the little volume is devoted to descriptions of expeditions made by the author to Mont Beuvray in company with M. Bulliot, an accomplished antiquary residing at Autun, who survives his lamented friend, though much his senior, and who, both before and after the war, was entrusted by the Imperial and Republican Governments with the direction of the excavations of the Gaulish city of Bibracte on that picturesque mountain. The charm of the book is not merely in its archæological information, which is, however, of great interest; it will be read with keen pleasure by all who are fond of rural France. The sketches of the peasantry and the village priests of Burgundy incidentally met with during the excursions to the Mount, the descriptions of architecture and of rustic scenery, the records of conversations, and the glimpses of provincial life, all combine to form an extremely readable little volume. It is much to be regretted that Mr. Hamerton did not see fit to publish it during his lifetime, as probably the interest called forth by it might have induced him to devote more of his time and talent to particular local description of the regions of France with which he was acquainted. 'Round my House' and 'French and English' are both full of excellent generalizations, but this fragment as well as other minor writings of the author show that he might, had he chosen, have written a work which would at once have been an ideal guide-book and an admirable piece of literature. As it is, if any summer traveller is tempted to explore the beautiful and accessible, though little-known highlands between the Saône and the Loire, he cannot do better than take with him this little book, which is from the pen of one who knew every inch of the country, and understood the art of imparting its charm to others.

Murray's Cyclist's Road-Book (Murray) is likely to have a large sale among the crowds of "wheelmen" who leave London by the Portsmouth road, as it contains an excellent account of the way to the New Forest through Guildford, Chichester, and Southampton, and back by Winchester and Dorking. The sectional route-maps are admirable, and the whole of this little volume will be found eminently useful.

Mr. Chambers's *Handbook for Eastbourne* (Philip & Son) has reached its thirty-first thousand.

The Librairie Hachette & Cie. publishes an excellent volume by M. Pierre de Coubertin, the French gentleman who lately revived the Olympic games, entitled *Souvenirs d'Amérique et de Grèce*. The American chapters are on the Far West and California, on universities and athletics. The Greek part is strongly phil-Hellenic.

THE LIBRARIES OF FICTION.

The idea of G. Colmore's *Love for a Key*, in the "Pioneer Series" (Heinemann), though not novel, is finely conceived; it is of a quiet, unobtrusive wife who gradually refines the coarse nature of her husband by the persistent purity of her love for him. The portrait of the wife is excellent; she triumphantly carries the reader's sympathy for her fine nature, even when he is most conscious that she must be jarring on her husband; she is a creature of flesh and blood whose ugliness and quiet charm are both obvious. The husband is not so good; his aberrations have a somewhat transpontine flavour, so that he appears exaggerated; and the author has too great a fondness for touching scenes of the style which call back a vague recollection of 'Misunderstood,' that book beloved in our sentimental childhood. But these defects are amply compensated by some most refreshing minor characters, while the wife alone puts the book above the ordinary.

A Noble Haul, by Mr. Clark Russell (Fisher Unwin), is No. 11 of the "Little Novels" series. It is, like the majority of this series, a short story of about twenty thousand words, and, like most of Mr. Clark Russell's fiction, is a romance of the ocean. It is well written and interesting, and reads like the narrative of an adventure which has ample foundation in fact. The date at which the scene is laid is hardly fifty years since, and the Atlantic was not yet traversed by innumerable steamboats and so deprived of half its capacities for romance.

The latest addition to the dainty "Acme" volumes, *Angela's Lover*, by Dorothea Gerard (Constable & Co.), justifies its existence, if, as may be supposed, its purpose is to while away the tedium of a railway journey, or to occupy a wakeful hour in the noon of night. Worse subjects of reflection may be presented to the vacant mind than feminine love which can thus idealize its object—a pure spirit ill lodged in a misshapen tenement of clay:—

"He was beautiful—his soul was more beautiful than other men's faces; and it is only the soul that I see in the face. Is to be high-minded and generous, to be patient under a sharp dispensation, strong under a heavy burden, not to be beautiful? And is there no other charm but that of features and limbs?"

The short married life of the fair Angela and her hunch-backed musician, their quaint and delicate courtship, and the clumsy fate that snaps their thread of happiness at the hands of the unwitting country boor, who sees only that the lady of his adoration is unhappy, form a tragic, but not ignoble study. Vienna supplies a local colouring, adequate to the setting of a pathetic drama in humble life.

OUR LIBRARY TABLE.

Mr. J. T. Danson, the author of the excellent work 'Our Next War in its Commercial Aspect; with some Account of the Premiums paid at "Lloyd's" from 1805 to 1816,' will, when his new book is considered, meet with a different reception from the skilled. All the authorities welcomed the former—the present they will find barren of useful suggestion. In *Our Commerce in War and how to Protect It* (Blades, East & Blades) Mr. Danson proposes that we should give notice that we will not seize private property at sea nor allow it to be seized. The result of such a notice would be a declaration from France, Germany, and Russia that we had made it for British objects, and that being "unilateral" it had no force, and a howl from the Franco-German press which might precipitate the formation of a coalition. If, after this, Mr. Danson thinks that we should have the pluck to hang the officers and men of the Jeanne d'Arc, of the Rossia, and of the other Commerce Destroyers and fast cruisers which have been built by France and Russia to prey upon our trade (and to face the hanging of the crews of all our merchantmen caught), Mr. Danson will not find many supporters.

The Maison Didot publishes *La Crise de l'État Moderne*, by M. Charles Benoist, one of those purely academic books, written without much regard to the actual facts of the world, which are useless to practical politicians and misleading to political philosophers. He discusses at great length the representation of the people in the legislation of various countries, but as he excludes from his view those which are the most important owing to the consideration which they have given to the subject—the United States, Canada, Victoria, South Australia, New South Wales, Queensland, and generally the English-speaking world outside Great Britain—and as his account of the British system itself is inaccurate, it will be seen that he is a blind guide. The object of the work is to condemn what the French call universal and we call manhood suffrage; and it may be noted that the English use of the phrase "universal suffrage," for adult suffrage, is convenient, inasmuch as the French, by calling manhood suffrage "universal," are left without a name for the suffrage which exists in New Zealand and South Australia, and is beginning to be adopted in some of the United States. The author is in favour of proportional representation. There is a great deal to be said for this, but it should be supported on an accurate view of facts instead of on a basis of pure theory. The author in his list of electorates disregards the double vote, and as his tables class together the countries in which the principle "one man one vote" prevails, and Great Britain, where there is a wholly different system and an enormous duplication of votes in the same persons, the figures of the tables are entirely worthless.

Messrs. Newnes have added to their "New Library" Mrs. Gaskell's fine novel *North and South*.—Messrs. Dent & Co. have sent us a tasteful little volume containing *The Lyric Poems of Beaumont and Fletcher*. The introduction by Mr. E. Rhys is superior to most of his prefaces. The same publishers have included in their pretty "Temple Classics" the third volume of their edition of Malory's *Morte d'Arthur* and a second instalment of their reprint of *Florio's Montaigne*.—Messrs. Routledge have issued a convenient edition of *Poems by Edgar Allan Poe*, and reissued the late Prof. Morley's edition of *Pike County Ballads*, by Col. John Hay.—*The Silver Cross* (Bell & Sons) is an anthology of poems and hymns for the sick and suffering, compiled by Helen Douglas. The literary merit of the pieces chosen is not remarkable. The Bishop of St. Andrews supplies a preface couched in conventional phrases.—*Bon-Mots of the Eighteenth Century* (Dent & Co.) is a fairly amusing collection, edited by Mr. W. Jerrold, and illustrated with grotesques by Miss Woodward.

We have on our table *Cardinal Manning*, from the French of Francis de Pressensé by E. Ingall (Heinemann),—*The Truth from Johannesburg*, by A. M Mann (Hutchinson),—*Æschylus: Prometheus Bound*, by C. R. Haines (Sonnenschein),—*The Energy of Living Protoplasm*, by O. Loew (Kegan Paul),—*Alterations of Personality*, by A. Binet, translated by H. G. Baldwin (Chapman & Hall),—*Outlines of Economic Theory*, by H. J. Davenport (Macmillan),—*Comenius' School of Infancy*, edited by W. S. Monroe (Isbister),—*Cakes and Ale*, by E. Spencer (Richards),—*Supplement to Reading for the Young*, by J. F. Sargent (Boston, U.S., Library Bureau, 146, Franklin Street),—*The Science of Status*, by H. Seal (Williams & Norgate),—*My Book of Inventions* (Arnold),—*Some Whims of Fate*, by M. M. Dowie (Lane),—*The Love of an Obsolete Woman*, chronicled by Herself (Constable),—*A Soldier of the Legion*, by D. L. Johnstone (Chambers),—*Horse or Blacksmith*, by Nat Gould (Routledge),—*The Pathos of Poverty*, by W. H. Roberts (Westminster Palace Press),—*Opals*, by Olive Custance (Lane),—*The Hebrew Monarchy: a Commentary, with a Harmony of the Parallel Texts*, by A. Wood, M.A. (Eyre & Spottiswoode),—*Our Sacred Books:* Part I. *The Old Testament*, by A. S. Cantlay (Neville Beeman),—*Comme Ils sont Tous!* by Julien Berr de Turique (Paris, Lévy),—and *Grundriss der indo-arischen Philologie und Altertumskunde*, edited by G. Bühler, Vol. III. Part VIII. (Strassburg, Trübner). Among New Editions we have *Life of Her Majesty the Queen, with Sketches of the Royal Family* (S.P.C.K.),—*The Carved Lions*, by Mrs. Molesworth (Macmillan),—*Lamb's Tales from Shakespeare* (Routledge),—*Elementary Geology*, by G. S. Boulger (Collins),—*In Time to Come*, by E. Holmes (Hurst & Blackett),—*Carroll's Symbolic Logic:* Part I. *Elementary* (Macmillan),—*Modern Dogs: Terriers*, by R. B. Lee (Cox),—*England's Wealth, Ireland's Poverty*, by T. Lough, M.P. (Downey & Co.),—*Handbuch der neuesten Kirchengeschichte*, by F. Nippold (Glasgow, Bauer-

meister),—and *The Early Church and the Roman Claim*, by Prof. Rentoul (Melbourne, Melville, Mullen & Slade). Also the following Pamphlets: *The Principles of Wealth Distribution*, by C. Y. C. Dawbarn (Simpkin),—*Territorial Tyranny of the Turk*, by A. Paul (Philip),—*True Womanhood*, by W. Cunningham, D.D. (Sonnenschein),—*German Essays for English Thinkers*, edited by K. A. Lentzner: *Our Art Exhibitions* (Williams & Norgate),—and *Criticism, and the Criticism of Music*, by Roentgen Ray (Sanders, Phillips & Co.).

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Adams's (Rev. D. C. O.) The Saints and Missionaries of the Anglo-Saxon Era, First Series, cr. 8vo. 5/ net, cl.
Bainton's (J.) The Congregational Handbook, cr. 8vo. 2/ cl.
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S.A.R. THE DUC D'AUMALE.

THE deep regret with which those who knew the Duc d'Aumale heard the news of his death acquired an added poignancy from its connexion with the ghastly catastrophe of the Rue Jean Goujon, in which there perished miserably so many well known to him and one most closely allied. No one who approached him could fail to recognize his strong attachment to "les miens," the depth and faithfulness of his family affections, or could be blind to the fact that his last days were overshadowed by the recollection of the repeated losses which had so stripped his life of such as stood near to him that he found a chief consolation in the company of those by whom they had been known and served.

I remember how the first time we went out to Chantilly, after the marriage of the Princess Hélène, the Duke received us in his own rooms early in the morning. "Come and look at the photographs of my young people," he said, the moment we came in, with a brightness which showed his satisfaction and his power of still giving himself to the lives of others. Some discussion which then arose on the family photographs ranged on two consoles in the little room suggested the name of his mother Queen Marie Amélie, and he carried us into his bedroom that we might see her portrait by Gérard – not the familiar elderly Marie Amélie with slightly absurd side-combs and a coalscuttle bonnet, but a beautiful young woman wearing the picturesque bodice, the diadem and *coiffure à la grecque*, which we associate rather with the Empress Joséphine. He bid us look, too, at the portraits of his wife, the Duchess, and of her mother, the Princesse de Salerne, of whom he often spoke. Gradually—standing in this room, of which the bed and the *prie-Dieu* were the most conspicuous furniture—a reverent sense of sorrowful pathos stole over us as our eyes fell on the relics hanging beneath the portrait of the Queen above her son's bed—the thick grey locks of her hair, of that of the Duchess, and, framed together, dark curls from the heads of the young Prince de Condé and his brother the Duc de Guise.

To his early life the Duke used frequently to recur, telling stories which contrasted the manners of then and now. He described the long journeys which he had made, driving in Italy, as a child with his aunt, Madame Adélaïde. The youngest of four little boys ranged on the back seat—in days when it was considered no hardship for children who had breakfasted at six in the morning to go without food till seven at night—he got restless, and "Montpensier" used to kick him. "I always had the worst of it; it was useless to complain to my aunt; Montpensier was her favourite. Every one, too, stood in awe of her; you know they called her the 'grande Madame.' She used a very different tongue from that which we expect from ladies now; she did not pick her words. When my brother Joinville was twenty-five, and gave his opinion in her hearing on some question of public policy, she turned on him with 'Tais-toi, petit morveux, qui ose critiquer la politique de ton père.'"

I see it has been said that the Duke, had he been born to a less estate, had never been an eminent man. That is not my impression. His marvellous powers of memory, coupled with keen perceptions and absolute freedom of thought and judgment, would have been no mean furnishing for a man ambitious of distinction in any province. To use great wealth as the servant of the soul is, if we may judge by the rarity of such examples, the indication of faculties far above the common. Whilst doing this it is not possible to aim at the achievement of a commanding position either in literature or science, but his appreciation of both had no taint of patronage, it was genuine. A lesser man might have been tempted to pose as an author on the strength of his 'Lettres sur l'Histoire de France' or his 'Vies des Princes de Condé'; the Duke had no such pretensions.

As he did the honours of his great collections, with an exquisite natural courtesy which gave charm to a certain soldierly promptness and habit of command, it was impossible not to recognize the true lover of books. The hours spent by favoured visitors in the library, when the keys, which the Duke carried himself, made their appearance, and the cases, which contained innumerable treasures, were opened one by one, were amongst the most delightful to be enjoyed at Chantilly. There must, of course, be *lacunæ* in all libraries, however magnificent, but it seemed impossible to name any rare printed book without having it immediately brought out, or any collector of mark without seeing specimens of his or her bindings. Nor was their owner contented with anything short of the finest possible examples in each instance. If a

copy was to be sold which had in any degree the advantage of that which he already possessed, it was at once secured without bargaining, so that, as a great bookseller said to me, "the Duc d'Aumale has raised the price of all that is most valuable in the market." Yet his interest in his books was far from being confined to a superficial pleasure in their bindings, their beauty, or their rarity; one could not lay one's hand on a volume in his superb and immense library with the contents of which he was not to some extent familiar. Unless, indeed, you were specially authorized to do so, touching his books was a temptation that it was wiser to resist. He had a jealous sense of their value, and could be angry with a daring hand. On one occasion, when the glass doors before the shelves at the end of the library had been unlocked and some of his most precious treasures —each in its own locked glass case—had been brought forth and opened, I heard him cry out peremptorily to a most distinguished French Academician, who had ventured to handle a volume, "Put it down, put it down, till I come to it. They should only be unlocked one by one, as I show them to Lady Dilke."

To show these things to you, to sit down with you and turn the pages himself—especially if the little brier-root pipe he loved might be lighted—was an evident pleasure. Over the 'Hours of the Duc de Berri,' full of the lovely work of Étienne Fouquet and other painters—the most beautiful volume, perhaps, in the world—he would willingly linger, recounting how he had heard of its existence in a convent near Genoa from Sir James Lacaita; how the nuns had asked 25,000 lire for it of a banker, who was still bargaining when the Duke stepped in, paid the money, and carried off the book, which had been to him, to his wife, and her mother the delight and interest of many long winter evenings spent that year at Palermo.

Keenly as he evidently appreciated the beauty of his beautiful books and other collections, the preponderating element in his interest and admiration always appeared to me to be the historical. Facts rather than impressions were the furniture of his mind. Passing along the galleries, he stopped most readily before the portraits, quoting always the story in point, giving from his inexhaustible stores—sometimes from memoirs of the day, sometimes from family traditions—the details which formed the right setting for the picture. And this with that perfect simplicity, that liberty of judgment and frankness, which marked his every utterance.

Never did these attractive qualities show themselves more noticeably than on one occasion when we were present at a great breakfast of clerical and royalist friends. The name of Victor Emmanuel had been mentioned and had provoked unfriendly comment. The Duke, faithful and frank—slightly apologetic, too, at first—spoke at once: "I know what you ladies think of Victor Emmanuel. I have always a tender place in my heart for him. He was a real friend of France, a brave soldier, and I respect him." Others, of course, will speak at greater length and with greater authority on the Duc d'Aumale's public career, but I think that every Frenchman must repeat in his heart of this man—whom it was impossible to come very near without feeling for him something like affection—the very words which he then used of Victor Emmanuel: "He was a real friend of France, a brave soldier, and I respect him."

EMILIA F. S. DILKE.

ROYAL HISTORICAL SOCIETY.

NEW PUBLICATIONS.

THE important event of the amalgamation of the Royal Historical and Camden Societies has been signalized by the recent issue of two or three valuable publications. In vol. x. of the new series of *Transactions* there are preserved several papers embodying the results of original research, which should be of distinct value to historical specialists. The first volume of Mr. T. G. Law's 'Arch Priest Controversy,' which was edited for the Camden Society, deals with an ecclesiastical and political controversy which reminds us somewhat of the Panzani mission in the reign of Charles I. A further volume of this Northern correspondence is announced amongst the forthcoming publications of the Society. Meanwhile the elaborate edition of the Tudor agrarian inquisitions which was prepared for the Royal Historical Society by Mr. I. S. Leadam with the title of 'The Domesday of Inclosures' has just made its appearance in two substantial volumes. It will be remembered that certain transcripts of these inquisitions were printed by Mr. Leadam some years ago in the *Transactions* of the Society, and that the political and economic problems of the agrarian evictions to which they refer gave rise to a lively discussion amongst economic historians. Since the publication of those transcripts, the originals of the remaining inquisitions have been discovered by Mr. Leadam amongst the Chancery miscellanea in the Record Office, and have now been transcribed and edited for the Society with great care and skill. An almost faultless text is elucidated by copious topographical and genealogical notes, by tables of areas enclosed and statistics of evictions more complete, perhaps, than anything of the kind which has been attempted since the great work of the late Prof. Thorold Rogers, by an index on the lines of those prepared for Mr. Maxwell Lyte's new Record series, and by an excellent critical introduction.

It should be pointed out, however, that for a complete understanding of the whole question reference must still be made to Mr. Leadam's historical introduction, which originally appeared in vol. vi. of the Society's *Transactions*. Different opinions may be held upon the questions which are raised in this work, but there can be no doubt whatever as to the close attention which it will receive from scholars in this country and abroad.

The issue of the above-mentioned works is certainly a good beginning for the new scheme of printed contributions arranged by the Publication Committee, which includes Dr. S. R. Gardiner, Prof. Cunningham, the Rev. W. Hunt, Messrs. C. H. Firth, Jas. Gairdner, Frederic Harrison, H. E. Malden, and others whose names are a pledge for the value of the matter and manner alike.

SALE.

LAST week Messrs. Christie, Manson & Woods dispersed the library formed by the third Earl of Bessborough. The sale occupied five days. The most important lots were: Audubon's Birds of America and Ornithological Biography, 285*l.* A collection of eighteen Engravings after W. H. Bunbury in one volume, 52*l.* 10*s.* Cheeseman's Female Heads, 21*l.* Dorat, Les Baisers, 1770, large paper, 55*l.* 13*s.* Dryden's Fables and Poems and Translations, extra illustrated, 45*l.* The Works of William Hogarth, 450 plates, published by Boydell, 65*l.* 2*s.* H. N. Humphreys's Ancient Coins and Medals, 1850, 15*l.* E. Lodge's Portraits of Illustrious Personages, a large-paper copy, india proofs, 13*l.* A volume of Drawings and Prints of Views in Malta, 19*l.* Mudford's Historical Account of the Campaign of 1815, with eight additional plates, 26*l.* A collection of Engravings illustrating the Life of Napoleon, 180*l.* T. Pennant, Account of London, 1805, extensively illustrated, 335*l.* Hypnerotomachia Poliphili, 1499, 61*l.* Portraits of Beauties of the Court of George III., 58*l.* 16*s.* Pope's Poems, Foulis, 1785, extra illustrated, 150*l.* Raffaelle, Loggie nel Vaticano, 1772–6, 21*l.* Sir Joshua Reynolds's Works, engravings in mezzotint by S. W. Reynolds, 17*l.* 17*s.* Jorrocks's Jaunts and Jollities, 1843, 18*l.* Surtees's History of Durham, large paper, 18*l.* 10*s.* Whitaker's History of Richmondshire, large paper, 17*l.* The total amount realized was 3,000*l.*

A BOOK REST.

S. writes:—

"Your reviewer, in his notice of 'The Royal Navy,' by Mr. Clowes, remarks: '"A big book is a big evil."……To hold it in the hand while reading is absolutely impossible, and many persons strongly object to reading with the book lying on the table.'

"May I be allowed to draw his attention to a very simple plan for minimizing the evil complained of?—viz. to lay the book upon a small cushion resting on the reader's knees. With the addition of a blotting-pad or a sheet of mill-board, the same arrangement furnishes a convenient writing-table, specially suitable for pencil scribbling within the comfortable confines of an easy chair.

"On that subject, a further remark occurs to me—few people know how to cut a cedar pencil, and artificial cutters, as a rule, are failures. The secret is always to cut *from*, not *towards*, oneself, giving a long slope; to cut the *wood only*, without touching the lead (until the lead is fully exposed); and, in the later part of the process, to push the knife-blade with the left thumb, so as to guide and steady it. The square-sided projection of lead, which appears as the result, should then be *separately* cut and scraped into a point of any degree of fineness that may be required. The process is neither long nor difficult."

PIERRE D'URTE.

Oxford.

I SHOULD be very glad if you could find room in the *Athenæum* for the following note recently communicated to me by the Rev. W. Osborn B. Allen, one of the secretaries of the Society for Promoting Christian Knowledge. I may mention that Mr. Allen was formerly Vicar of Shirburn, and well acquainted with the treasures of Lord Macclesfield's library, among which must be reckoned D'Urte's Basque manuscripts. The manuscripts to which I allude, and to the existence of which I had the pleasure of calling the attention of Basque scholars in 1884, are three in number: a Basque grammar; a Latin-Basque dictionary on a large scale, but only reaching to the word "commotus"; and a Basque translation of Genesis and a part of Exodus. The translation has been edited by the Rev. Llewelyn Thomas, Vice-Principal of Jesus College, and was published by the Clarendon Press in 1894 in their "Anecdota Oxoniensia." This fragment of the earliest translation of the Old Testament into Basque has been printed line for line, and it forms one of the most remarkable volumes of the series. It has been provided with an excellent introduction by the editor, who gave a detailed account of D'Urte's manuscripts, and brought together, with the help of M. Vinson, all the facts then known about the author's life. Mr. Allen's note, which I give in his own words, will be found to be a valuable addition, though a somewhat sad one, to the precarious history of the Basque proselyte.

JOHN RHYS.

S.P.C.K. House, Northumberland Avenue.

After the revocation of the Edict of Nantes many refugees came to England, and received charitable assistance. William III., Queen Anne, and George I. all gave money of their royal bounty or from public funds for the relief and support of these French Protestants. I find among the archives of the Society for Promoting Christian Knowledge a 'List of the Commissioners appointed for the Relief of the Poor Proselytes,' dated April 2nd, 1717. The origin of this Commission is given in 'Magnæ Britanniæ Notitia' for 1718 (pp. 293–5), where we read that King George I. had "been graciously pleased to allow that the Paymaster of the Pensions for the time being should issue the sum of 400*l.* per annum in such manner and according to such directions as the Lord Arch Bishop of Canterbury [Wake]……shall give for and towards the relief of poor converts from the Church of Rome, by virtue of which powers the Arch Bishop of Canterbury, the Lord Bishop of London [Robinson], the Lord Chief Justice of the King's Bench [Baron Parker, afterwards created Earl of Macclesfield], and the Lord Chief Justice of the Common Pleas

[Sir P. King] have agreed to appoint several eminent persons to be Commissioners for the Relief of Poor Proselytes." This explains the issue of the Commission, and as John Chamberlayne, F.R.S., the author of the 'Notitia' mentioned above, was one of the Commissioners, and also the first secretary, and for many years a member of the S.P.C.K., that may explain how the copy of the Commission came into the possession of this Society. Their old minute books, which are in many ways curious, cover the period from May 2nd, 1717, to March 7th, 1721. Amongst the names of those who were relieved I find the following entries:—

Meeting, June 21, 1717.—"Peter D'Urte of Bearne in France, formerly a Capuchin, being in years, and having a wife and one child, the Com^tee are of opinion that he be allowed six pounds."

Meeting, October 10, 1719.—"That Peter D'Urte is married without the consent of the Comm^tee, for which he was excluded in the last distribution, since which he is gone off with his daughter by a former Wife, and his present Wife being no Proselyte is not an object of the Charity of the Commissioners."

This last entry has a note in the margin: "N.B. To endorse these words on Mrs. D'Urte's Petition and to return it by Cerville." Cerville was one of the paid agents of the Commissioners.

From these extracts we may reconstruct something of the life history of Pierre D'Urte. He was a Capuchin monk of Bearne, who, when converted to the Reformed religion, took to himself a wife, and fled to England. Then apparently his first wife died, and he married again without leave. This was against one of the first standing rules of the Commissioners. Then he seems to have deserted his second wife, and "goes off."

Did D'Urte's MSS. fall into "Baron Parker's" hands because he was one of the four appointers of the Commissioners? At least it is curious that the names of the writer and of the owner of the Basque MSS. should both appear in the books belonging long ago to these Commissioners for the relief of poor proselytes. I suppose the wish to translate the Bible into Basque came to P. D'Urte after he left the Church of Rome. The good work which he then began was not finished until Prince Lucien Buonaparte took it in hand in our own day.

W. O. B. A.

*** We are sorry to hear this week of the decease of Mr. Thomas.

Literary Gossip.

By Mr. Coventry Patmore's will his widow was made his literary executrix, all his copyrights, manuscripts, correspondence, &c, being left to her. Mrs. Patmore is now preparing a memoir of her husband, a task in which she will be assisted by Mr. Basil Champneys and Mr. Frederick Greenwood.

In addition to the monument by Mr. Basil Champneys, which we describe in another column, a number of Patmore's friends have subscribed in order that that portion of Lymington Cemetery in which his body lies may be planted with trees suited to the occasion and the place. Permission to this effect has been obtained from the local authorities. It has occurred to those concerned that many more of the poet's friends and the admirers of his poetry may wish to share in this tribute. Accordingly we are asked to invite all who wish to do so to send their subscriptions—very small sums only are receivable—to the Rev. Father O'Connell, The Presbytery, Lymington; or to Mr. F. G. Stephens, 10, The Terrace, Hammersmith, W.

Mr. Crockett has written a new story for boys which will probably be published at Christmas by Messrs. Wells Gardner & Darton.

Anthony Hope's sequel to 'The Prisoner of Zenda' will appear in the *Pall Mall Magazine*. It is to begin in the late summer, and will run through ten or twelve numbers.

In the June number of the *Lady's Realm* there will be a contribution by Miss Adeline Edwards describing a series of drawings made at Ramsgate in 1822 by her grandmother, the Lady Elizabeth Heathcote, who happened to be on a visit there with her own child at the same time as the Duchess of Kent with the little Princess Victoria. Lady Heathcote was honoured with the friendship of her Royal Highness, and the two children became playfellows, Lady Heathcote availing herself of the opportunities afforded her of making sketches of them. These are now to be reproduced in the *Lady's Realm* for the first time, by the gracious permission of Her Majesty, to whom the drawings have been submitted. They are among the earliest known pictures of the Queen, and showing her as they do in her play at "peep" and "queens," being taken for a ride on a donkey by her mother, and on her nurse's knee ready for bed, they give a charming glimpse of some of her early days.

A new edition of Sir Edward Hertslet's 'Map of Africa by Treaty' has appeared, and the first edition has been, as far as possible, called in, the copies having been got back from libraries within the reach of Government, so that we advise those of our readers who possess the first edition to "hold on" to what will become scarce. The difference between the first and second editions lies mainly in the maps, which have been entirely revised in consequence of imperfections in the first series.

Mr. William Davies died at Chester on the 9th inst. in his sixty-eighth year. For many years a well-known resident in Rome, he was the author of some works of singularly delicate quality: 'The Pilgrimage of the Tiber,' 'Songs of a Wayfarer,' and other books, the last of which was 'The Pilgrim of the Infinite,' published about two years ago. He also edited the letters of his friend James Smetham. He was an excellent Italian scholar, and knew Dante almost by heart. Mr. Davies's claim to be remembered rests not only upon his works, but on his sympathy with and generosity, according to his means, to the members of that literary and artistic circle with which it was the pleasure of his life to associate. If any one of them fell into trouble or sickness, "Jeff" Davies was certain to hear of it, and equally certain to be one of the first to visit him, and to nurse or assist him as the occasion required.

The Royal Asiatic Society has determined, as a means of commemorating the completion of the sixtieth year of Her Majesty's reign, to found a gold medal for distinguished Oriental scholarship, to be awarded triennially for the best work on an Oriental subject in the English language.

The activity of primary authorities in secondary education does not appear to have been checked by recent discussions, or by any exercise of control from Whitehall; but a concordat just established between the Governors of Burnley Grammar School and the Burnley School Board, in relation to the establishment of a new higher-grade Board school, bears witness to increased care in the prevention of overlapping.

The Oxford University accounts for the past year show, in general, a slight increase of revenue over the figures for 1895, though the income "from internal sources" has diminished by about 1,150*l*. At Cambridge, since the preparation of the statement recently circulated with the Duke of Devonshire's letter, the University has received a donation from Dr. Nansen for the encouragement of geographical teaching.

It is understood that a conference has been arranged between the Scottish Parliamentary representatives and a deputation from the St. Andrews Senate, in connexion with the anomalous state of things in the St. Andrews University Court, a bare majority of which consider themselves bound to follow a course which has been declared by the Universities Commissioners to be illegal.

Mr. C. H. W. Johns, of Queens' College, Cambridge, has prepared an edition of the cuneiform texts of the Assyrian "Contract" tablets preserved in the British Museum. These documents are over eight hundred in number, and the greater part of them were found on the site of the Royal Library at Nineveh; a few were drawn up at the end of the eighth century B.C., but it is clear that the great bulk of them belong to the time of Sennacherib and to the reigns of his son and grandson. Over four hundred of these contracts are dated, and Mr. Johns has thus been enabled to give a list of Post-Canon eponyms, which will extend to probably B.C. 610. Mr. Johns has prepared a list of all the proper names which occur in the texts, and he believes that all the transactions referred to in the Assyrian contracts were conducted by Court officials for their royal masters, the same name usually indicating the same person. The work is to be published in the autumn.

Mr. C. R. Labib, of Cairo, has just published the first part of a bilingual elementary work in Coptic and Arabic for the use of Coptic students in Egypt. To those who can read Arabic the book will be most useful, but those who cannot will regret that an English equivalent to the Coptic text was not added. The little work is dated in the year 1613 of the Era of the Martyrs, and can be obtained at any bookseller's in Cairo.

The Clarendon Press is at last going to bring out the edition of 'The Opus Majus of Roger Bacon' which Dr. J. H. Bridges, sometime Fellow of Oriel College, has been promising for some time. It will fill two volumes.

Yet another portion of the apparently exhaustless collection of manuscripts and autograph letters formed by the late Sir Thomas Phillipps will come under the hammer of Messrs. Sotheby, Wilkinson & Hodge on the first four days of next week. It includes a great many interesting MSS., notably a fourteenth century Aristotle, with illuminations by an Italian artist; several MSS. of Cicero of the fourteenth and following centuries; the original Wardrobe Book and Jewel Roll of Edward II.; an exceedingly fine Proclamation, dated Greenwich, February 12th, 1565, of Queen Elizabeth, with the queen's signature; a very fine fourteenth century MS. of Higden's 'Polychronicon'; several highly interesting items relating to Mary, Queen of Scots; an appa-

rently uncollated MS. of Ovid, written by an Italian scribe in the fifteenth century; a volume containing the original quarto issues of several plays by or attributed to Shakspeare; and an exceptionally varied and interesting selection of topographical, genealogical, and other MSS.

Mr. Norman Macleod, son of the late Dr. Norman Macleod, died last month of pneumonia at the Mercy Hospital, Chicago. He was well known there as a literary man some ten years ago, and for a time edited a magazine called *The Rambler*. In 1890 he started a literary agency company in London, but the result was unfortunate to those who invested in it. He returned to Chicago last year, and was engaged in the promotion of a mining enterprise in British Columbia. He was comparatively a young man, had a charming manner, and in appearance much resembled his father.

The Booksellers' Dinner last Saturday was a considerable success. Mr. Lecky, in giving the toast of literature, said nothing was more remarkable than the silent, steady sale of good books long after people had ceased talking about them. Lord Roberts, in reply, made modest reference to his recent volumes, and spoke of the marvellous effect Capt. Mahan's books had produced upon the nation. Archdeacon Sinclair proposed success to the Booksellers' Provident Institution and the Seaside Holiday Home, having made sympathetic reference to the loss which literature had sustained by the death of Mr. Theodore Bent. The archdeacon urged a large increase of membership to the Institution. There was a capital of 30,000*l.*, and if the society were joined by all, no member of the trade, however humble, need ever, under any circumstances, fall into distress.

Mr. Wallace, the sub-editor of 'Burdett's Official Intelligence,' in the absence of Mr. Burdett, who we regret to hear is ill, writes:—

"I beg to thank you for the notice of the above volume which appears in your issue of the 8th inst. With reference to your statement, 'The United States Brewing Company is duly dealt with at pp. 978–9, but we cannot find it in the index,' I would refer you to p. xlix, col. 2, fifty-first entry, where you will find the company duly indexed in proper alphabetical order. With regard to the variations in the spelling of the word *anonima*, we have throughout strictly followed the spelling adopted by the various companies as being (presumably) the official titles under which they were incorporated."

Of course we knew that the spelling adopted by the different companies was followed, but we questioned the wisdom of such a course.

Mr. Ebsworth, after nineteen years' hard work, has nearly completed the concluding volume of the 'Roxburghe Ballads.' The Ballad Society was started in 1868, the late William Chappell being the editor of the first three volumes, when, owing to failing health, he handed the editorship over to Mr. Ebsworth, who has worked all these years gratuitously, and added fourteen hundred ballads to the collection, besides drawing and engraving innumerable woodcuts. This new volume will contain a complete index to historical names and events for the entire eight volumes.

The historian Dr. Karl Menzel, born in 1835 at Speyer, has just died at Bonn, where he occupied the chair of mediæval history together with that of palæography. He was the author of several valuable historical monographs and of a history of Nassau in three volumes.

Some time ago we announced that the inhabitants of Säckingen intended to erect a monument in memory of the poet Victor von Scheffel, who made the place famous by his 'Trompeter von Säckingen.' We now hear that a committee has been formed at the town of Staffelstein in Upper Franconia for the purpose of erecting a Scheffel-Denkmal on the summit of the neighbouring Staffelberg.

Dr. Wilhelm Baur, the Superintendent-General of the Evangelical province of the Rhineland, who died at Coblence on the 18th of April, was a prolific writer of historical and biographical works, some of which passed through several editions, as his lives of Stein, of Perthes, and of Arndt. His historical sketches of religious life during the German Wars of Liberation were translated into English, and still retain their popularity in his fatherland. His sermons and devotional writings have also had a wide circulation.

The Schiller-Archiv in Marbach has obtained for the sum of 25,000 marks the posthumous manuscripts of the poet Uhland, including his diaries from 1810 to 1820, several valuable political memoranda, and nearly nine hundred letters of his correspondence with his friends and his family.

The Parliamentary Papers of the week include a Code of Regulations for Evening Continuation Schools, Scotland (2*d.*); Report of the Committee appointed to inquire into the Distribution of Science and Art Grants, together with a Revised Edition of the Science and Art Directory (11*d.*); and Minutes of Evidence, &c., taken by the Committee on Post Office Establishments (10*s.* 2*d.*).

SCIENCE

MR. E. J. STONE.

It was with great regret that we heard of the somewhat sudden death, on Sunday last, of this distinguished astronomer. Born in London on February 28th, 1831, he studied for a time at King's College, and then went to Queens' College, Cambridge, where he graduated as Fifth Wrangler in 1859, and was appointed the year after Chief Assistant at the Royal Observatory, Greenwich, in succession to Main, whom he was subsequently to follow also as Radcliffe Observer at Oxford, though not immediately from Greenwich; for after zealously co-operating with Airy for ten years in the multifarious duties imposed upon the Astronomer Royal and his staff, Stone was nominated to the Directorship of the Royal Observatory at the Cape of Good Hope on the resignation of Sir Thomas Maclear in 1870. He returned to England in 1879, and was appointed Radcliffe Observer, a post which had become vacant by the death of Main in the preceding year. This he held until his own death on the 9th inst., the nineteenth anniversary, by a remarkable coincidence, of that of his predecessor. Few men have accomplished so much solid and substantial work for the progress of astronomy, as is sufficiently evidenced by the production of the Cape catalogue of 12,441 stars, which appeared in 1881, and the catalogue of 6,424 stars from observations made at the Radcliffe Observatory, reduced to the epoch 1890, and published in 1894. These of course are mentioned first as Mr. Stone's *magna opera*. No fewer than ninety-two contributions are credited to him in the Royal Society's 'Catalogue of Scientific Papers,' though that list is completed only to 1883. Soon after he came to Greenwich he took up the subject of the determination of the sun's parallax from the observations of Mars, and not long afterwards executed an important rediscussion of the observations of the transit of Venus in 1769, by which he succeeded in showing that, when rightly interpreted, they gave a considerably larger value than it had been usual to attribute to them from Encke's investigation, practically in agreement with that obtained from the observations of Mars. This has since been amply confirmed by the transits of Venus in 1874 and 1882, and by results obtained from other methods, in some of which Mr. Stone took part, besides organizing the whole of the English observations of the latter transit. It would occupy too much space to enumerate the other investigations which he carried out whilst still at Greenwich; but we cannot omit his continuation of Main's work in determining the proper motions of stars by comparing the results of Bradley's observations (as reduced by Bessel) with the later ones contained in Airy's catalogues. The Gold Medal of the Royal Astronomical Society was awarded to Mr. Stone in 1869, and he served successively the offices of Honorary Secretary and President of that body. His star-catalogues at the Cape and at Oxford formed only a portion of his work at those observatories; for in recent years he had devoted much attention to the lunar theory, obtaining results which have not met with general acceptance, but appear to demand further consideration. Mr. Stone was elected a Fellow of the Royal Society in 1868, and received the Lalande Prize of the French Academy in 1881. He was, it will be remembered, one of the few successful observers of the total eclipse of the sun last August, the weather being favourable in Novaya Zemlya, whither he went as one of the party which accompanied Sir George Baden-Powell in his yacht.

SOCIETIES.

Geographical.—*May* 10.—Sir Clements Markham, President, in the chair.—The following gentlemen were elected Fellows: Capt. H. R. Gale, Capt. E. Le Mesurier, Lieut. R. A. E. Beun, Lieut. R. R. Hubbard, Lieut. D. G. Seagrim, Lieut. F. C. W. Ware, Rev. W. Vivian, Messrs. G. R. Blades, S. V. Coote, H. Cox, J. E. Dawson, E. W. Greg, D. M. Hall, W. S. Hill, J. A. Ludlow, G. B. Macpherson-Grant, G. J. Poulton, D. C. Stapleton, and H. M. Upcher.—The paper read was 'Recent Journeys in Sze-Chuan, Western China,' by Mrs. Bishop.

Geological.—*April* 28.—Dr. H. Hicks, President, in the chair.—Messrs. H. F. Bulman and C. A. Heussler were elected Fellows.—The following communications were read: 'Note on a Portion of the Nubian Desert south-east of Korosko,' by Capt. H. G. Lyons, with 'Notes on the Petrology,' by Miss C. A. Raisin, and 'Water-Analyses,' by Miss E. Aston (communicated by Prof. Bonney),—and 'On the Origin of some of the Gneisses of Anglesey,' by Mr. C. Callaway.

Society of Antiquaries.—*May* 6.—Viscount Dillon, V.P., in the chair.—Mr. Blair reported the discovery on April 28th, at the Roman station of Cilurnum at Chesters, of an inscription recording the conveyance of water into the camp by the troop garrisoning the place. The inscription, which is quite perfect, reads: AQVA . ADDVCTA | ALAE . II. ASTVR | SVB. VLP. MARCELLO | LEG. AVG. PRPR. Prof. Hübner thinks it is *temp.* Marcus Aurelius.—Mr. W. Gowland read the second and concluding part of his paper 'On the Dolmens and Burial Mounds in Japan.' All Japanese dolmens are of the Iron Age. Stone and bronze weapons (excepting occasionally bronze arrowheads) are never found in them. Cremation was not practised. When a warrior was laid in the chamber of a dolmen his wants in a future world were supplied in unstinted measure.

He was clothed in his robes, adorned with his personal ornaments; his weapons of war and of the chase, and the bits and trappings of his horse, were placed near him; and around the chamber were arranged food, water, and wine in vessels of pottery of various forms. The author described in detail the contents of one of the dolmens he had explored. The most important remains found in other dolmens were also described. Swords, spears, and arrowheads of iron, horse-bits, and the ornamental appendages of the trappings of horses, also of iron, generally plated with copper coated with gold, and amulets and rings of silver, and of copper sheathed with gold, are the chief objects of metal which usually occur. Sometimes, but rarely, cuirasses and helmets of iron are found. Besides these, round, cylindrical, and curved beads of glass, steatite, rock crystal, jasper, and other stones are of universal occurrence. Vessels of pottery are also numerous in all dolmens, the principal forms being covered dishes, tazzas, and jars for holding food, and a variety of barrel-shaped jars, flasks, and libation vases for water and wine. Less common are certain special forms of vases which were intended for ornamental use, and probably for offerings of flowers. This pottery is almost invariably a hard grey earthenware, made on the potter's wheel, never glazed or painted, and decorated with simple arrangements of straight or waved incised lines. The ornamental vases sometimes bear on their shoulders groups of men and animals rudely modelled. Figures roughly executed in coarse terra-cotta are found on the outsides of some mounds, where they had been set up as substitutes for the retainers and horses which in earlier times were buried alive in the same position at the funeral of a chief. The time when dolmen-building began in Japan did not admit of a very precise determination, but the author would venture to assign an approximate date for it, although he did so with all reserve, viz., about the commencement of our era, with a possible error of one or two centuries. Dolmen-building practically ended about the seventh century A.D. These estimations were based on evidence—given at length in the paper—which was derived from the dolmens and their contents. The builders were the ancestors of the present Japanese. They seem to have left their home on the mainland of Asia, and migrated to the islands through Korea, long before they began to build dolmens, but it was not until the dolmen age that they succeeded in driving the aborigines to the northern extremity of the country. The dolmen period was characterized by a well-developed civilization and a culture which had advanced far beyond the limits of barbarism, and was in marked contrast with the age during which similar structures were built in Western Europe, when stone or bronze weapons only seem to have been in use.

Zoological.—*May* 4.—Mr. H. Druce in the chair.—The Secretary read a report on the additions to the menagerie during the month of April, and called attention to a young male specimen of the wild ass of Somaliland (*Equus somalicus*) and to a pair of Smith's bronze-winged pigeon (*Geophaps smithi*).—Mr. O. Thomas exhibited a selection of the mammals recently collected by Mr. A. Whyte during his expedition to the Nyika plateau and the Masuku mountains, North Nyasa. Mr. Thomas described as new a squirrel (*Xerus lucifer*), brilliantly rufous throughout, with a black dorsal patch; a reed-rat (*Thryonomys sclateri*), allied to *T. gregorianus*, but with a longer tail, whitish instead of yellowish underside, and narrower and differently shaped skull; a mole-rat (*Georychus whytei*), like *G. nimrodi*, but with longer and broader frontal premaxillary processes; a pouched mouse (*Saccostomus elegans*), of a general buff colour and with a longer head than *S. campestris*; and *Mus nyikæ*, a rat of the size of *Mus chrysophilus*, but darker in colour and with a more rounded skull. A new subgeneric term (Gerbilliscus) was suggested for *Gerbillus boehmi*, Noack, of which Mr. Whyte had sent home specimens. Mr. Thomas also stated that the peculiar bulbous-tipped tail-hairs described in Petrodromus proved to be confined to and characteristic of East African examples of the genus, which might therefore be specifically separated from the Zambezi forms as *P. sultani*.—Mr. H. Saunders exhibited, on behalf of Mr. H. Evans, a series of instantaneous photographs, taken in the Outer Hebrides, of the great grey seal (*Halichœrus gryphus*). — Mr. J. E. S. Moore gave a general account of the zoological results of his expedition to Lake Tanganyika in 1895 and 1896. Mr. Moore stated that the main object of the expedition had been to obtain materials for the morphological study of certain hitherto uninvestigated animal forms. It appeared that a key to the general interpretation of the lake-faunas of Central Africa would be most readily obtained by a study of their molluscan types. These showed that the faunas of most of the vast inland reservoirs of Africa were composed of normal lacustrine stocks, but that in Lake Tanganyika there were strange forms which certainly could not be included among such groups. All these forms appeared to have marine affinities; but, as they could not be directly associated with any living oceanic species, it was argued that they were probably the survivors of the marine fauna of some more ancient times, when Tanganyika was connected with the ocean. This theory was supported by the similarity of certain Tanganyika gastropods to ancient fossil shells.—Communications were read: from Mr. W. E. Collinge, 'On some European Slugs of the Genus Arion'; this memoir treated of the constancy of anatomical characters in the genus; of the reversion of a colour-variation noticed in a specimen of *Arion empiricorum*; of the specific validity of *Arion fuscus*; of a new species proposed to be called *Arion cæruleus*; and concluded with a synopsis and classification of the genus Arion and a list of the literature on the subject,—from Mr. F. J. Jackson, on the antelopes of Mau district, British East Africa, and on some of the species mentioned,—by the Rev. H. S. Gorham, on the Coleoptera of the family Endomychidæ of the Eastern Hemisphere: eighteen species were described, of which eleven were characterized as new,—and by Mr. F. E. Beddard, on the presence of intercentra in the vertebral column of birds. The existence of free intercentra in the caudal region was described in a number of genera belonging to many families of birds.

Philological.—*May* 7.—*Anniversary Meeting.*—Mr. I. Gollancz in the chair.—The following officers were elected for the ensuing session: *President*, Lord Aldenham; *Vice-Presidents*, Dr. W. Stokes, Dr. H. Sweet, Dr. J. A. H. Murray, Prof. W. W. Skeat, Rev. A. H. Sayce, Mr. H. Bradley, Prof. Napier; *Ordinary Members of Council*, J. Amours, E. L. Brandreth, F. Chance, T. Ely, Prof. G. Foster, P. Giles, I. Gollancz, F. Heath, Dr. S. Hodgson, Prof. W. P. Ker, R. Martineau, Prof. W. S. McCormick, W. R. Morfill, Dr. J. Peile, Prof. J. P. Postgate, Prof. Ridgeway, Prof. C. Rieu, J. H. Staples, W. H. Stevenson, and Prof. J. Strachan; *Treasurer*, Mr. B. Dawson; *Hon. Secretary*, Dr. F. J. Furnivall.—Prof. Skeat read a paper on the lately recovered MS. of the 'Proverbs of Alfred,' which has for many years been accidentally missing from the library of Trinity College, Cambridge. When editing the poem for the Early English Text Society, Dr. Morris was unable to consult the MS., and had to depend on the texts by Wright and Kemble. The two latter texts are not wholly independent, as Kemble has taken some wrong readings from Wright's text, which is the more trustworthy upon the whole. The MS. proves to be one of great interest, as it was written out by a Norman scribe, and presents, in consequence, many remarkable spellings. Before commencing to write out the poem, the scribe made a note of the four new symbols which he had to employ, and to which he was unaccustomed. These are the A.-S. forms of *g*, *w*, *th*, and the symbol for *and*, which the scribe calls *ant*. He also marks the *g* and *th* with the names *iye*, *ithorn*, where the prosthetic vowel *i* is introduced to make the names *ye* and *thorn* more easy of pronunciation for him. He frequently miswrites one of these symbols for another, producing such forms as *sginkin* for *swinkin*, *rogen* for *rowen*, and many more; but they can easily be put right. By tabulating the peculiarities of spelling, it is easy to make out which sounds were, for a Norman scribe, the hardest to seize. He writes, for example, *st* (with long *s*) for the final *ght*; *t* for final *th*, or occasionally *d* for the same; and he is troubled as to initial *h*, which is frequently inserted in the wrong place. For the English final *t* he frequently writes *th*, as if the English *t* sounded more violently explosive than his own; for in this case the sound meant is not the E. *th*, but a sort of aspirated *t*. Sometimes he even supplies the place of *t* by *d*, writing *wid* for *wit*, and *hid* for *hit*, *i.e.*, it. He also writes *hunt* for *hund*, a hundred, and *ant* for *and*. The strong trill of the French *r* is seen in *cherril* for *churl*, *arren* for *arn*, are. The difficulty of sounding *lth* appears in *welethe* for *welthe*, wealth. Some final combinations were difficult; hence *chil* for *child*, *wen* for *went*. The English *ng* was evidently difficult also; hence *kinc* for *king*, *kinhis* for *kingis*. *Wh* was for him a mere *w*; hence *wat* for *what*, &c. *Ww* is reduced to *w*, written *w*; as in *wrsipe* for *worship*. *Sh* is frequently *s*, as in *sal* for *shal*; this is not a sign of Northern dialect, for the whole piece is in the Southern dialect, which is rather strongly marked. Many other peculiarities were discussed, and a collation of the principal variations from Wright's text was added. Other poems were mentioned which also show traces of having been written by a Norman scribe. A clear case is that of the 'Lay of Havelok'; other probable examples appear in the later text of Layamon, the 'Old Kentish Sermons,' and the 'Story of Genesis and Exodus'; and there are probably more all of the thirteenth century or of the beginning of the fourteenth.

MEETINGS FOR THE ENSUING WEEK.

Mon. Geographical, 8½.—Anniversary.
— Victoria Institute, 4½.—'Indian History,' Dr. Pope.
— British Architects, 8.
— Society of Arts, 8.—'Design in Lettering,' Lecture III., Mr. L. F. Day.—Cantor Lecture.
Tues. Royal Institution, 3.—Volcanoes: Dr. T. Anderson.
— United Service Institution, 3.—On the Instruction of our Soldiers to Shoot under Active Conditions of Service, Col. E. C. Browne.
— Zoological, 8½.—Revision of the Lizards of the Genus Scelo-porus: Mr. G. A. Boulenger.—'Contributions to our Knowledge of the Plankton of the Faeroe Channel, II.,' by G. H. Fowler.—'Further Contributions to the Knowledge of the Phytophagous Coleoptera of Africa, including Madagascar, Part II.,' Mr. M. Jacoby.
— Folk-lore, 8.—Folk-lore of the Uraons,' Mr. H. Raynbird (an).
Wed. Meteorological, 4½.—'The Rainfall of Dominica, West Indies,' Mr. C. V. Bellamy.—'Mean Monthly Temperatures of the British Isles, 1871-95,' Messrs. R. H. Scott and F. Gaster.
— Microscopical, 7½.
— Society of Arts, 8.—'London Water Supply,' Dr. P. F. Frankland.
Thurs. Royal Institution, 3.—'French Revolution and English Literature,' Mr. C. Collins.
— United Service Institution, 3.—'The Battle of Shiloh (or Pittsburgh Landing, April 6th-7th, 1862,' Lieut.-Col. F. Tully.
— Royal, 4½.
— Society of Arts, 4½.—'Kerman and Persian Beluchistan, with special Reference to the Journeys of Alexander the Great and Marco Polo,' Capt. P. M. Sykes.
— Historical, 5.—'Some Political Theories of the Early Jesuits,' Rev. J. N. Figgis.
— Numismatic, 7.
— Chemical, 8.—'The Theory of Osmotic Pressure and the Hypothesis of Electrolytic Dissociation.'—'Molecular Rotation of Optically Active Salts.'—'Heats of Neutralization of Acids and Bases in Dilute Aqueous Solution,' Mr. H. Crompton.—'The Platinum-Silver Alloys: their Solubility in Nitric Acid,' Mr. J. Spiller.—'A Comparative Crystallographical Study of the Normal Selenates of Potassium, Rubidium, and Cæsium,' Mr. A. E. Tutton.
Fri. Royal Institution, 9.—'Contact Electricity of Metals,' Lord Kelvin.
Sat. Royal Institution, 3.—'Music in England during the Reign of Queen Victoria,' Mr. J. A. Fuller Maitland.

Science Gossip.

Capt. P. Molesworth Sykes, a member of the recent Perso-Baluch Frontier Commission, has made, he thinks, some discoveries about the journeys of Alexander the Great and Marco Polo, and will embody this fresh information in a paper he is to read before the Indian Section of the Society of Arts on Thursday afternoon. Capt. Sykes was, we believe, the first to climb Kuh-i-Taftan, an active volcano distant 200 miles from the sea.

Prof. Ray Lankester's fiftieth birthday is to be celebrated to-night by a dinner at the Savile Club.

M. des Cloizeaux, the distinguished Professor of Mineralogy at the Paris Museum of Natural History, has just died at the age of eighty.

Prof. H. Kreutz, who has superintended the publication of the *Astronomische Nachrichten* since the death of Prof. Krüger, has now been definitely appointed his successor as editor. This is announced in No. 3419.

FINE ARTS

THE ROYAL ACADEMY.

(Second Notice.)

The visitor who is inquiring after novel bits of *genre* in this exhibition will find that Mr. Eyre Crowe has hit upon a new and telling subject for his most important work of the year, a comparatively large representation of a *Trial for Bigamy* (No. 580) in an English court. The first wife, a comely young woman with a child in her arms, is in the witness-box, and nervously gives evidence against the culprit, who does not seem to like his position. The second wife and a sympathetic friend or sister are seated in the lower part of the court; the former hides her face in her handkerchief and weeps silently. The jurymen differ as much as they ought to differ, and every face in their box is full of character; and so are the queer visages of the "public," all of them more or less unwashed and vulgar. The tragi-comedy of the subject has been sympathetically studied; there are traces of humour here and there, not a little satire, and plenty of spirit. *The Gipsy's Rest* (815), a smaller picture by Mr. Crowe, has the advantage of a pitiful subject, a half-starved, worn-out horse, which, released from the shafts of the van in the

distance, has lain down upon a common, and seems to be breathing his last alone. A little in the rear two other horses—fellow slaves with their dying companion—stand apart, so close together that they seem to be whispering about his fate. Two vans and a group of gipsies cooking their food and heedless of the horses complete the picture. The artist's third contribution is styled *The Crow-Boy* (883). The look and gestures of the ragged country urchin, calling aloud and using a rattle to frighten crows from a cornfield, are decidedly good. The rough surfaces and somewhat opaque colour of these pictures are unfortunate, and tell greatly against them.

Another member of the Academy who has produced what is for him a novelty—a cleverly painted picture that is not at all sentimental—is Mr. Marcus Stone, whose *Thoughts* (5), his single contribution, a young lady's head in profile, is a pleasing ornament to Gallery I. Its meditative expression justifies the title.—Mr. Bastida, whose name is new to us, has not an atom of sentiment in him, and in technique his *Segovian Family* (6) is the reverse of Mr. Stone's picture; apart from this there is a good deal of spirit and naturalness about the Spanish subject, which is quite wanting in the English work. If the surface were less rough, and if the textures of No. 6 were choicer, its considerable merits would be very visible.—That robustness which does so much for Mr. Bastida's design is conspicuous by its absence in Mr. A. Hacker's works. "*And there was a great cry in Egypt*" (23) is intended to illustrate the visit of the Destroying Angel to an Egyptian city as recorded in Exodus xii. 30. The figure of the destroyer does not suggest an angel nor destruction, but it is a nondescript form—if that which is formless deserves the name — sweeping past some very undefined walls, which seem to be blanched in the moonlight. There is a painful lack of virility in the style and execution, although the subject is one of the most tragic art can deal with. The theme of Mr. Hacker's pretty romance, *The Sea Maiden* (688), may be within his reach, but, if so, he has hardly done himself justice by his very thin and feeble-minded nymph who presents herself in a state of complete nudity to the astonished eyes of a young goatherd on the seashore. It is not clear why she offers him a shell, but it is more difficult to say why her figure should be weakly drawn and painted so thinly. The pretty colour and brightness of the picture do not redeem its extreme feebleness. A nudity ought surely to be drawn and painted with due recognition of its beauty and humanity.—Mr. H. Draper, who painted the sea nymph seated on a rock in the front of *Calypso's Isle* (39), fully recognizes this canon, and has done his best to obey it; consequently, although his picture is not a masterpiece, and the nymph's carnations are much too pale, and her form is not so plump as it should be, his picture is bright and rich in its colouring. The background is a well-chosen view of a dark green sea and the rosy cliffs which rise out of it. There is a touch of Etty in the pleasing and strong colour of No. 39.—The evolution of Miss A. Sawyer's idea in "*The love that flies away*" (44) is not particularly clear, but although Miss Sawyer's meaning is not obvious, there is no doubt about the brightness of her colouring and the spirited execution of her group.

On the other hand, gentle domestic humour characterizes Mr. J. Hayllar's "*I'm Mary, Tween of Tots*" (45). There is only a foot or two of space, but there is a world of difference between the style and temperament of the artists. There is more brightness and simplicity about No. 45 than we remember in any other picture of Mr. Hayllar's. Besides, the design is spontaneous, and his work is clever, if not profound, perhaps too clever, at any rate crisp and pleasing.—*Sweet Mistress Prew* [Prue] (51) of Mrs. H. Margetson is pretty, but rather slight.—*The Old Barn* (52) proves that Mr. Clausen can take pains, and, when he does so, succeeds in painting such a simple and homely theme as this interior frankly and firmly, broadly, and without dirty colours, opaque shadows, or a coarse surface. The figures are tolerably good. The picture is soft, luminous where it should be so, and exceedingly broad, homogeneous, and simple in representing outer sunlight reflected within the building, and making golden the dust-charged atmosphere. We like *The Mother* (582) much less because of its insincere sentiment and almost coarse execution.—Mr. La Thangue's works are, pictorially speaking, rough, coarsely painted, opaque, and painty. The best of the three, however, though far from being good in the higher artistic sense, has more merit than usual, but is in many respects awkward, crude in thought as in technique, and in nearly all respects decidedly ugly. Of course, such a subject as *Travelling Harvesters* (439) admits of, if it does not require, a certain amount of ungainliness, if not ugliness, in the figures. But, firstly, if the title is to be justified, we demur to the notion of a travelling harvester trudging with his womenkind, especially if he has just left a boat, with a naked scythe on his shoulder. A scythe is much too awkward an implement to be carried about the country in this fashion. He might, perhaps, carry the ugly iron cooking-pot we see in his hands, but surely he would have sense and caution enough to dismount his scythe and tie it to its handle long before he began to travel. Mr. La Thangue has, as we said before, improved in painting (at least, it is manifest that he is trying to paint artistically), and there are qualities of tone and colour in No. 439 which prove that he sees the brightness of the light, if not the purity of the shadows, and has endeavoured to get rid of his usual slovenliness. There is, however, nothing whatever in the work which a modest artist could not have put upon a canvas one-fifth the size. Mr. La Thangue was less obtrusive and less selfish than in claiming for the above space enough for three or four pictures when he sent *A Summer Morning* (56) to the Academy. The subject fails to commend itself, either on technical or anecdotic grounds; and it would be difficult to say why he made his colours so dirty and indulged in so much slovenly draughtsmanship as appears here. This painter's model appears to be Constable, an artist who never painted shadows, water, or figures in the fashion to be regretted here. The crudities of *Gleaners* (1081) are less conspicuous.—There is better taste, more reticence, and much less self-assertion in Miss A. L. Henniker's *Companions* (64), a nice study in its way.—*A Spring Cleaning* (68), by Mr. L. J. Gunnis, has a touch of humour in the manner of the late Mr. Buss, who painted in a primitive way commonplaces of this sort. The foreground lacks solidity and the background softness.

In *The Purple Gown* (106) Mr. G. P. Gaskell has introduced solid and firmly painted figures; the treatment of the whole is homogeneous, and the lighting truthful. The colour, too, is good, and if the painter is young it is a work of much promise.—*A Pledge* (108), by Mrs. Alma Tadema, though not equal to her contribution to the New Gallery, is an excellent specimen of art carefully, logically, and consistently employed for its own sake, and independently of the subject, incident, or anecdote represented. It is an admirable exercise in various whites and fawn colours, not unlike those which the brothers Le Nain delighted in, but painted with a certain clearness, brightness, and lightness of touch to which they never attained. The attitudes are spirited and true to nature, and the picture is broad, harmonious, and animated. — Of *Audrey's Toilet* (115), by Mr. A. Hughes, we have spoken briefly before. Mr. Hughes understands his Shakspeare much too well, and has too much sympathy with his subject, to paint Audrey like the blowsy wench Mr. Holman Hunt, for moral purposes of his own, depicted in the act of receiving the quaint attentions of "the hireling shepherd." Mr. Hughes's work is strikingly full of light, vivid as nature in its colouring, and drawn with unusual skill and care. Two things militate against the popularity of the painter of 'April Love': they are (1) his excessive fondness for prismatic tints, which mars the simplicity of the coloration, and (2) his habit of indulging in an excess of stippling, so that the surfaces of some of his pictures are actually vermiculated.—In *A Fantasy* (116) Mr. G. S. Watson has not been ambitious, so to say, of a meaning, but seems to be quite willing the public should make what they can of it. The figures as figures deserved more care and a finer sort of finish.

Our apologies are due to Mr. M. Loudan for having, owing to an accidental transposition of numbers and notes, described his *Butterflies* (117) in terms which apply to Mr. J. H. Lorimer's *A Dance* (497). We may now criticize both the works, which both have dancing for their incidents, and (although the latter is the weaker and yet more purposeful) are alike in their defects. 'Butterflies,' a girl performing a sort of skirt-dance while a number of butterflies hover about her head, is much too dirty in its colours and tones to be as beautiful as it should be, while its execution is crude and the touch is heavy. The taste of the artist is, to some extent, vindicated by the liveliness of the child's face and attitude and the homogeneity of the whole. At the best, however, it is manifest that Mr. Loudan has evaded or suppressed nearly every element in his work which is difficult of achievement. Of Mr. Lorimer's dancing picture it was safely said that "it looks well at a distance," where the slovenly execution and curiously bad drawing of an interior and the figures are not distinguishable, and the energy of the dancer and the breadth of the interior's light, shadow, and tonality can be appreciated. Going near this curiously contradictory example, the student sees that much of it, as in Mr. Loudan's contribution, is slovenly and weak. It is a marvel how, with so many occasions (not simply opportunities) for educing beauty, Mr. Lorimer allowed himself to be content with such a figure as that of the attenuated maiden aunt who dances to the music of another withered virgin seated at a piano. The sycophantic nurse-girl who acts as spectator to the depressing performance is really a humorous figure, creditable as such to the cruel wit of her inventor; but she would have been quite as amusing and much better as art if her head had been reasonably well fitted to the rest of her person, and if her features had been, artistically speaking, in harmony with each other. As it is, no successful sketching of a very simple set of attitudes and a by no means recondite effect of light and shade can compensate for the uglinesses and weaknesses of 'A Dance.'

Mr. Bridgman's *Bacchanti* (133) depicts a long line of modern models disporting themselves while, in the antique manner, they race through a wood and gambol with certain lions. There is a good deal of vivacity and cleverness about their gestures; but if these are not portraits of professional sitters they must be likenesses of dancers from the opera. Their tall, slender figures and general leanness do not indicate sympathy on the painter's part with those sculptured types of antiquity which, robust and vigorous as they are, are at the hand of every student. Had Mr. Bridgman, who generally figures at the Salon, called his picture 'Bacchanti of the Boulevard des Italiens,' we should have believed him; but we cannot accept as mænads of antique Greece the dashing and much-excited girls, whose characters, as Mrs. Grundy is too apt to say, will not bear examination. His execution is thin, though

neat and crisp enough, but, on the whole, his work wants solidity.

One of the most remarkable pictures in this exhibition, and one that is even more promising than it is attractive, is the *Love's Baubles* (164) of Mr. B. Shaw, in which all sorts of fair and eager damsels, and a very plump dowager besides, follow the mocking Cupid, who trips before them, laughing as he carries a tray full of somewhat stony-looking fruit and gew-gaws, which his attendants snatch at. The charm of their vivacious faces, some of which are very beautiful indeed, the animation of their gestures, and the spontaneity of the whole design are important and fresh elements — characteristics, too, of an original and powerful inspiration as well as of a peculiarly vigorous technique. A really pretty and novel incident is the crowd of sparkling and splendidly coloured moths and butterflies which, like their kind when fascinated by a flame, hover round the head of Cupid. One sly damsel bites furtively an apple she has picked up from the grass at her feet, and finds it full of bitterness; another, Atalanta-like, stoops to clutch an apple which eludes her fingers. There are many other appropriate and well-expressed incidents, but it is our duty to praise in the highest terms the extraordinarily vivacious expression and attitude of Cupid, whose face is, perhaps, the most firmly touched and certainly one of the best drawn in an exhibition where such crisp handling as it shows is very rare. By the way, Cupid seems to be lame; but this may be a subtlety we cannot grasp; if so, it must be our fault, because, considering how finely Mr. Shaw has drawn all the faces, it is not likely he cannot draw two feet. In many respects 'Love's Baubles' closely resembles an early picture of Millais: for example, the intense brilliancy and variety of the girls' carnations, the somewhat isolated colours of their dresses, the splendour of those colours, the firm and yet unequal touch of the painter, and the vivacity and spontaneity of his conception, which is pervaded by a sardonic humour Millais had not in him. Yet the very extravagances of Mr. Shaw's work remind us of the young Millais.

Mr. R. Brough's *Fantaisie en Folie* (138) is half of a life-size figure of a rather ill-looking lady in a capitally painted dress of olive velvet, playing with a Japanese toy. Slight and flat as it is, it is a good exercise in harmonies of tone and colour; the carnations, too, are excellent, so far as they go. This is the foundation of a picture a master might make much of, but only part of a work of fine art.—A much more ambitious production is the *Dawn* (147) of Mr. F. Dicksee, an artist almost too accomplished, who, founding himself on Leighton, has not enough strength of wing to fly as high as his master. Graceful and sweet as it is, there is nothing in 'Dawn' which needed a canvas more than one-third so large. The tall and slender nymph who is walking "o'er the eastern hill" need not have been more than, say, two feet high to show her refined form and attitude—more graceful, however, than spontaneous — as well as the choiceness of her flesh tints, while no more space was required for the vapours which disperse before Aurora's feet, close to which "grey-hooded Night" descends apace. Of course, a great deal of credit is due to the painter who employed so much taste, academic skill, and care in producing, for art's sake only, this large and pleasing proof of the excellence of his education. Mr. Dicksee's *Meditation* (280) is a pretty and tender head, a little too thinly painted, but, like even the weakest specimens of his work, complete and accomplished.—As with many other pictures of its class, Mrs. M. H. Welsford's picture, *The Clairvoyant* (141), may be praised for its good colour and strongly painted flesh, but it has no tale to tell, and, besides other omissions, lacks brightness, solidity, and finish. It is not enough in art to mean much; it is necessary to take the trouble to paint the meaning. The interior of a cottage, where a sick person lies in bed and a nurse-girl shades the light of her candle from his eyes, is all we can make out of No. 151, which Miss M. E. Batley calls *Daybreak*. Its surface is so dull and its position so unfavourable that the work may be better, or much worse, than it appears to be, but our impression is in its favour.

Mr. Alma Tadema's *Watching* (173), a charming damsel clad in rose-coloured tissue, and turning for a moment from the object of her watch, is the small and luminous picture which we described some time ago. The door open behind her reveals an inlet of sunlit sea, splendidly coloured, athwart which at the moment flits the white sail of the boat she has waited for, but will thenceforth wait for in vain. A vase full of purple flowers, which stands against the sun-flushed white marble wall of the corridor before us, is a marvel of execution, and a charming element in a work which, like Mr. Tadema's 'Her Eyes are with her Thoughts' (769), in Gallery IX., has all the choiceness and finished solidity of an antique gem, and a delicious coloration and luminosity to boot.—In Mr. Boughton's *Memories* (165) the light, tonality, and even the local colours are simply the conventions of the painter, the like of which, it is to be hoped, he never sees in nature. The lady's attitude—but not her features, which are of no account—suggested the title, no doubt, but it is the spectator's imagination rather than the face itself on which Mr. Boughton relies to reveal the pathetic purpose of his design, which is painfully trite. Accepting the curious greenish twilight and other peculiar mannerisms of the artist, we are bound to say that all the elements of this work are in harmony with each other, while the picture is broad, effective, and telling. Nevertheless we prefer Nature's mood to Mr. Boughton's. *After Midnight Mass* (278) is much more true to nature; the design is better and more studied, and is not a hackneyed triviality. The light of the torches and that of the moon struggling through the misty and frozen midnight air are reflected upon the splendid robes of the ladies, their well-designed faces, and the figures of those about them: a somewhat complex and difficult effect, adequately and ably represented. The design, too, is far superior to most of Mr. Boughton's; he is not gifted with what Mr. Ruskin called the "imagination penetrative" that every painter ought to pray for, but few possess. Accordingly, his figures almost invariably, as in No. 165, lack movement and the reality which gives the most precious charm to many pictures which are otherwise of no account. Notwithstanding the unusual good fortune of No. 278, its extreme dryness and partial paintiness are not suitable to the subject the artist was lucky enough to hit upon, and wise enough to paint with all his might.—In No. 182 Mr. C. Smithers's *Sea Witch* sits on a rock with cormorants at her side, whose blackness and the enamel-like blue-greenness of the sea in sunlight serve well to develope the carnations of the nudity, to aid which the gloom of a cavern's mouth has been introduced. The sunlight, though bright, is not brilliant enough; the flesh-painting is better than the drawing; the design is pleasing because of its animation and freshness.—Quite another subject attracted Mr. C. N. Knight when he set about *A Sister of St Vincent de Paul* (186), an intensely depressing work in the manner of Heer Israëls, representing the watchful nurse seated near the bedside of her patient, who may be dead or sleeping for all we can discover in the gloom of the apartment. Her face seems to be as expressive and appropriate as her attitude, but, as in another work just mentioned, the surface is so rough and the colours and tones are so dirty that it is impossible to be sure. These pictures are but two out of many which show how much what may be called the rudimentary education of our younger artists has been neglected by their teachers. No trained painter would work in their way.

A striking contrast in all respects to the slovenly commonplaces of Mr. Smithers and Mrs. Welsford is offered by the contributions of Sir E. J. Poynter, of which *Phyllis* (188) is, despite her name, a very pretty and plump English girl. The drawing of her features and her busy, dainty fingers is as elegant as it is scientific and thorough; but the finish of the draperies is less exact than usual, a circumstance which has suggested to his friends that the new President has of late given up to parties and feasts the hours which were meant for his art. No sign of this is manifest in *The Message* (299), where the expressions of the faces, especially that of the girl, are all that could be desired in respect to their vivacity; but the carnations, which could not be better modelled or sounder, are very slightly too yellow and somewhat opaque. The portrait of *Sidney Colvin, Esq.* (376), lacks some of the nervous character of the sitter, and is otherwise not by any means the best of the President's portraits.

We prefer to treat Mr. C. Napier Hemy's *Pilchards* (204) as a figure picture rather than as a sea-piece, because it represents, with admirable success, comprehensiveness, and knowledge, a frequent scene at daybreak during the fishing season in Mount's Bay, where, it should be known, "fish" means "pilchards," and nothing else. Two boats have drawn together, while their crews lift from the dark green depths of the sea a portion of their drift-net, which, paid out during the night as the tide serves from one end, is drawn in again at dawn from the other end, and is often found as full of fish as Mr. Hemy's picture shows it to be—so full, indeed, that it is no very rare thing that the crews are forced, because of its heaviness, to abandon part of the net. In the bigger craft the men sometimes stand shoulder high amid the heaped pilchards. Mr. Hemy has seized the intensely picturesque elements of his theme; concentrated his most brilliant colours upon the resplendent silver of the pilchards; adroitly grouped their captors, each of whom is true to the life; and displayed how the ravenous gulls, fearing no man in their greed, flutter screaming over the capture. Not the least happy part of this work is the rendering of the dawn, which, rising on the horizon, turns from pallid gold to full-blown rose-colour, leaps upon the higher edges of the waves, and tinges the lowest fringes of the clouds. We congratulate the Academy upon having bought 'Pilchards' with the Chantrey Fund, and still more warmly do we congratulate Mr. Hemy upon the success of his masterpiece.

THE SALONS AT PARIS.

(Second Notice.)

Between the academic spirit—ever present, and maintained by masters who still retain undoubted authority not only in the studios of the École des Beaux-Arts, but also among their large following in the artistic world—and the Impressionism which has been at once as it were the last form of individualism as the Romantics defined it, and of the realism which had aspired to put an end at once to the academic and the romantic schools, modern art feels its way. The young generation who, in the course of the last ten years, have awoke to conscious life and entered on the career of art with the thoughtful and sincere desire to put in their works something more than an idle virtuosity, have experienced the need to look between these two extremes of the French School for the form best calculated to express their inmost ideals. They had a vague feeling that after the dislocations and the violence which the Impressionists inflicted on the picturesque, the eyes of their contemporaries necessarily needed a little rest. Instinct and reflection were no less

ready to warn them that the last hours were at hand of one of those reactions, or, to speak more accurately, those *détentes*, which are so frequent in the history of art. At all events, the time was come to retire within oneself, to compose oneself, to dare to be simple, to free oneself from all the artificial complications with which the æsthetes of the beerhouses and snobbery have poisoned our age.

To hearts and wishes so disposed Nature gives good counsel. She offers at the right time in her store of forms and harmonies, ever inexhaustible, ever changing, the appearance, the fine shades, and the harmony which man needs to form and to express the shifting inward vision which corresponds to every state of his soul. At every season of the year, at every hour of day and night, she has in her store, combines and renews, more pictures than painters can see or ever could paint. Often sung by Dante as "wounding the young pilgrim of love, if he hears from afar the bell which seems to weep the knell of departing day,"—

> Era già l'ora che volge il disio
> Ai naviganti e intenerisce il core,
> Lo dì c' han detto a' dolci amici addio;
> E che lo novo peregrin d'amore
> Punge, se ode squilla di lontano,
> Che paia il giorno pianger che si muore.
> 'Purgat.,' viii. 1–6.

This hour of twilight, propitious to self-communing and contemplation, is also that in which forms are simplified into great masses, and grave colours of a deep tone at once profound and dim are prolonged in vibrations and modulations at once full and delicate. Consequently they are admirably suited for a picture which, in reaction against the abuse of tones too clear and acute on one side and too pale and fugitive on the other, aims at recovering at the same time calm, force, and sanity.

Several young painters seem to have understood this. I cannot here enter into a detailed study of all the works, this year more numerous than usual, which seem to me characteristic of the tendency I have attempted to explain. I shall only mention at the Champ de Mars the works sent by M. André Dauchez (387–392), M. Cottet (327–338), MM. Georges and Lucien Griveau (560–576), M. Boulard (150–160), and M. Prinet (1024–1028); and I shall only dwell on the works of the young painter who seems the most really promising of this group, M. René Ménard. It is not long since at the exhibition of the artists in pastels there was on view a decorative fragment of his, 'Autumn,' which attracted much attention among good judges. Beautiful quiet landscapes of simple and grand lines, with harmonies of a subdued and deep tone, where the sombre greens and the various brown reds are united or opposed in simple yet rich uniformity, a sentiment of rhythm and style which owes solely to a long contemplation of nature its means of expression, a leaning towards reverie which has nothing morbid or quaint about it, but suggests merely the need of solitude and repose in a clear spirit and manly mind—these are the qualities which are displayed more and more persuasively in the works of M. René Ménard. He exhibits at the Champ de Mars (890) the decorative panel of *Autumn* for which the pastel to which I have alluded was only a "study." The details of its composition remain very pretty. From a sky of green and gold touched with red by the last rays of the setting sun above the distant hills, the river whose ample stretch reflects in a peaceful surface all the glory of the sky, the woods whose green is growing red, a concert of rich and sweet notes rises in a calm and beautiful symphony. Perhaps, however, the figures in the foreground are not treated with sufficient simplicity or decision. The painter has lingered on what one may call certain anecdotal details of modelling and form which jeopardize the unity of decorative scheme which ought to be the result of his picture. This is a fault unusual with him. Indeed, one of his characteristic merits is the noble way in which he matches the human form with landscape, and the firmness of the will which keeps all the picturesque elements of his pictures in due order. An example of this can be seen in *The Herd* (894), where, as in an eclogue of the heroic age, shepherds and oxen, simple and robust in form, make as it were one body with the landscape which surrounds them and is completed by them. Here is a return to the classic spirit freed of the academic fetters and superstitions of archæology and formalism which have for so long weighed heavily on our artists.

Leo Battista Alberti, in his book 'On Painting,' recommends the studious painter to live in intimacy with the poets. "These learned spirits," said he, "cannot fail to supply him with new inventions and imaginations which will be a very great help towards those beautiful compositions which bring honour and glory to painting." One need not, moreover, he adds, allow oneself to be overcome by the toil of reading. The true means of teaching oneself is to ask of nature the degrees of knowledge. Among those who seek to unite observation of nature with poetical invention there are very few who seem to have taken to heart this advice from one of the greatest spirits of the *quattrocento*. M. Henri Martin, whose "shoddy" composition conveys—by the delicate but morbid affectation of subtle harmonies obtained by means of the decomposition on the canvas of the elements of tone—the impression of a picture bordering on decomposition, seems to have chosen Baudelaire's 'Fleurs du Mal' for his favourite reading. His big picture at the Champs Élysées, *Towards the Abyss* (1134), is doubtless not directly derived from Baudelaire's poem, but one figure is pure Baudelaire — the woman with evil looks whose nakedness is revealed rather than cloaked under transparent tissues of black gauze, who drags along behind her a crowd of unhappy creatures whose melancholy gestures or bodies already thrown on the ground cover, to the extremity of the horizon, the dismal desert whither she is carrying her train. The allegory is not over clear, nor is the painting particularly wholesome, and the whole makes a picture pretentious enough. *To Glory*, by M. Boggio (Champs Élysées, 190), shows the influence of M. Henri Martin. *Triumphant Gold and its Victims*, by M. Cain (Champs Élysées, 309), is a sufficiently commonplace piece of imagery. *The Madness of Titania*, by M. Paul Gervais (Champs Élysées, 733), is an academic piece, learned enough, no doubt, but displaying too dry a precision, an imagination at once too sharp and abrupt to illustrate in the proper style the fantasy of Shakspeare's 'Midsummer Night's Dream.' M. Georges Harcourt has, on the contrary, found in Tennyson the subject of a fine picture, *The Leper's Wife* (Champs Élysées, 814). M. Ary Renan has, without question, drawn on his remembrance of a poem of Victor Hugo's for the original idea of his *Voices of the Sea* (Champ de Mars, 1058), and his idea has taken its picturesque embodiment on the shore of the sea of Brittany. In a creek where the waves break against the reefs a great sea-bird hovers, skimming the water and filling all the ground of the picture with its open wings. Emerging from the water which rocks it, a pale figure entwines with its folded arm the outstretched neck of the bird. The sweet rhythm of the lines, harmonious and sad, the wings of the bird, the dolorous gestures of the human waif, the undulations of the broken waves, call up a melancholy vision of those voices of the sea in which the poet heard the rising sobs of old shipwrecks.

A painter who by the energetic precision of his design and the uncompromising character of his realism reveals himself readily as Van Eyck's countryman, M. Jef Leempoels, has for several years made himself notable for pictures in which a moral idea always clothes forms and colours which are full of vigorous precision, but intensely crude. Here is his idea this year how to symbolize *Destiny and Humanity* (Champ de Mars, 777). Above, in a sky whose gloomy radiance seems to shut in rather than light up the horizon, appears, as at a window, a figure at once hackneyed and unmoved; below, from the foreground to the infinite distance at the back, hands are stretched towards her: hands of menace, of prayer, hands entwined in the grasp of love or suffering, armed hands of the desperate, closed fists of the proletariat, gloved hands of cardinals, puckered hands of fetish-worshippers—all times, all conditions, all religions, all races, are represented by these millions of hands all lifted towards inexorable Destiny, whose wide-open eyes are fixed afar off above them, and see them not. Say what you like against the arrangement and the taste of a picture like this, the man who drew with a will so patient and so strong these hands (which Albert Dürer would have looked at with respect) interests and moves me.

André Michel.

MR. THEODORE BENT.

To the great grief of his friends Mr. Theodore Bent died last week in the prime of life. He was forty-five years old, yet he never looked his age, and gave one the impression of being still quite a young man, full of energy and vitality. He and Mrs. Bent had paid, during the winter, a visit to the island of Socotra, which they much enjoyed, although the only way they could reach it was by a long journey in an Arab dhow. They subsequently made an excursion from Aden into the interior, but on their return they were prostrated by malarial fever. When they recovered they proceeded to Marseilles, but there Mr. Bent caught a severe chill, and unfortunately, instead of remaining in the South till he was convalescent, he pressed on in his anxiety to get home, and arrived in London in a dying state. He expired on the evening of the 5th at his house in Great Cumberland Place.

Mr. Bent was educated at Repton School and at Wadham College, Oxford. After taking his degree in 1875, he seemed at first inclined to devote himself to Italian history, publishing in 1879 a monograph on San Marino under the title of 'A Freak of Freedom,' a history of Genoa, and a biography of Garibaldi; but about 1882 he turned his attention to archæology and made excavations in the Greek islands, one of the results being an exceedingly pleasant volume on 'The Cyclades; or, Life among the Insular Greeks.' Hamdi Bey, however, not approving of his excavating on Turkish territory, he was induced to go further, and he and his accomplished wife made every winter an expedition to some out-of-the-way spot for archæological research. Thus they visited Mashonaland, Abyssinia, Hadramut, and other places, undergoing very considerable hardships, and often encountering personal danger, but so fascinated by the charms of archæological adventure that no difficulties deterred them. No doubt in this way Mr. Bent unwittingly overtaxed his constitution. His death is a real loss both to archæology and the cause of geographical discovery, and his friends will long lament one so kind, genial, and unassuming, who never sought for selfish advantage, and was always eager to profit by the knowledge of those more learned than himself.

SALE.

Messrs. Christie, Manson & Woods sold on the 8th inst. the following from various collections. Pictures: T. Gainsborough, Portrait of Margaret Burr, wife of T. Gainsborough, 220*l.*; A Landscape, with cattle and figures by a fountain, 220*l.*; The Woodman, evening, 346*l.*; Portrait of Charles Frederick Abel, German musician, 1,260*l.*; Portrait of Mrs. Puget (*née* Hawkins), 5,040*l.*; Portrait of George, second Marquis of Blandford, 315*l.*; Portrait of Anne Elizabeth, Lady Mulgrave, 1,071*l.* P. Mercier,

The Lace-Maker, 157*l*. P. Nasmyth, A View of Harrow, with cattle and figures, 241*l*. Sir H. Raeburn, Sir Walter Scott, when a boy, in Highland costume, 120*l*. R. Smirke, Conjugal Affection, portraits of Alderman Boydell and his family, 102*l*. Sir T. Lawrence, Mrs. Anastasia Jessy Bonar, 609*l*.; Portrait of the First Duke of Wellington, 399*l*.; Portrait of Cardinal Gonsalvi, 840*l*; Portrait of Lady Owen, 997*l*. J. Russell, Mrs. Anne Bonar, wife of Thomas Bonar, 110*l*.; Two Children of the above, Harry and Agnes, 115*l*.; Mrs. Scott Waring and Children, 173*l*. Sir Joshua Reynolds, Lady Waldegrave, afterwards Duchess of Gloucester, 840*l*.; Miss Milles, 420*l*.; Alexander Wedderburn, Lord Loughborough, 1,260*l*.; The Madonna, with the Infant Saviour embracing St. John, 162*l*.; Lady Anne Fitzpatrick as Sylvia, 1,890*l*.; Portrait of Sir John Lade, Bart., 220*l*.; Head of a Man, in red coat and lace collar, 110*l*.; Lady Elizabeth Tufton, 252*l*. J. Stark, A View of a Farm, 199*l*.; Sheep-Washing, 483*l*. G. Romney, Portrait of Anne Henshaw, 2,415*l*.; Portrait of Mrs. Tickell, 2,100*l*.; Portrait of Mrs. Grove, 3,675*l*.; Portrait of Elizabeth, daughter of John Grove, 735*l*.; Portrait of Ralph Willett, Esq., 315*l*.; Portrait of a Child, 131*l*.; Portrait of Lady Hamilton, 504*l*.; Portrait of Mrs. Sanderson, 210*l*. J. Hoppner, Portrait of a Young Lady, 1,533*l*.; Portrait of Mrs. Fielding, 367*l*.; Portrait of General the Hon. Edmund Phipps, 115*l*.; Portrait of Charles, Duke of Richmond, 126*l*. Sir M. A. Shee, Lavinia, a young girl seated on a bank, 231*l*.; Portrait of the Artist when twenty-five years of age, 199*l*. G. Morland, A Woody Landscape, with a sportsman and dogs, 357*l*. Sir W. Beechey, Hebe, 525*l*.; Portrait of the Hon. Henrietta Hanbury Tracy, 294*l*. F. Cotes, Portrait of Miss Vernon, 420*l*. Sir N. Dance, Portrait of Frederick Cooper, 110*l*. Nollekens, A Lady at her Toilet, and An Author reading a Tragedy (a pair), 231*l*. Pastel drawings: F. Cotes, Portrait of a Lady, 84*l*.; Portrait of a Gentleman, 47*l*. J. E. Liotard, Portrait of Lepel, Lady Mulgrave, 84*l*.; Portrait of a Lady, in blue shot dress, 52*l*.; Portrait of a Lady, in blue robe, with white and gold fichu, 57*l*.

Fine-Art Gossip.

The death occurred on the 6th inst., at the age of fifty-seven, of Mr. George Gilbert Scott, eldest son of the late Sir G. Gilbert Scott. Like his father, whose pupil he was, Mr. Scott was bred an architect; but when he was engaged for his father on works of "restoration" at Peterhouse, Cambridge, he entered Jesus College, came out senior in the Moral Sciences Tripos, and was elected a Fellow of Jesus College. He was occasionally an exhibitor at the Royal Academy. A man of much ability, he had for several years been obliged by his health to relinquish the practice of his profession.—On the same day Mr. G. T. Robinson, F.S.A., passed away at the age of sixty-nine, after an illness that lasted only three days. He was educated as an architect, and practised his profession both in the provinces and in London. In 1870 he went out to the seat of the Franco-Prussian war for the *Manchester Guardian*, and was the only English correspondent shut up in Metz, and on his return he wrote an excellent work on 'The Fall of Metz.' Subsequently he edited *Art*, we believe; but becoming connected with Messrs. Trollope he gave up literary work, and confined himself to designing and decorating houses in various parts of the country. A most amiable and accomplished man, he will be regretted by a wide circle. Both his daughters, Madame Darmesteter and Miss F. M. Robinson, have made a name in literature.

It is needless to characterize the works of Mr. Jan van Beers, more than fifty in number, which are now assembled in the Fine-Art Society's Gallery. None of them fails to show his rare technical powers, his exquisite touch, his brilliant harmonies of coloration and tonality, and a certain completeness which ensures to the least ambitious of them that stereoscopic quality which is most antagonistic to the coarse methods of the Impressionism of to-day. It is not our business to deal with the undercurrent of voluptuousness which pervades so many of the painter's designs, and is the more seductive because it is never indecent. Our duty being what it is, let us, for the sake of the art we have just analyzed and the thoroughly "modern" beauty which is absent from none of the works before us, commend to students 'Abandon' (No. 2); 'Bergère, Louis XV.' (3); 'Un Souris' (5); 'A Ostende' (19); 'Peine de Cœur' (21); 'Bouffon' (24); the wonderful portrait, which is a biography of itself and a criticism as well, of 'M. Henri Rochefort' (31); 'Le Modèle' (42); and 'Le Courtisan' (54). The expression of the face of the damsel in 'Peine de Cœur' is intense enough to pain the spectator; in 'Abandon,' a handsome lady reclining in a chair, the artist and his art are epitomized.

At the Goupil Gallery, Regent Street, Waterloo Place, Messrs. Boussod, Valadon & Co. have collected a series of landscapes in oil by M. René Billotte, which are now open to the public, and will reward a visit or visits.

The double exhibition of pictures which now occupies the Graves Galleries in Pall Mall will reward a visit by dog-lovers and those who enjoy the sunlit landscapes of Sark. Miss Maud Earl, whose picture in the Academy is a considerable success, has collected about fifty of her portraits of canine wonders and anecdotes in paint of the looks, ways, and kindly acts of their race, including the Queen's white collie "Snowball," the Princess of Wales's wolf-hound "Alex" (who must be as a fish out of water in a wolfless country), and the sledge-dog "Luska" of the Prince of Wales. Not only is the aristocracy of dog-land amply illustrated in Pall Mall, but many a humble animal has had justice done to his or her merits, and the pictures, as such, are a good deal above the average. Mr. F. W. Sturges's drawings of landscapes and sea and coast views in Sark, nearly eighty in number, are (although rather thin and more sketchy than desirable) lightly touched, sparkling with light, and, generally speaking, quite charming as to their colours. More stringent studies would do much for Mr. Sturges's reputation.

Mr. Basil Champneys, a friend of the poet's, has furnished the design for the monument to be erected over the grave of Coventry Patmore in Lymington Cemetery. Its size is such as to be subordinate to a churchyard cross which is to be placed near the centre of the Roman Catholic portion of the enclosure, and the position of the grave was especially selected on this account. It consists of an obelisk placed on a square pedestal raised on three steps symbolical of the Trinity; there will be at each angle of the junction of the obelisk with the pedestal a sculptured lion, the meaning of which in connexion with the obelisk will be readily understood by readers of 'Religio Poetæ.' On three sides of the upper portion of the pedestal will be engraved the name of the poet and the dates of his birth and death; at a lower level they will be adorned with panels symbolically carved. Above will be represented the Cross and Host rising from a stem from which spring lilies intertwined with the initial letter of the Virgin's name, and below will be the laurel wreath denoting that the poet's powers were devoted to the honour of Christ and His mother; this design will be enclosed by a band in the form of a *vesica piscis*, on which will be the legend, "My covenant shall be in your flesh," and, in the spandrils, the letters A. M. D. G. In the corresponding panels on either side will be inscribed passages from Patmore's writings in prose and verse. The fourth side, which will be immediately in front of the churchyard cross, is to be left plain. The material of the memorial will probably be Irish limestone. We refer to this subject in another column.

MUSIC

THE WEEK.

Albert Hall.—Royal Choral Society.
Queen's Hall.—Symphony Concerts.
St. James's Hall.—Mr. David Bispham's Concert.
Royal Opera, Covent Garden.—'Faust'; 'Roméo et Juliette'; 'Tannhäuser.'
Queen's Hall.—Herr Mottl's Concerts.

Albert Hall audiences are not, as a rule, prone to favour novelties, but there was a very large assemblage on Thursday last week, when a "Grand Commemoration Concert" was given as a fitting tribute to the prevailing sentiments of the hour. No blame can possibly accrue to Prof. Bridge for his new musical arrangement of the National Anthem, nor to the Dean of Rochester for his modernization of the barbaric second verse, for both words and music have been subjected to continual changes for centuries. Prof. Bridge gives this second verse to a soprano soloist, followed by chorus, preserving the key of B flat throughout. Whether this is an improvement on Costa's version, in which the middle verse is taken by the contralto contingent of the chorus with wind accompaniment, may be doubted. 'The Queen's Song,' words by Sir Edwin Arnold, music by Mr. Eaton Faning, is a well-written and effective piece, suitable, unfortunately, only for the present year. Not so 'The Flag of England,' a setting by Prof. Bridge of Mr. Rudyard Kipling's verses from 'Barrack-Room Ballads.' These lines are purely patriotic, as every one knows, and this brief and invigorating cantata, written for soprano solo, chorus, and orchestra, will certainly be popular for years, as it is impressive in effect and not by any means difficult, though the music is as varied in style as it is energetic. Madame Albani rendered the solo part with all needful force, and the choir has seldom acquitted itself to greater advantage. Handel's coronation anthems, 'Zadok the Priest' and 'The King shall Rejoice,' were also well interpreted, and the concert ended appropriately with Mendelssohn's 'Lobgesang.'

The Beethoven programme offered at the Queen's Hall Symphony Concert last Saturday afternoon may be said to have been chiefly remarkable for an extraordinarily fine performance of the C minor Symphony. Mr. Henry Wood's orchestra displayed not only *verve* and precision in attack, but the utmost possible intelligence in the observance of the *nuances* in the second and third movements. We were not much impressed at first with Herr Otto Spamer's efforts in the Violin Concerto, as the tone sounded feeble and the phrasing not sufficiently full and masculine; but Herr Spamer, who we understand has been taught by Herr Wilhelmj, improved as his duties progressed, and he may fairly be pronounced a competent violinist, for his intonation is pure and his execution almost invariably accurate. The overtures to 'King Stephen' and 'The Ruins of Athens' and the 'Congratulations Minuet' were included in the Beethoven

selection. Of Glazounoff's 'Carnival' Overture, placed at the end of the programme, we must speak on another occasion.

The concert given by Mr. David Bispham on Monday afternoon was interesting in a peculiar sense. It was a Brahms programme, and opened with the 'Four Serious Songs,' first sung in London by Mr. Bispham last autumn. These beautiful though sombre lyrics were again rendered with the fullest possible expression. The principal feature of the scheme was the 'Magelone' song cycle, Op. 33, which had not been heard here before in its entirety. It may be necessary to state that these fifteen piquant lyrics are founded on one of L. Tieck's fairy stories, of which Mr. Bispham gave a synopsis, reading a few explanatory sentences between the songs. His enunciation was clear and well modulated, and the simple fashion in which he put the story—commencing in the customary fairy-tale fashion with "Once upon a time," and ending with "They were married, and lived happily ever after"—was by no means unsuitable. The concert-giver was ably assisted by Miss Marie Engle, Miss Rosa Olitzka, and Mr. Reginald Groome, while Mr. Leonard Borwick was a perfect accompanist. The 'Magelone' cycle should be repeated at the earliest convenient opportunity.

The "Grand Opera Syndicate," with Mr. Maurice Grau as manager, duly opened the brief season at Covent Garden on Monday with a somewhat indifferent performance of 'Faust,' the orchestra being rather coarse and the chorus very uncertain. Praise must, of course, be given to Madame Emma Eames as Marguerite, M. Plançon as Mephistopheles, and, in lesser degree, to M. Bonnard as Faust. One of the new-comers, M. Noté, was Valentine, and made a favourable impression, thanks to a powerful voice and strong dramatic instincts. Gounod's opera was sung, as it should be, in French.

It cannot be said the performance of Gounod's 'Roméo et Juliette' on Tuesday was beyond reproach, though competent work was shown by the new-comers, Madame Saville and M. Scaramberg; and of course M. Plançon as the Friar, Mlle. Bauermeister as Gertrude, and M. Bars as Mercutio gave satisfaction. The other parts were fairly well interpreted.—Much improvement was noticeable in the rendering of 'Tannhäuser' on Wednesday. M. Van Dyck, who had not appeared at Covent Garden for some years, was welcome, for, although not vocally perfect, his conception of the erring hero was, dramatically speaking, very impressive, especially in the third act. As Madame Eames could not appear, Mlle. Pacary took her place at the shortest possible notice, and afforded ample evidence that she understood the requirements of the part. M. Noté's Wolfram showed intelligence, and Madame Brazzi sang the music of Venus in the opening scene (given in accordance with the Parisian version) in a fairly agreeable manner. The stage arrangements were decidedly better than in former years at Covent Garden, but, as usual, the chorus of younger pilgrims in the final scene was excised, for what purpose it would be difficult to ascertain.

The so-called "Grand Wagner Concert," given under the direction of Herr Felix Mottl on Tuesday evening, was perhaps the most successful of the series. Mr. Alfred Schulz-Curtius has gained permission from Bayreuth for the performance of extensive excerpts from 'Parsifal,' and at this concert the Flower Maidens' chorus and the great duet between the hero and Kundry occupied the central position in the programme. Herr Heinrich Vogl, still one of the finest of Wagnerian artists, impersonated the "Pure Fool" in his finest manner, and Frau Mottl was artistic and vocally charming as Kundry. The chorus of girls was supplied by the Royal College of Music under the tuition of Sir Walter Parratt, and the voices blended beautifully. The solo parts in this section of the sacred music-drama were rendered with all needful refinement by the Misses Esther Palliser, Agnes Nicholls, Hilda Foster, Helen Jaxon, Eleanor Jones, and Ruby Shaw. In the 'Parsifal' selection, as well as in the Prelude and Death Song from 'Tristan und Isolde,' Herr Mottl's orchestra played magnificently and with the dreamy tenderness which generally characterizes the direction of the Carlsruhe Kapellmeister. Of Smetana's symphonic poem, 'Aus Böhmen's Hain und Flur,' the fourth of six published as "Mein Vaterland," we should prefer to speak after a second hearing. It is piquant in theme and delicately scored, but in the matter of form rather vague, and the scenes of Bohemian life are not easy to follow, except, of course, to those who are familiar with the country. We venture to think that so-called "programme" music might be allowed a rest for a brief space. Weber's 'Oberon' Overture, taken rather slowly, though played with the utmost expression, completed the scheme.

Musical Gossip.

Brahms "In Memoriam" concerts continue, and the first of three Trio Evenings announced by Mr. Isidor Cohn to be given at the Steinway Hall was mainly devoted to the recently deceased composer's music. The performance was on Friday last week, and included the melodious Pianoforte Trio in C, Op. 87, and various songs and pianoforte pieces, the able though scarcely inspired pianist receiving assistance from Miss Fillunger, Mr. R. Gompertz, and Mr. W. E. Whitehouse.

Miss Emma Barnett, an intelligent pianist and a member of a very musical family, selected as the first item in her recital in the Queen's Small Hall on Monday afternoon Schubert's fine, but too lengthy and rarely played Sonata in D, Op. 53. Schumann's 'Carnaval' and various minor items by Tschaïkowsky and Mr. John Francis Barnett were included in the programme.

Mr. Henry Such secured a large audience at the last of his violin recitals for the present at St. James's Hall on Wednesday afternoon, and gave evidence of his mastery over the most difficult of all instruments in Beethoven's genial Sonata in G, Op. 30, No. 3, in which he was ably assisted by Mlle. Johanna Heymann in the pianoforte part, and in Max Bruch's Concerto in D minor, No. 2, a work well written for the solo instrument but less generally effective than the first and third of this composer's violin concertos.

Messrs. Boosey & Co. have in the press a set of twenty-five Irish folk-songs, which, with two exceptions, will be new to the musical public. A specially interesting group of these songs is from Miss Honoria Galwey's manuscript collection of Donegal and Londonderry airs. The arranger of the folk-songs is Dr. Charles Wood, of Cambridge, the writer or rewriter of the words to them Mr. Alfred Perceval Graves. The collection is appropriately dedicated to Dr. Villiers Stanford.

Mr. Johann Kruse announces three orchestral concerts at St. James's Hall on the evenings of June 1st, 11th, and 18th, with Prof. Villiers Stanford as conductor.

Dublin celebrates its first musical and literary festival next week. On Monday will be held the Oireachtas (Irish Literary Festival), at which an Irish ode by Dr. Douglas Hyde will be given; a prize rallying song, set to music by Dr. Annie Patterson, will be sung by Miss Rose-Byrne and a trained chorus; and prizes for essays, songs, poems, stories, and recitations will be publicly awarded. On Tuesday, Wednesday, and Thursday, concerts of Irish music, ancient and modern, will be given, at which Prof. Stanford's 'Irish' Symphony (last movement) and 'Cavalier Songs,' Augusta Holmes's symphonic poem 'Irlande,' Dr. Culwick's prize overture, and Signor Esposito's prize cantata 'Deirdre' (with Mr. T. W. Rolleston's words) will be performed amongst many other items of interest. The leading singers will be Madame Marie Duma, Mr. Iver McKay, and Mr. W. Ludwig. There will be a full orchestra and chorus, and a band of harps under the direction of Dr. Joseph Smith, and the Irish pipes will also be heard. On the Friday there will be a distribution of prizes and performances by prize winners, and on the Saturday band contests and competitions of Irish pipes. Irish dances will also take place. In fact, Ireland holds its first Eisteddfod—no, the first Feis Ceol it has celebrated in modern times.

Herr Richter has written to deny emphatically that he intends to resign the conductorship of the Hoftheater in Vienna. He has simply obtained leave of absence to conduct concerts in England, including, of course, the Birmingham Festival, and also to direct some of the Bayreuth performances.

Many excellent concerts which took place during this week must necessarily pass without notice.

PERFORMANCES NEXT WEEK.

Sun.	National Sunday League Concert, 7 Queen's Hall.
Mon.	Mr Carl Armbruster's 'Parsifal' Lecture, 3, King's College.
—	Herr Hyllested's Pianoforte Recital, 3 St. James's Hall.
—	Misses Conway's Recital, 3, Steinway Hall
—	Tonic Sol-Fa College Concert, 7 30, Queen's Hall
—	Mr. Isidor Cohn's Trio Concert, 8, Steinway Hall.
—	Miss Anna Roeckner's Concert, 8, Kensington Town Hall.
—	Royal Opera, Covent Garden, 'Roméo et Juliette,' 8
Tues.	Mr Sevadjian's Pianoforte Recital, 3, St James's Hall.
—	Miss Dempster's Concert, 3, Queen's Small Hall
—	St Cuthbert's Hall Choral Society, Handel's 'Acis and Galatea' and Elgar's 'Banner of St George,' 8
—	Royal Opera, Covent Garden, 'Tannhäuser,' 8.
—	Wagner Concert, conducted by Herr Felix Mottl, 8 15, Queen's Hall.
Wed.	Miss Clara Butt's Concert, 3, Queen's Hall.
—	Herr Werner's Violin Recital, 3, St James's Hall.
—	Royal Amateur Orchestral Society's Concert, 8, Queen's Hall.
—	Mr E Vander Straeten's Concert 8 No 54 Wigmore Street.
—	Royal Opera, Covent Garden, 'Carmen' 8
Thurs	Mlle Pancera's Pianoforte Recital 3 St James's Hall.
—	Miss Janie Crompton's Concert, 3, Queen's Small Hall.
—	Philharmonic Concert 8, Queen's Hall
—	Mr Cottell's Indian Famine Concert, 8, St. James's Hall.
—	Miss F B Taylor and Madame Lena Law's Concert, 8, Queen's Small Hall.
—	Royal Opera, Covent Garden.
Fri.	Mr. Eugen d'Albert's Pianoforte Recital, 3, St. James's Hall.
—	Madame Blanche Marchesi's Vocal Recital, 8, St James's Hall.
—	Royal Opera, Covent Garden,
Sat.	Queen's Hall Symphony Concert, 3, Wagner Programme.
—	Madame Kate Cheyne's Concert 3 Queen's Small Hall
—	Herr von Gumer's Zither Concert 3 Queen's Gate Hall
—	Kneisel Quartet Concert 3 St James's Hall
—	Miss Elsa Ruegger's Violoncello Recital 3 30, Salle Erard.
—	Miss Theresa Beney's Concert, 8 15, Steinway Hall.
—	Royal Opera, Covent Garden.

DRAMA

THE WEEK.

Her Majesty's.—'The Old Clo' Man,' in Three Scenes By M. Catulle Mendès.

Lyric.—Revival of Knowles's 'Virginius.'

Globe.—Afternoon Performance: Revival of 'A Doll's House.' By Henrik Ibsen.

There is no end to the transmutations of Pierrot, whose figure in France eclipses that of all the other characters of the Comédie Italienne. Springing originally from the Pulcinella of Naples, whose dress he wears,

he has lost in time most of his Italian features and become all but entirely French. To the genius of Deburau, whose memory has been perpetuated by Jules Janin, Charles Nodier, Béranger, Théophile Gautier, and Gérard de Nerval, and whose exquisitely comic face is familiar in the portrait of Hillemacher, Pierrot owes his supremacy over his rivals and the features during half a century assigned him. Since women took to playing the part Pierrot has been more and more sentimentalized, till now he has become almost a substitute for Chérubin. The grasshopper of fable—good-natured, penniless, improvident, easily pleased, incapable of sustained thought or purpose—Pierrot flits through comedy, a type of Parisian evanescence. Of late he has been promoted to the position of a lover for whom princely maidens sigh, endeared even to the nymphs. It has been reserved for M. Catulle Mendès to assign him the grimmest physiognomy and convert poor, infantine, helpless Pierrot into a murderer. A scamp and *vaurien* always, he did, according to his autobiographical confession *teste* Gautier,

rien qui vaille,
Et vécut sans remords en parfait canaille.

Preserving some aspects of his character, M. Mendès has darkened all his traits, and, while showing him consciously criminal, has also made him the victim of remorse. The pantomime of which Pierrot is now the centre is imaginative, ingenious, weird, and gruesome. Disappointed in love—Harlequin, it may be supposed, having supplanted him in the good graces of Isabella—Pierrot has hanged himself to a street lamp under the very shadow of Notre Dame. Musidora, a name unfamiliar in the Commedia dell' Arte, a dancer, cuts him down, warms him into life by her kisses, laughs at his scruples, and asks him to meet her at the ball. No wise reluctant is Pierrot, but he has neither money nor ball costume. A Jew old-clothes man comes by with a rich hussar dress, which is exactly the thing required. Pierrot's appeals for credit are naturally vain. Rushing upon the Jew in an unguarded moment, Pierrot transfixes him with a sword, drops his body into the *égout*, and, furnishing himself with the money bags and the coveted costume, starts for the ball. Now begins a series of adventures which, toned down to meet the requirements of English modesty, are grotesque and comic, and at the same time wholly without significance. Ever haunted by the spectre of his victim, Pierrot, when he is received into the arms of his mistress, finds it is the Jew whom he clasps. When he begins to fight with a viscount whom he has insulted, it is the spectre by whom he is confronted. At length, compelled by some terrible fascination, he impales himself upon the weapon by which the murder was committed. These things might conceivably be made impressive; as they are, they are grotesque and ludicrous. Much talent is shown by M. Séverin in his pantomime. We fail, however, to see any gain from the absence of words. Pantomime, if occasionally pleasing, is but a trivial art, and the gestures by which an idea of the various situations is conveyed are as conventional as those of the ballet. While giving M. Séverin credit accordingly for his facial expression, and recognizing some subtleties of interpretation, such as Pierrot's rapid transition from abject terror into sensual delight, we are not greatly impressed by his performance. On the night of the first production of 'The Old Clo' Man' things, we are told, went wrong, and the supernatural effects failed to work. These effects seemed to us trivial. It is impossible to conjecture what they might have been under other conditions. Not very impressive to us are such things, even in 'Faust.' The best that can be hoped is that they will stir the imagination.

Mr. Wilson Barrett's appearance in London in Virginius, a part in which he had previously been seen in the country, inspired some interest. It is a good, picturesque, and rhetorical performance, but wanting in passion and intensity. The management of the stage business has been changed, and some new verses have been inserted. These things move no special indignation, and might possibly, had attention not been drawn to them, have passed unnoticed.

'A Doll's House' has been revived at the Globe, with Miss Janet Achurch as the heroine, a part of which she gives now an admirable performance. Miss Featherston, Mr. Fulton, Mr. Charrington, and Mr. Courtenay Thorpe were also included in an excellent cast.

Dramatic Gossip.

The Adelphi has been closed during the present week, to reopen this evening with Mr. Gillette's American drama 'Secret Service.'

'Solomon's Twins,' a three-act farce by Mr. F. Kinsey Peile, was produced on Tuesday afternoon at the Vaudeville. Some very comic acting by Mr. Giddens, Mr. Welch, Mr. Blakeley, Mr. Collette, and other actors commended warmly to the public a piece inherently trivial.

The revival of 'Hamlet' as the first of a series of cheap performances at the Olympic showed us a dignified and princely, but not very forcible Hamlet in Mr. Nutcombe Gould. Mr. Foss was the Laertes, Mr. Courtenay Thorpe the Ghost, and Mr. Ben Greet (the director) Polonius. Miss Lily Hanbury played Ophelia, and Miss Mary Allestree the Queen.

'Trial by Jury' was performed on Thursday at the Gaiety for the benefit of the widow of Charles Harris, Mr. W. S. Gilbert taking a small share in the performance. Mr. Rutland Barrington was the Judge, Mr. Eric Lewis the Counsel, and Miss Florence Perry the plaintiff.

Miss Sydney Fairbrother, whose recent performances at the Princess's, especially in the 'Two Little Vagabonds,' have attracted much attention and raised well-grounded hopes for her future, has undergone a painful bereavement, her husband Mr. Percy Buckler, an actor better known in the country than in London, having died in Colchester while on tour with the 'Jim the Penman' company.

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SATURDAY, MAY 22, 1897.

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LITERATURE

The Secret Rose. By W. B. Yeats. (Lawrence & Bullen.)

MR. YEATS has the courage of his Celtic imagination if he thinks, at this wrong end of a hardened century, to arouse our slumbering Saxon taste for allegory and symbolism. The fashion of Cynewulf's day is a little outworn; and we have ceased to read Guillaume de Lorris with unaffected exhilaration. Yet here, in an age of all the utilities, is a young writer who invites us, with the frank confidence of youth, to follow him through the mystic byways of a new 'Roman de la Rose.' If a fine enthusiasm for his theme could touch our hearts, the appeal must surely strike home. But the hearts of some of us are not in the right place; and our heads are troubled with an intelligence a shade too analytic. The author's heart is right enough; but he, too, suffers from the latter-day trick of introspection. It is the snare of even the greatest artists who imitate archaic forms or subjects. Dante Rossetti in his ballads does not altogether escape it; still less does Tennyson in his 'Idylls of the King'; Matthew Arnold perhaps least of all in his avowedly Hellenic work. Such a passage as this from Mr. Yeats's book may serve to show how the touch of a too modern spirit may hurt the harmony of old-world sentiment:

"'If you come with evil thoughts and armed men,' said the son of Dermott, flushing, 'no matter how strong your hands to wrestle and to swing the sword, it shall go badly with you, for some of my wife's clan have come out of Mayo, and my three brothers and their servants have come down from the Mountains of the Ox'; and while he spoke he kept his hand inside his coat as though upon the handle of a weapon. 'No,' answered Costello, 'I but come to dance a farewell dance with your daughter.'.....The girl lifted her eyes and gazed at Costello, and in her gaze was that trust of the humble in the proud, the gentle in the violent, which has been the tragedy of woman from the beginning."

The one word "tragedy," quite apart from the sentiment of the conclusion, imparts a disturbing element; it has almost the air of modern literary slang. Again:—

"Costello led her among the dancers, and they were soon drawn into the rhythm of the Pavane.....and while they danced there came over them the unutterable melancholy, the weariness with the world, the poignant and bitter pity for one another, the vague anger against common hopes and fears, which is the exultation of love."

The reflection, though it comes from the author and not from his characters, is still a violation of unity, an anachronism in sentiment.

A fault akin to this, but less easily to be pardoned, is seen in the absence of what, for want of a better phrase, may be called the right local colouring. Let it be granted that Mr. Yeats is sufficiently Irish in his nomenclature and antiquities. We have abundant local feeling in his names—the Steep Place of the Strangers, the Lough of the Little Wood, the Town of the Shelly River; every page is full of them. There are also "boreens" and "garrons" and "bodachs," and other properly unintelligible Celticisms. But for all that we can seldom identify in his pictures the marks either of place or time. We pass over a wide range of seasons from early Christian times to at least the seventeenth century with scarce any sign to mark the change. Characters of all ages and conditions speak in much the same manner; and, if we except a desultory phrase or two, their racial idiosyncrasies are but faintly revealed. On the other hand, it would be ill-natured not to acknowledge our gratitude for being spared the local equivalent of the Kailyard jargon.

But we must revert to the question of symbolism, for these tales pretend to mean more than mere tales of faerie. Mr. Yeats assures his readers in his dedication that they all "have but one subject, the war of spiritual with natural order." And certainly in the broader issues of some of these stories the symbolic intention may be obvious; yet when, after the author's warning, we search for esoteric interpretations in the multifarious details of his images, the process is found to be futile and exhausting. We are forced to give up the task and content ourselves with the human interest of the story itself, which is often far to seek; or with the concrete beauty of his pictures, or with the glow and grace of his eloquence. But unhappily the high qualities of an eloquence which at its best has a conquering charm are not sustained. Had Mr. Yeats brought to bear upon his work a keener sense of negative humour (the absence of positive humour may be excused under the circumstances) he would never have allowed us the shock of certain occasional lapses from the ethereal range of his poetic diction. He would never have told us that "when they came to Dermott's house they saw before the door *an unusually large group of the very poor*"; or that Margaret Rooney had "some dilapidated remnants of tolerably good looks." The bathos of such phrases can only be appreciated by comparison with Mr. Yeats's exalted manner. Purists, as distinct from humourists, may further complain of the fatal attraction of "and" to the relative in many places in this book.

Finally, after putting trivial blemishes aside, all who know anything of Mr. Yeats's exceptional ability as a poet will feel that in these prose stories he has not chosen the medium most suited to his remarkable powers. Now and again, in a white heat of energy, he "makes the live shape at a jet"; at other times he must himself be conscious that his material compels him to treat his themes too clearly and too explicitly to preserve the illusion of mystery. As a writer of imaginative prose he takes high rank, it is true, among the men of our younger generation; but as a poet of the school of Shelley the author of 'The Wanderings of Usheen' stands alone. Some of the verses scattered about the present book are laboured in accentuation; but he has proved sufficiently his mastery over form as well as matter, and it is in the sphere of poetry rather than of prose that we look for the development of powers which promise a brilliant future. It is to be hoped that there is no personal presage in his comment upon the works of certain authors found by him in the House of the Order of "Rosa Alchemica," where he says:—

"I noted also many poets and prose writers of every age, but only those who were a little weary of life, as indeed the greatest have been everywhere, and who cast their imagination to us, as a something they needed no longer now that they were going up in their fiery chariots."

We know no young Elisha who is quite prepared to assume the mantle of Mr. Yeats.

The Cities and Bishoprics of Phrygia: being an Essay of the Local History of Phrygia, from the Earliest Times to the Turkish Conquest. By W. M. Ramsay, D.C.L., LL.D. —Vol. I. Part II. *West and West-Central Phrygia.* (Oxford, Clarendon Press.)

IN this volume Prof. Ramsay pursues the same method which he followed in the first. He treats of some of the most important cities of Phrygia, such as Eumeneia, Apameia, Akmonia, Pepouza, Hieropolis, and the localities connected with these. "The two parts," he tells us, "do not cover nearly half the territory of Phrygia, but they form probably the larger half of the book."

Prof. Ramsay's plan is to discuss first of all the locality of the cities. Here his opportunities and his wide research constitute him an authority of the first rank. He has seen the places, sometimes oftener than once, and frequently in company with other travellers who could compare notes with him. Mrs. Ramsay also was often beside him, and he has made good use of her picturesque descriptions. He has thus been able to discover the sites of many cities and to add greatly to our information. Then he has bestowed great labour on the history of the various towns, examining on the spot the passages in which they are mentioned by different writers, and judging the value of their testimony by their accordance with the actual facts, now ascertainable from geographical surveys. Here again Prof. Ramsay has cleared up several disputed points, corrected inferences from misunderstood passages of ancient writers, and has sometimes amended ancient texts with signal success. In this work he has also had frequent recourse to the elucidations supplied by inscriptions, many of which he himself has been the first to unearth, and by coins. At the end of his chapter on each town or district he has printed the inscriptions found in it with

annotations, and he has devoted sections or chapters to expounding the historical conclusions which can be drawn from these inscriptions. Thus he has explained the mode of government which existed in Apameia in a most interesting manner, and his exposition is a valuable contribution to our knowledge of the way in which cities were organized throughout the Roman Empire in the second and third centuries of the Christian era. There is also a valuable chapter on the Jews in Phrygia, which throws much light on the numbers and condition of that people about the same epoch. The most important, however, of all these contributions is the discussion of the Christian inscriptions in South-Western and Central Phrygia. Prof. Ramsay has brought together a large body of evidence which has not been collected before, and he thinks that he has come upon a clue to the explanation of this evidence which makes clear what was the position of Christians in Phrygia.

Necessarily a considerable proportion of the results attained in a book like this, where the inquiries are not finished, where the evidence is scanty, and where dates are often extremely uncertain, is merely provisional. Conjecture has to be employed to a large extent, and the judgment must often be held in suspense. Prof. Ramsay also has undertaken an exceedingly wide range of inquiry, for he brings his history down from the earliest times to the Turkish conquest. With such a variety and extent of investigation Prof. Ramsay has occasionally to depend entirely on others, and sometimes he is not led to the best sources. Thus his account of the 'Rosalia' is imperfect, and probably when he treats the 'Octavius' of Minucius Felix as later than the 'Apology' of Tertullian he is depending not on investigations of his own, but on some authority whom he has been consulting.

Prof. Ramsay complains bitterly in his preface of the treatment which he has received from critics. "The inadequacies," he says mournfully, "and errors which are found in them [his books] as discovery progresses offend every one; and few will remember more than the faults." And he says further on: "Many blame me for not holding some view, which I advocated six or twelve years ago, and afterwards abandoned owing to the progress of knowledge." We think that Prof. Ramsay on reflection will see that he does not do justice to most of his critics. Critical praise can be bestowed in a single strong epithet, but when the critic differs, he has to set forth the reasons of his difference. Therefore mere praise occupies little space, judicious criticism may occupy much. Then critics do not blame Prof. Ramsay for changing his opinions. On the contrary, they praise him for this and for his love of truth. But they do find fault with him because, dealing with matters where evidence is uncertain and scanty, and where change of opinion may become inevitable, he pronounces the conclusions which he adopts to be absolutely certain. We have a case in point in the subject which Prof. Ramsay deems the most important in his present volume. In the preface he says:—

"If the views stated in ch. xii., xvii., are even approximately correct, the Christian Antiquities of Phrygia will no longer be a field for vague guessing: especially the 'North-Galatian Theory' of St. Paul's travels will be banished from scientific works, and the Christian origin of the 'Grabschrift des Aberkios' will cease to be a matter of controversy."

Prof. Ramsay's expectations are sure to be disappointed. He has really settled nothing finally, but proposed solutions which, owing to the nature of the evidence, can reach only a certain amount of probability, and which therefore leave room for objection and opposition.

The case of the "Grabschrift des Aberkios" has been worked out with great diligence by Prof. Ramsay, and is exceedingly interesting as he presents it. The inscription on the tomb of Abercius contained nothing in it which definitely stated that Abercius was a Christian. Mention is made of "a chaste shepherd" and of fish, bread, and wine, which might suggest Christianity. But there was no declaration of faith such as one would expect from a Christian. As Prof. Ramsay puts it, "The testament of Avircius, then, was intended to bear both an exoteric sense, satisfactory to the ordinary reader, and an esoteric sense for 'him who comprehends.'" And the reason for this was, according to Prof. Ramsay, that "it was not possible to put forth in such a public way a statement that was overtly Christian." Having conjectured that this was the reason for the ambiguous language, Prof. Ramsay searched for confirmation of it in the inscriptions of Phrygia, and he had no difficulty in finding it. Among the inscriptions of the third century A.D. in Phrygia there are almost none that are distinctively Christian. What could be the reason of this? The only explanation must be that the Phrygian Christians did as Abercius did, that is, they expressed their Christian feelings in language which would not attract the attention of pagans. And this conjecture hardens into a certainty with Prof. Ramsay. "In pursuance of this policy," he says, "the Christians put nothing in public documents, such as their epitaphs, which could be quoted as evidence of Christianity." And he adds subsequently: "We are therefore forced to look for meanings hidden beneath the surface in the early Christian epitaphs." Prof. Ramsay finds this hidden meaning in an adjuration which appears on many graves. The commonest form is ἔσται αὐτῷ πρὸς τὸν θεόν, "he shall have to account to God" or "to the god"; but in isolated cases epithets are added, such as "to the living God," "to the immortal God," "to the hand of God" or "of the god," and "to the great name of God" or "of the god." Prof. Ramsay says in regard to this adjuration:

"As to the origin of the formula, it is probably an intentional variation of a pagan form. .....In this case the change was not one to rouse any suspicion. The expression 'the god' was familiar to the pagans, and frequently used by them to designate the local patron deity; and it was a very slight change to substitute for the pagan appeal to a definite deity (Men, Helios, Selene, Leto, &c.), or to the Katachthonian gods or to the dead themselves, the reference in general terms to 'the God' which could be taken by every one in his own sense."

The formula contains nothing distinctively Christian in it. If τὸν θεόν is translated "the god," any pagan could use it. Prof. Ramsay points out that it appears on the tomb of a man who was unquestionably a Jew, and it could certainly be appropriately employed by the Jews. A philosophical pagan might also have adopted it if he thought an adjuration seemly or necessary. How, then, does Prof. Ramsay know that it is Christian? It is here that his proof fails. He adduces no argument that can indicate anything but slight probability. He discusses symbols found on tombs, and he says of them:—

"Probably none of these symbols was exclusively Christian. The fish, the anchor, &c., are found on pagan monuments, though very rarely (Le Blant, II. p. 312); and probably every symbol which was publicly used by the Christians during the third century was selected, because it was also in pagan use and would therefore be less likely to attract special attention."

Names might furnish a clue to the religion of the inscription. But here, again, Prof. Ramsay allows that there are exceedingly few specially Christian names on the tombs in Phrygia, and in the course of generations it is quite possible that a name which was originally Christian might pass over to pagans.

Then an indication of Christianity might be made by the employment of the word κοιμητήριον for a tomb. But this word occurs rarely. It occurs also where there is no adjuration. And the word itself contains no idea in it which a pagan might not approve of, so that in course of time pagans might come to use it, just as Christians employed the more objectionable term ἡρῷον frequently for a place of burial.

In fact, Prof. Ramsay has adduced nothing that makes it certain that the adjuration was employed by Christians or by Christians exclusively. And he appears to us to assume the right attitude when he says:—

"We are therefore forced to look for meanings hidden beneath the surface in early Christian epitaphs. In doing so mistakes are inevitable in the earlier steps; but the material for study will increase, and errors will be corrected. For the present the attempt to explain the Christian inscriptions in the Appendix to this chapter is offered as a tentative step in a difficult path."

Yet in the very next paragraph Prof. Ramsay states his results as if they were certain. He says:—

"To judge from the proportion of epitaphs, the population of Eumeneia in the third century was in great part Christian. Of the 71 epitaphs classed as pagan or doubtful, only 11 are clearly marked as later than A.D. 215, and most of these are suspected of Christianity (No. 380). In the same period we possess 26 epitaphs that are certainly Christian. Three persons are mentioned as senators in the second century, and six in the third; the three are probably pagans, the six are Christian."

Nearly all the twenty-six epitaphs are determined to be Christian solely by the presence of the adjuration in them. And from these epitaphs Prof. Ramsay again states his inference thus: "These facts show that Eumeneia was to a large extent a Christian city in the third century." This inference suggests a difficulty. If the Christians were in the majority, what object could they have in concealing their religion? Their Christianity must have been known to every one in the city. And if they were in the minority, what good could be attained by placing the adjuration on their

tombs? Neither pagan nor Christian required to express his faith on his sepulchre. The ordinary inscription told the name of the person who made the tomb and stated for whom it was made. Then often a few lines debarred others from burying in it on pain of having to pay a fine. Pagan and Christian alike could make such inscriptions, and it would be impossible to divine what was the religion of the persons who made them. There was no necessity for an adjuration, and if an adjuration were added, it could influence only those who believed in the god whose vengeance was invoked.

We have not been able to draw attention to more than a few points in Prof. Ramsay's exposition of this subject. Though we differ from him in regard to the certainty of his conclusions, we think that his chapters on the Christian inscriptions are most able and suggestive, that they raise questions of the deepest interest, that they contribute much to their solution, and that they will stimulate in no ordinary degree the investigations of other scholars.

Prof. Ramsay says little about the North Galatian theory. He is of opinion that the facts which he has collected refute it. The principal of these is stated thus:—

"The nearer we approach the Galatian frontier, the later are the traces of Christianity. Only near his [St. Paul's] routes in Lycaonia, Galatic Phrygia, and along the higher lying road from Pisidian Antioch to Ephesos, do we find proof of Christian influence at an early date."

And he says generally of St. Paul that "he was influential only at certain central points, and apparently made no impression on many others." The upholders of the theory will not accept these as conclusive arguments against it. They will affirm that it is impossible to estimate the extent of the influence of Christianity in the first century by the number of Christian inscriptions and other monuments that may accidentally turn up in the third, that traces do not always remain even of the most enthusiastic religious movements, and that account must be taken of the circumstances of the localities and the character of the inhabitants in forming an idea of the permanence of results.

Picturesque Burma, Past and Present. By Mrs. Ernest Hart. (Dent & Co.)

The author made a tour with her husband through Burma in the spring of 1895, and wrote this book, some time after her return, because she found that little is known in England about the beautiful country and interesting people that she had visited. The volume is really a volume for a drawing-room table, for while the pictures are excellent and the binding handsome, the letterpress can lay claim to no special merits save clearness of type and freedom from misprints. The illustrations, on the other hand, comprise ten photogravures and some ninety or a hundred other pictures, among the latter a few pastel sketches by Mrs. Hart, but the bulk of them reproductions of photographs procured in the East. It does not, however, always happen that when a traveller returns with a parcel of photographs and a few sketches in his portmanteau he bestows the care and finish which have been displayed in the present volume on the preparation of the pictures for the public gaze. Of the letterpress it is impossible to speak so favourably. Many books have already been written about Burma, and it was hardly to be expected that the author, after a sojourn in the country which was but short, should have anything new to say about it; in fact, so far as we have been able to discover, she has added nothing to what was known before, and has apparently compiled the pages to accompany her pictures by condensing, at all events in a good many instances, the accounts of other writers. Indeed, she acknowledges in her preface her indebtedness to some writers whom she there names; but whether the indebtedness be acknowledged or ignored, it may still be open to question how far an author is justified in giving what purports to be a quotation from somebody else's book and at the same time mangling the text. Such, however, has been the fate of the hapless Shway Yoe. We place side by side below what Shway Yoe wrote and what Mrs. Hart represents him as having written.

Shway Yoe in 'The Burman, his Life and Notions,' p. 359.

"The noise on the bank is simply deafening. Incoherent shouts of despair and encouragement and delight burst from every throat; old women tear down their scanty hair and work with their arms as if they themselves were in the race; girls rush to the water's edge heedless of the mud and splashing that will ruin their silken skirts for ever; young men and boys rush up to their necks in the water and yell with frenzied eagerness, for it is only a boat's length to the winning post, and Thohn-Kwa leads by a foot. Old Oo Ohn can stand it no longer, for the last minute he has been shaking all over as if he were in a palsy, and his tongue and throat are as parched as if they were choked with slack-lime. He rushes forward with his hands in the air and shrieks Youk-Kya in a key that cuts through the din like a steam-whistle. Youk-Kya—the cry is taken up; Youk-Kya, bah-thah—every mother's son of you—the Doung, the Flower, sway lay lay; row for your lives; row for your unvanquished name; and the two bows fling their paddles from them and rise for the struggle. The wink of an eye too soon and he will miss his grasp, the flick of a finger too late and there will be nothing to seize. A great hush falls on the vast crowd as if they were all stricken dead, and then both men disappear in the water, clutching apparently simultaneously at the rattan. An agonizing five seconds and then Oung Zahn comes to the surface brandishing on high the pan; the Thohn-Kwa bow felt the scratch of it on his palm as it disappeared through the tube. The scene that follows is beyond description. The victorious crew spring up to dance, but the relief is inadequate. They can only escape frenzy by plunging into the river. Oo Ohn tucks up his waistcloth and dances round in mad delight till his stiff old legs will bear him no longer. Pompous old loo-gyees caper and plunge and shout; younger men can only relieve their feelings by flinging themselves in the pools on the bank and rolling about wildly in the mud; girls, who at ordinary times would hardly dare to raise their eyes to look about them, dance and shout in ecstasy, and their married guardians join in the rout. Bands from a dozen villages round about strike up, but the professional dancers who came to perform in honour of the victors are fain to look on while their intended audience go through unpremeditated figures. It always seems marvellous how the people ever get gravity of demeanour again after a great boatrace.

"The contest is technically not over yet. It is a hlay-pyoung loo-pyoung, that is to say the crews have now to change boats. The Thohn-Kwa men take the Doung-sat-pyan, and the home crew man the Three Fair Flowers. But to all intents and purposes the victory has been won, and the home representatives are the conquerors. The two boats paddle up again, and the fishermen go right away and win with the most consummate ease. This sets money-matters on a more comfortable footing, but the Myan-Oung people are not a whit disconcerted. They won the real race, that in which each crew rowed in its own boat, and they receive the arguments of the Thohn-Kwa contingent with the most self-satisfied composure. The record of the champions has been broken, and the veteran Koh Kyah-gyee has at last sat in a losing boat.

"A general adjournment is made back to the town. The country people have all come in their bullock waggons, and these are drawn up in comfortable places under the trees. The victorious crew go in procession up and down the main street, preceded by bands and every one in the place who can dance. Feasting is general, and then all move off to the plays, of which there are three or four, while some unwearied spirits can only find relief for their exultant triumph in yehn dances and irresponsible performances of their own. Till dawn of day the revelry goes on, but there is nothing like drunkenness. It is exceedingly seldom that you see a drunken Burman out of Rangoon, where they claim to be Europeanised. For a couple of days the excitement lasts, and then the strangers wend their way homewards, and the township calms down to its usual quiet. But for years the great event will be talked of at the local feasts, and the Yehn choruses of three or four generations will tell of the gallant struggle when the Doung-sat-pyan beat the Thohn-pan-hla, and broke the long supremacy of the Thohn-Kwa rowers."

Extract from Shway Yoe, according to Mrs. Hart.

"The noise is simply deafening. Incoherent shouts of despair and encouragement and delight burst from every throat; old women tear down their scanty hair and work with their arms as if they were themselves in the race; girls rush to the water's edge heedless of the mud and splashing that will ruin their silken skirts for ever; young men and boys rush up to their necks in the water and yell with frenzied eagerness. Wild cries go up as the two boats near the winning-post, 'Row for your lives!' 'Row for your unvanquished names!' The two bows fling their paddles from them and rise for the struggle. The flash of an eye too soon and he will miss his grasp: the flick of a finger too late, and there will be nothing to seize. A great hush falls on the crowd as if they were all struck dead, and then both men disappear in the water, clutching simultaneously at the rattan. An agonizing five seconds, and then Oung Zahn comes to the surface brandishing on high the pan. The scene that follows beggars description. The victorious crew spring up to dance, but the relief is inadequate. They can only escape frenzy by plunging into the river. Ohn tucks up his waistcoat [*sic*] and dances round in mad delight, till his stiff old legs will bear him no longer. Pompous old poo-gyees [*sic*] caper and plunge and shout; younger men can only relieve their feelings by flinging themselves into the pools on the bank and rolling wildly in the mud; girls, who at ordinary times would hardly dare to raise their eyes to look about them, dance and shout in ecstasy, and their married guardians join in the rout. A general adjournment is then made back to the town. The country people have all come up in their bullock waggons, and these are drawn up in comfortable spots under the trees. The victorious crew go in procession up and down the main street, preceded by bands and by everybody in the place who can dance. Feasting is general, and afterwards all move off to the plays, of which there are three or four going on. The revelry goes on till dawn of day, but there is nothing like drunkenness. For two days the excitement lasts, and then the strangers wend their way homewards, and the town comes down to its usual quiet. But for years the great event will be talked [*sic*] at the local feasts, and the Yehn choruses of three or four generations will tell of the gallant struggle when the Doung-sat-pyan beat the Thohn-pan-hla, and broke the long supremacy of the Thohn-Kwa rowers."

In the foregoing extract Mrs. Hart has afforded no intimation that omissions have been made and words misplaced.

Many specimens of compilation might also be given, but there is space left only for a reference to one or two. In describing the annual ceremonial opening of the agricultural season by the king, who goes outside the city and takes a formal turn at the plough, the author seems to depend wholly on a condensation of Shway Yoe's account:—

"The ceremony took place in the beginning of June, about the time when the south-west monsoon usually breaks in Mandalay."

This reappears in the book before us as:—

"It was in June, about the time of the breaking of the south-west monsoon, that the pageant took place."

Shway Yoe further tells his readers that

"the royal plough is thickly covered with gold leaf; the part on which His Majesty stands.....is gold, roughened with pearls and emeralds. The milk white oxen that draw it rival the Lord White Elephant in the splendour of their harness. Crimson and gold bands hook

them on; the reins are stuff with rubies and diamonds: heavy gold tassels hang from gilded horns. The gold tipped ox goad His Majesty wields is covered with jewels and flashes like a rod of fire in the sun."

With which passage may be compared the account given by Mrs. Hart, who says:—

"Arrived at the field which was to be ploughed by the king, he dismounted from the white elephant, and took his place on a gilded plough, set with jewels, to which a pair of milk-white oxen, with gilded horns, were attached by bands of crimson and gold. Taking the jewelled gold goad in one hand, and the reins studded with diamonds and rubies in the other, His Majesty steadily ploughed," &c.

It should be borne in mind in this connexion that as there is now no King of Burma, Mrs. Hart herself can have witnessed no royal ploughing. Again, the description which the author furnishes of monastic daily routine in her twenty-eighth chapter is a condensation of what is to be learnt in the pages of Shway Yoe—for example, where the latter says,

"Then comes the first meal of the day, a light refection usually preceded by a homily or grace," &c.,

in the volume before us we are told that "a light meal is then taken, preceded by a short homily."

Sometimes the information supplied is rather superfluous; for instance, it was hardly necessary to inform the reader that Burma is rich in palms, the most common being the cocoa-nut, the areca, and the palmyra; whereas it might, perhaps, have been usefully pointed out, where the natural indolence of the Burman is dwelt on, that wherever a people are crushed by a grinding tyranny, wherever the covetous superior is on the watch to squeeze the smaller man, the motives for work are undermined, a bare subsistence is held sufficient; there is no use in labouring for wealth which some more powerful neighbour will appropriate. Occasionally we have noticed that information is furnished twice over; for instance, on p. 209 wood-oil is described as the sap obtained from the stem of a forest tree, and on the next page the reader's memory is refreshed, and he learns that "wood-oil is now obtained from a tree which grows wild in the jungle."

Buddhism, it is stated, prevails "in countries where self-indulgence is a temptation." We fear that geographical exploration has not yet revealed the country in which man is not tempted to be self-indulgent. Mrs. Hart has also something to say about the circumstances which led to the annexation of Upper Burma; but in noticing the intrigue with France—and it was that intrigue which ultimately forced the hand of the British Government—sufficient stress has not been laid on the proposed agreement that King Theebaw should be allowed to purchase arms and munitions of war from the French. In taking leave of the author we may, at any rate, commend her for having supplied her readers with some convenient maps and an index.

A History of the Ancient City of Chester. By George Lee Fenwick. (Chester, Phillipson & Golder.)

This history of Chester is so evidently the result of many years of ardent labour, and labour undertaken for the simple joy of the work and not with any hope of reward, that it is cause for sincere regret to be obliged to pass an adverse judgment on it; but in a book that takes up the position of a work of reference, to which many will turn for information, it is essential that error should not be allowed to pass unchallenged.

The author has attempted far too much, and has undertaken a work for which he is evidently not qualified—a work indeed which would require a deeply read scholar to accomplish successfully; and he has entered on a task from which men of vastly wider attainments would have shrunk. In the fulfilment of a scheme as comprehensive as that which Mr. Fenwick has sketched out in his preface it was only to be expected there would be numerous shortcomings and omissions, and with this no fault could be found, as no man can hope to collect within one volume all that has been said about the ancient city of Chester; but the reader has serious reason for complaint against what can only be called carelessness in the matter which does appear. The book is, in fact, crowded with errors, many of them of a serious character.

One great blemish is that there are practically no references to authorities, and when it is considered that a large part of the book consists of extracts or adaptations from former writers the magnitude of this blemish must be obvious. Mr. Fenwick also certainly misleads, though no doubt unintentionally, in the way that he refers to ancient records. For instance, one would gather from p. 446 that he had exhaustively examined the magnificent collection of city records now lying at the town hall, yet the reader of this volume must be more than doubtful whether Mr. Fenwick has so much as looked at one of them; the list which he prints of the charters and documents is taken bodily from Mr. Jeaffreson's catalogue in the Appendix to the Eighth Report of the Historical Manuscripts Commission, even including the curious blunder in the first charter (an error which has long since been exposed), making the licence from Henry II. to the burgesses of Chester to buy and sell at Durham instead of Dublin.

At the very outset, in the second line of the first page, the reader meets with the "county palatine of *Cheshire*." Surely Mr. Fenwick in his official capacity must frequently have seen on documents employed in Her Majesty's service the words "county of Chester." The old mistakes with reference to Ptolemy's geography again appear, in spite of Mr. Glazebrook Rylands's learned 'Elucidation.' As to the treatment of the Roman period, it is only necessary to say that the matter contained in the seventy-five pages relating to this epoch might quite well have been condensed into fifteen. The history of the Roman Empire may be an enthralling study, but it has been epitomized in volumes readily accessible. The suggestion that Boadicea's tombstone possibly still stands at Caerwys is comic.

Though one can overlook many omissions, it is really unpardonable that Domesday should not have been laid under contribution for this work, especially as such a large and interesting reference to Chester occurs in it. It was, perhaps, too much to expect that Mr. Fenwick should not confuse the Angles and Saxons, though most students of history know that the Northumbrians who swept down on Chester in 613 were Angles and not Saxons; but there is no excuse for his repeatedly referring to the *Danish* settlement in Wirral. This error has been amply exposed by recent writers.

To come down to later times, Mr. Fenwick seems to be rather confused in the matter of Edward I.'s conquest of Wales. If he had consulted Rymer's 'Fœdera' and the Appendix to the Forty-sixth Report of the Deputy-Keeper of the Public Records, he would have found particulars there which would have saved him from falling into sundry mistakes. The chantries were suppressed not in 1537, but ten years later. On p. 171 we have the "Blue Post" myth again in full detail in spite of its frequent exposure. The Duke of Monmouth visited Chester not in August, 1683 (p. 230), but on September 9th, 1682; and it might have been well if Mr. Fenwick had referred to the late Mr. Earwaker's 'Progress of the Duke of Monmouth through Cheshire in 1682' in this connexion. William III. embarked for Ireland at Hoylake, not at Parkgate.

In ecclesiastical matters Mr. Fenwick's knowledge is especially deficient. It is difficult to see how the prebends could well "cease to have a voice in the election of the bishops" (p. 264); Mr. Fenwick might as well have told his readers that the deanery did not often preach in the cathedral. The abbey was dissolved not in July, 1541, but on the 20th of January, 1539. Thomas, Lord Cromwell, was not "Vice Regent" (p. 293), though he was for some time Vicegerent. The new diocese of Chester was not taken from that of Lichfield in 1544, and was not assigned to the province of York; it was formed from portions of the dioceses of Lichfield and York in 1541, and not until 1542, when a special Act was passed, was it placed within the province of York. Bishop Morton was Rector not of Stafford, but of Stockport (p. 278). The Grey Friars were not Friars Preachers, but Friars Minor.

In the lives of the bishops of Chester several of the customary errors are repeated from earlier writers, and occasionally additional ones are supplied by the author. A reference to Stubbs's 'Registrum Sacrum' would have prevented Mr. Fenwick making some slips in his dates; for example, Sir William Dawes was consecrated in 1708, not 1707, and was translated to York in 1714, not 1713; and worse than this, the author has no clear conception of what is meant by Old and New Style. Bishop Gastrell was born in Northamptonshire, not Berkshire, and Bishops Porteus and Cosin did not spell their names Porteous and Cosins. A more serious blunder, however, occurs in the life of Bishop Cartwright, where James II.'s sycophantic bishop is confused with his grandfather, Thomas Cartwright, the sturdy Puritan of Elizabeth's time.

Mr. Fenwick tells us that Randle Holmes's 'Academy of Armoury' is still in the Heralds' College; it will be news to him, perhaps, that copies of the book are also still in most of our local free libraries besides appearing among the collections of not a

few Cheshire antiquaries. Can it be that Mr. Fenwick has never heard of the Record Society of Lancashire and Cheshire, or of Mr. Christie's edition of the 'Annales Cestrienses,' that he speaks (p. 451) as if these annals were still only in manuscript?

One of the most curious sections of this history is the bibliography of Chester. In the first place the names of Camden and Drayton are included, though why, if these are mentioned, the various histories and gazetteers of England which appear from time to time should not also be catalogued, it is difficult to see; why, also, a Latin manuscript of the thirteenth century in the Bodleian should be placed under the date of 1721, or why Calamy's 'Memorials' should be put under the date of 1802, is far from clear. This bibliography is not only incomplete, several of the best-known and most highly valued books dealing with Chester being ignored, but such entries as the following have simply no meaning: "1827, The Chester Charters; 1828, The Chester Guide; 1836, The Chester Hive; 1838, Russell on the Dee; 1852, The King's School, Chester"; and so on.

The lists of clergy printed as being complete records of the various incumbents in the different parish churches in Chester are likewise signally incomplete. It would surely have been better for Mr. Fenwick to go straight to Helsby's Ormerod, where by far the fullest lists are to be found, instead of printing these manifestly insufficient ones. For instance, in St. Oswald's parish 27 names appear, while Ormerod mentions 35; under St. Peter's 14 names are given, Ormerod mentions 29; under Holy Trinity Mr. Fenwick mentions 31, Ormerod supplies 45; and so on. In each case the lists are not only incomplete, but often inaccurate. To show also that the author has not even mastered his own material, it may be pointed out that on p. 428 he furnishes a short sketch of the life of Henry Prescot, and mentions that he was registrar of the diocese; but on p. 297 this name as well as several other well-known ones are omitted altogether from the list of registrars.

Finally, the few passages of Latin which appear in the volume are so full of errors that one is driven to the conclusion that this blemish is due more to an imperfect knowledge of Latin than to carelessness, for in many cases as they stand at present they are unintelligible. Mr. Fenwick describes the Latin charter, an abstract of which he prints on p. 317, as a "curious instrument"; we entirely agree with him. Almost more remarkable is the charter on p. 325, and such a sentence as the following is at least slovenly: "The King grants to the Dean and Chapter.....Manors, &c..... habend to them and their successors in puram et perpetuam elymosynam."

For the attractive manner in which this volume is printed and illustrated we have nothing but praise, and so far as the appearance goes the publishers are to be congratulated.

NEW NOVELS.

Nùlma. By Mrs. Campbell Praed. (Chatto & Windus.)

Nùlma is an Australian maiden, charming in her innocence and beauty, and strenuous and loyal in her spirit. To her in her opening spring of youth come, from the old country and the old conventional society, a group of people, truly antipodean, whose contact ripens her to womanhood. The battered old professional Governor; his nephew and secretary; the nephew's wife, Lady Arthur Keefe; and the intellectually keen and forceful, but morally lymphatic Kenward, who comes with them, almost in their suite, to take up the Chief Justiceship of "Leichart's Land," are vividly thrown into relief by their colonial surroundings. In an evil hour the gaieties which herald the new Governor's accession bring Nùlma into the constant society of a man who can appreciate her freshness and animation none the less for the contrast these afford to the qualities of the mature Lady Arthur, with whom he shares a secret as discreditable as it has hitherto been engrossing. The growing love, which must inevitably end cruelly for the innocent and inexperienced, is naturally traced to its climax in disillusion, when Nùlma breaks away with strong repulsion from the man who has her heart, to fortify herself against him by marriage with the patient old friend who has had her daughterly esteem. The process by which Van Vechten teaches her to love him is assisted by a fortunate development of events, otherwise his task would have seemed hopeless. But the story is more mercifully tempered to the strength of the heroine than is altogether probable. The relations between Kenward and Lady Arthur, which run sombrely through the fabric of the story, seem to promise, or threaten, resuscitation in a sequel. The Australian elements of the present tale are more to our taste than these decadent representatives of Britain.

Pantalas. By Edward Jenkins. (Bentley & Son.)

The author of 'Ginx's Baby' is not seen at his best in his latest publication. Substituting a physical for an intellectual deformity of a man, he brings to bear on it the diverse opinions of numerous typical persons interested in the improvement (or the reverse) of the submerged tenth. In the course of numerous witty but desultory conversations between the deformed Pantalas and his visitors, Mr. Jenkins traverses the views of the Socialist, the politician, the philosopher, the vestryman, the Salvation Army "general," the parson, and others. In effect, he considers from all possible points of view the position of those of the poor who are said to be "not worth their keep." We do not find the result either interesting or attractive as literature, though the book may have its uses in drawing attention to one of the many unsolved problems of society. With some hesitation the volume may be classed as a novel, in preference to any other branch of literature. We gather that the volume was written some years ago, though it is now published for the first time.

The Secret of Saint Florel. By John Berwick. (Macmillan & Co.)

A fairly interesting story of modern life, suitable as literature for any into whose hands it may fall, is usually welcome. 'The Secret of Saint Florel' is decidedly readable. It leads up to a somewhat violent climax, where a lunatic with a pistol in one hand and a fiddle-bow in the other makes a husband and wife dance up and down the room while he strums the violin as it lies flat on the table. The wife tires and the husband is shot. The story itself is, however, better than its climax; the scenes in Madagascar are distinctly superior to those in England; the writing is nearly always careful and accurate, and the reader's interest in the persons of the drama is readily aroused. There is a curious misprint on p. 32, which will puzzle some readers until they realize that it is a misprint. In places there are suggestions of a lady's hand in the narrative.

False Gods. By Mrs. Albert S. Bradshaw. (Henry & Co.)

It needs no prefatory note to say that Mrs. Bradshaw's story has been dramatized; probably it existed as drama before it became a novel. It is divided into four parts which exactly represent acts in a play. To us it seems better calculated to make a play than a novel. The story is fairly good, and depends for its interest on the complications which arise when a married woman deserts her husband, and goes to her grandfather's house on the false pretence that she is unmarried. We do not see any signs of remarkable literary skill in the volume; but it is written with much taste and feeling, and well repays the reader who turns over its pages.

Uncle Bernac: a Memory of the Empire. By A. Conan Doyle. (Smith, Elder & Co.)

Dr. Conan Doyle in 'Uncle Bernac' produces a powerful sketch of Napoleon in the days when from his camp at Boulogne he looked across the Channel and dreamed of destroying us. The plot is slight. Louis de Laval, the hero, who tells his own tale, is an *émigré* whose ardent love for his country overcomes his inherited hatred of the usurper. He returns to France, and takes service under the Emperor, but much happens to him before his fortune is established. His uncle Bernac is not only a treacherous villain who has usurped the estates of the family, he is also a Government spy, and is mixed up in dark and slippery doings. Laval plunges head first into a nest of intrigue, and only his good star brings him out safe. We hear enough and to spare of mad adventure, we have too much of murder and sudden death, and we have more than one pretty love story, so it will be seen that Dr. Conan Doyle caters for various tastes in 'Uncle Bernac,' which is written with the author's accustomed vivacity.

Jinny Blake. By Hannah Lynch. (Dent & Co.)

In spite of a few incoherences 'Jinny Blake' is a very fair specimen of the modern novel. The reader becomes interested in the young Irish girl who is the heroine, and in the anxieties she occasions to her father, "the eminent popular tragedian," and to her numerous suitors. There are moments, no doubt, when it would have been better had the girl received what Montesquieu calls "la punition d'enfance," instead of being alternately petted and lectured; and there are passages which render the book suitable

rather for adults than for children. It is a story of to-day. The scene changes from London to Paris, and from France to Spain, and then back to London, with pleasure to the reader. There is a passage on p. 197 (which will not bear quotation as it stands) which must, we think, have suffered mutilation or unintentional change. It is neither sense nor grammar. On the whole, we must add that though we have read better literature from the same pen, Jinny Blake is a girl of considerable attractions, and one whose prototype probably lives to-day.

The Great Jekyll Diamond. By J. L. Owen. (Roxburghe Press.)

There are so many faults in J. L. Owen's melodrama that it would require a lengthy notice to detail them. An effort is made to produce effect by contrasts of scene and character, and the effort is well intentioned. The story is, however, unsatisfactory as literature, and will hardly (as the writer seems to hope) "interest those who still care for the tales of twenty years ago." Not the least noticeable feature in the book is the frequent misprinting of the hero's name.

AMERICAN HISTORY.

The last additions to the series of "Women of Colonial and Revolutionary Times in America," which Mr. Murray publishes in this country, are *Eliza Pinckney*, by Harriott Horry Ravenel, and *Mercy Warren*, by Alice Brown. These two colonial women better deserved to have their lives written than others in this series, being both noteworthy for other reasons than as the wives of famous men. The first is, moreover, an excellent representative of her sisters in the Southern States, and the second, of her sisters in New England. Mrs. Pinckney was the daughter of Lieut.-Col. Lucas, who, being stationed at Antigua, found that the climate did not agree with his wife's health, and visited South Carolina, which pleased him so well that he bought land on the Ashley river, seventeen miles from Charles Town, with the intention of settling there. Being appointed Governor of Antigua, he had to return there, and leave his ailing wife and daughter of sixteen to manage his property. Miss Lucas did her part to perfection, the introduction of indigo among the commercial products of South Carolina being largely due to her foresight and perseverance. After marriage to Col. Pinckney in 1744, when twenty-one, she renewed the attempts which others had abandoned to make the colony a silk-producing one. Out of the silk which she prepared, three dresses were woven, one of them, "a lustrous gold-coloured brocade," being now the property of her descendants; one of the others was presented to the Princess of Wales, and one to Lord Chesterfield. Her husband died in 1758. She had two sons, both of whom were educated in England, and both distinguished themselves during the revolutionary war. Thomas represented the United States at the Courts of Madrid and St. James's; Charles was entrusted by Jefferson with a mission to the French Directory, and, when he was asked what sum his country would pay for a pacific arrangement, he nobly exclaimed, "Millions for defence, but not one cent for tribute." Mrs. Pinckney died on May 26th, 1793. This little book will help to keep green the memory of a noteworthy woman and of a very excellent family.

While Mrs. Pinckney was a woman of action, Mrs. Warren was a woman of letters. Mrs. Warren was the sister of James Otis, whose denunciations of Great Britain in New England were as eloquent and misleading as those of Patrick Henry in Virginia. Before the independence of the colonies was recognized by the motherland, James Otis's mind was gone; after that acknowledgment, and when the present constitution of the United States was framed, Patrick Henry denounced Washington and his associates in terms as strong and foolish as those which he had employed when depicting what he styled the tyranny of George III. In 1755 Mercy Otis became the wife of James Warren, a Plymouth merchant, she being twenty-six. Her husband took an active part in the revolutionary struggle. He lived till 1808; she survived him, dying in 1814, both having passed the age of eighty. Mrs. Warren wrote patriotic verses and a history of the War for Independence which none but uncompromising and uncritical American patriots can read with entire satisfaction. She was the friend and correspondent of John Adams, and she quarrelled with him because she dreaded that he was not a genuine Republican. Monarchy was to her what the Papacy has always been to some zealous, but not very sensible persons. Republican simplicity seemed to her to be the only thing worth living for or admiring. She could not understand how little the name of a government has in common with its action. She was a well-meaning and narrow-minded woman, a good wife, and a mother whose affection was not requited by the son who was her idol. She was one of the conscientious, illiberal, hard, and somewhat unfeminine women who enabled her contemporaries, when Washington was President, to understand the women who exercised baneful influence when John Winthrop was Governor of Massachusetts.

The United States of America, 1765–1865 (Cambridge, University Press), is a condensed account of American history by Dr. Edward Channing, who gives a fair picture of it on a small scale. Dr. Channing is accurate, on the whole, and he is quite as impartial as we have a right to expect an assistant professor of history in Harvard University to be. The points open to question are few and simple. The first American colonists made great sacrifices to establish new homes. When they had achieved their object, their desire was to have their own way in all things. Their prosperity, however, was largely, if not entirely due to the protection upon which they could count upon receiving from the land of their birth. If England had chosen to stay her hand and intimated that France and Spain might do their worst when the colonies declared their independence, then these new States, from Virginia to Massachusetts, would have easily and speedily fallen a prey to Spain or France. Dr. Channing puts his finger on the grossest blunder made by the Home Government when dealing with the rising in America. If the Royal forces had followed, as he indicates, the Congressional army from place to place, the result would have been different from that obtained by the occupation of towns and territory. Boston, for instance, should never have been held when it was found that the insurgent colonists were prepared to attack it. He remarks with equal truth that "the aid afforded by France decided the conflict." But he is not so fair when he says that Burgoyne did not faithfully carry out the stipulations of his surrender, and that the Congressional Congress were legally in the right when refusing to fulfil the conditions under which the capitulation at Saratoga was made. Congress was wrong, both legally and morally, as American writers, whose patriotism is beyond question, have admitted and deplored.

The Contest over the Ratification of the Federal Constitution in the State of Massachusetts, by Mr. Samuel Bannister Harding (Longmans & Co.), will surprise those who are unversed in American history. Virginia and Massachusetts were the two colonies which led the way to independence; yet, when the goal was reached, the men who had been foremost in pulling down the old structure were the most fiercely opposed to building on its foundation a structure which should meet the altered conditions. Patrick Henry in Virginia and Samuel Adams in Massachusetts did their utmost to prevent the ratification of the existing Federal Constitution. They doubtless feared that under it their influence would wane, and their suspicions were justified by events. The citizens of the United States were the gainers, and they had no inducement to set personal ambition and advancement against rational aims and benefits. When the colonies became sovereign states, each of them was as jealous of interference as George III. had been of American independence. The decision of Massachusetts about the new constitution was awaited with anxiety, as Mr. Harding makes quite clear. John Hancock, whose name heads those of the signers of the Declaration of Independence and whose financial position had been affected by the enforcement of the laws sanctioned by Parliament, was afflicted, at the decisive moment, with a convenient illness. Inducements were held out to him which had the desired effect. He is not the first patriot who has displayed alacrity in serving his country when he has been convinced that he will serve himself by his self-sacrifice. The story as told by Mr. Harding is a useful contribution to the history of a great crisis in the North American republic.

The Puritan in England and New England, by the Rev. Dr. Byington (Sampson Low & Co.), has an introduction by the Rev. Dr. McKenzie. In olden days the work would have been styled an "apology." The author labours to show, and he does so with a measure of success, that the Puritans were more admirable than they have been represented. At p. 283 the purport of the work is fairly condensed in these words: "The Puritans were, first of all, Protestants.....their Protestantism was of that intense and aggressive type, which generations of conflict with the Church of Rome had developed." They were good people; but they were over-conscious of their goodness. They were brave and tenacious in maintaining the right of private judgment; they made many sacrifices for conscience' sake; yet when they were supreme in Massachusetts they hanged Quakers for exercising the right to practise religion according to their lights. Dr. Byington points out that the Blue Laws of Connecticut are forgeries; but he may be reminded that some of the greatest absurdities in these laws were enforced by the Puritans during their predominance in England. It is indisputable, moreover, that the inhabitants of Massachusetts and Connecticut were forbidden, under penalties, to possess cards, dice, or other instruments of gaming, and to dance. Dr. Byington sees nothing objectionable in this, for he writes, "It is possible for the right sort of people to lead a pleasant social life without gaming or dancing." It is equally possible for such people "to lead a pleasant social life" without being able to read or write. The tendency of Puritanism was to render life unhappy. It may be true, to quote Dr. Byington's words, "that the Puritans enjoyed their religion"; it is certainly true that they dealt harshly with those who had no liking for this form of enjoyment. The second generation in New England was gloomier than the first settlers, who had brought with them from their native land a liking for sports and pastimes which they never wholly lost.

Messrs. Sampson Low & Co. publish *The First Battle: a Story of the Campaign of 1896*, by Mr. William J. Bryan, a large illustrated volume on the presidential fight in the United States by the unsuccessful candidate, the prettiest things in which are the portraits of his daughters. The issues presented are somewhat confused, and the speeches reprinted a little turgid. The candidate improved as he went on, but at first classed Justinian as an eminent lawyer who had

stood in the thickest of the fight, "met every temptation peculiar to our profession, and yet maintained" his integrity. In his first silver speech his argument "was, in substance, that we needed more money rather than less, and that the use of both metals for standard money would give more money than the use of one alone." The volume is of no general interest, but doubtless persons who are unfortunate enough to have to study American developments of bimetallism must peruse it for themselves.

"Mayflower" Essays on the Story of the Pilgrim Fathers (Ward & Downey) is a small work in which the Rev. G. Cuthbert Blaxland writes much that is familiar to the readers of Governor Bradford's 'History of the Plimoth Plantation'; but he raises a doubt as to the Mayflower, which some New Englanders will consider impious. The Pilgrim Fathers, who left England in 1620 and founded New Plymouth in America, have left many descendants who possess relics which are supposed to have been brought to America in the Mayflower. Mr. Blaxland, when chaplain to the Bishop of London, was the custodian of the manuscript of Governor Bradford, and he has written the notes upon that interesting document which now appear in print. His comments upon Bradford are shrewd and in good taste. He cannot forgive Bradford's objections to the Church of England as it was in his day, nor does he perceive how greatly the meddlesomeness of Laud and his underlings made the Church and its ritual offensive to those who, though sincerely religious, would not tolerate dictation in matters of conscience. But he rightly praises Bradford for having had the gift of humour, and he says with equal truth and justice that the colony of New Plymouth is Bradford's "lasting monument." Whether the founder of this colony crossed the Atlantic in the Mayflower is, however, a moot point in Mr. Blaxland's opinion. A vessel bearing that name carried Higginson's company to Salem in 1629, and one of the same name carried the Puritans who followed John Winthrop to New England in 1630; but he thinks it is open to doubt whether the proof is conclusive that either ship, or one bearing the same name, did carry the one hundred and twenty Pilgrims who embarked to cross the Atlantic with Bradford in 1620. The solution of the problem has more interest for New Englanders than for ourselves.

Colonial Days in Old New York, by Alice Morse Earle (Nutt), is filled with interesting particulars about the past, and leaves the impression on the reader that life in the New Netherlands had many enjoyments which are unknown to the citizens of the North American republic. When English rule displaced that of Holland the laws became as severe and irrational as they were throughout New England during its darkest days; one was that children above sixteen who struck father or mother, unless they proved danger of death, should suffer death for the crime. When speaking English in school was made compulsory on little Dutch children in New York, a master devised a plan, to use the strange phrase of the author, "to crowd out the use of Dutch in school." He gave a metal token to the first boy who spoke Dutch, and this boy handed it to the comrade who was next guilty of the like offence, and the token was passed from boy to boy till the school was closed, and then the last holder received a sound flogging. In the happy old colonial days there was not what the author styles a "tiresome, tedious wedding journey" after marriage. The people were so healthy under Dutch rule that doctors petitioned the Directors of the New Netherlands Company "that none but surgeons should be allowed to shave people." The doctors who did practise had heroic remedies at their command: "They made pills, and a terrible dose of rhubarb, senna, and port wine, called 'Vienna Drink.'" The most curious statement in this little book is that "the well-known Kiersted Ointment, manufactured and sold in New York to-day, is made from a receipt of old Dr. Hans Kiersted's, the best colonial physician of his day, who came to New York in 1638. The manufacture of this ointment is a closely guarded family secret."

SCOTTISH BIOGRAPHY.

The Life and Legend of Michael Scot, by the Rev. J. Wood Brown (Edinburgh, Douglas), is a work that one would wish to praise, and that at first sight it might seem easy to praise. Dante, Boccaccio, Sir Walter Scott, and Rossetti have made the name of Michael Scot a familiar one; but how little, indeed almost nil, has been known about him may be seen from a glance at the article on him in any encyclopædia. Here, however, we get a consecutive and lucid account of his career. He was born, it seems, about 1175, somewhere in the Scottish valley of the Tweed, and was educated at Roxburgh, Durham, Oxford, Paris, and Bologna. He became tutor and astrologer at Palermo to the young King of Sicily, Frederick II. (1194-1250), for whom he wrote three works on astrology, astronomy, and physiognomy, and on whose marriage in 1209 to Queen Constantia he proceeded to Spain. He settled at Toledo; engaged in translating Arabic versions of Aristotle's works on natural history, the astronomical 'Sphere' of Alpetrongi (1217), and the commentaries of Averroës; and set up a complete alchemical laboratory. In 1220, wearing the garb of an Arabian sage, he returned from Spain to the imperial Court (for Frederick was emperor now), and there pursued the study both of algebra and of medicine. He was a Churchman, anxious for preferment, and though in 1223 he refused the proffered archbishopric of Cashel on the ground that he could not speak Irish, Stephen Langton's indifference to the earnest appeals on his behalf of Popes Honorius III. and Gregory IX. threw him into "a brooding and despondent mood, a morbid depression of temper"—he took to prophesying coming woes. In 1229, however, his prohibited version of Averroës was given to the learned world, and Scot set out with an imperial circular announcing its nature and origin. He had visited the universities of Naples, Bologna, Paris, and Oxford, when about 1230 he died and was buried in his native borderland. It sounds well, but much, perhaps most of it, is based on the vaguest conjecture. Page after page offers some such phrase as "we may venture to fancy," "it is quite possible," "At this point we may surely hazard a further conjecture," "there is every reason to think," "on every account, there being no positive evidence to the contrary, we may conjecture," "we may take it for granted," and "Scot had probably written or translated a treatise on algebra." These conjectures, which on subsequent pages are apt to grow into facts, themselves are often based on the loosest and vaguest authorities—Anderson's 'Scottish Nation,' Dempster, a "work by Leland the antiquary published in 1549" (there is no such work), Grimm's 'Deutsche Mythologie,' Bacon's 'Opus Majus,' &c. James Grant's 'History of the Burgh Schools of Scotland' (1876)—not Sir James Dalrymple or Chalmers—is the authority for Scottish grammar schools; the 'Dictionary of National Biography' would have corrected the misstatement that "Dr. Dee spent some time at Prague at the beginning of the seventeenth century" (1583-89); and for Oakwood Tower Mr. Brown should have gone to Mr. Craig-Brown's 'History of Selkirkshire,' ii. 327-31. There he would have learnt that a Michael Scott did in 1517 obtain Oakwood by royal charter, and that the existing tower, "Jingler's Room" and all, was probably built in 1602. But what has shaken our confidence in Mr. Brown more than anything else is his remark on fifty-six "curious" lines of "certain prophecies of Michael Scot," which he quotes from the chronicler Salimbene. A few, a very few, may pass muster as elegiacs of the mediæval type, *e.g.*, 43-46:—

> Roma diu titubans, longis terroribus acta
> Corruet, et mundi desinet esse caput.
> Fata monent, stellæque docent, aviumque volatus,
> Quod Fridericus malleus orbis erit.

But what is one to make of

> Mediolanum territum cruore fervido necis,
> Resuscitabit viso cruore mortis.
> In numeris errantes erunt atque silvestres.....

or of

> Mantua, væ tibi, tanto dolore plena,
> Cur ne vacillas nam tui pars ruet?
> Ferraria fallax, fides falsa nil tibi prodiat [*sic*],
> Subire te cunctis cum tua facta ruent
> Peregre missura quos tua mala parant
> Faventia inict [*sic*] tecum, videns tentoria pacem?

To us these seem absolute balderdash — not even good nonsense verses; but Mr. Brown's remark on them is this:—

"It would be difficult to determine how much of the original composition of Scot these verses preserve and how much they owe to later hands. We cannot be mistaken, however, in remarking their uniform tone of melancholy and apprehension, with the burden of its constantly recurring 'corruet,' or in taking this as a true index to the state of the author's mind."

If these lines were really written by Michael Scot, and if they are to be seriously taken as "a true index to the state of his mind," we should rather infer that he had been dining very freely before he composed them; nay, that, living as he then was in the land of the sunny grape, he may, "for aught known to the contrary," have been a confirmed dipsomaniac.

Fletcher of Saltoun, by G. W. T. Omond, in the "Famous Scots Series" (Oliphant, Anderson & Ferrier), is much less a biography than a sketch of the Scottish Union. There are only 155 pages, but page after page of these (*e.g.*, 102-8, 109-13, 115-21) contains no allusion to Fletcher. Mr. Omond may say there are no materials for a life of Fletcher; why, then, has he written one? Otherwise the work is able and accurate. One single point only we are inclined to question: whether Defoe was really with Monmouth's, and not with Argyll's expedition, of which he gives a particular account in his 'Life of Duncan Campbell.'

RECENT VERSE.

Edward Cracroft Lefroy: his Life and Poems. By Wilfred Austin Gill. (Lane.)—One or two discriminating critics, notably Mr. Andrew Lang and the late Mr. Addington Symonds, have taken pains before now to point out the unusual merit of many of Edward Cracroft Lefroy's sonnets. It is probable, however, that to most, even of those fairly conversant with modern minor poetry, the personality of the young clergyman who died of heart disease in 1891 is but the shadowiest of shades. Most of Lefroy's poems were published locally in slight pamphlet form in 1883 and 1884, and reprinted in 1885 in a volume called 'Echoes from Theocritus,' which found some appreciative readers. These are contained in the present volume, together with some thirty additional sonnets, a few lyrics, a biographical sketch by an intimate friend of Lefroy, and a critical estimate by Mr. Symonds. The book will confirm the belief that in Lefroy the world of letters lost a genuine poet of remarkable promise and no inconsiderable achievement. Lefroy first became known by his 'Echoes from Theocritus,' and though the direct transcripts from the idyls are by no means his best work, yet they are the key to one very notable side of his poetic temperament. Without adopting the pastoral convention, he catches the pastoral mood, finding something akin to his own spirit in its languor, its sensuousness, its vision of a world sleeping in golden haze. His dreams are of Greece or of Sicily:—

> My heart's Ideal, that somewhere out of sight
> Art beautiful and gracious and alone,—
> Haply where blue Saronic waves are blown
> On shores that keep some touch of old delight.

So far as a Christian priest may be, he is nympholept, the vowed worshipper of natural, and, above all, of physical beauty. Beauty of youth, of perfect maidenhood, of the poised athlete: these inspire his most characteristic strains:—

If I could paint you, friend, as you stand there,
Guard of the goal, determined, open eyed,
Watching the tortured bladder side and glide
Under the twinkling feet, arms bare, head bare,
The breeze a tremble through crow tufts of hair;
Red-brown in face, and ruddier having spied
A wily tackman breaking from the side;
Aware of him, of all else unaware.
If I could limn you, as you leap and fling
Your weight against his passage, like a wall;
Clutch him, and collar him, and rudely cling
For one brief moment till he falls—you fall:
My sketch would have what Art could never give—
Sinew and breath and body—it would live.

It is through this sympathy with the young pulsing life that Lefroy enters into the secret of the classical manner. He has the sculptor's eye. His best sonnets are thoroughly Greek in their purity of outline, in their sunniness and their serenity. The artist has accomplished the mastery of his medium: the harmony of form and matter is complete. One gathers from Mr. Gill's interesting biographical sketch that Lefroy felt some incompatibility between his æsthetic ideals and his profession. He had not quite learnt the gaiety of St. Francis. One finds him deploring the frequency of his "lapses into Hellenism," and begging not to be associated with certain professors of Neo-paganism. The problem of reconciling Hellenism and Hebraism is very much with him, and in practice he goes some way to the solution of what we are sure is not ultimately insoluble, by the union of a certain delicacy of sensuous perception with an equally delicate spiritual insight. This is the dominant note of such fine sonnets as those which follow:—

QUEM DI DILIGUNT.

O kiss the almond-blossom on the rod!
A thing has gone from us that could not stay.
At least our sad eyes shall not see one day
All baseness treading where all beauty trod.
O kiss the almond-blossom on the rod!
For this our budding Hope is caught away
From growth that is not other than decay
To bloom eternal in the halls of God.
And though of subtler grace we saw no sign,
No glimmer from the yet unrisen star,—
Full-orbed he broke upon the choir divine,
Saint among saints beyond the golden bar,
Round whose pale brows new lights of glory shine—
The aureoles that were not and that are.

SAINTS.

O Saints, dear Saints, so present, yet so far!
I cannot touch you with my hand, or trace
The aspect of your strength, your faith, your grace;
Between us lie the years,—the gulf, the bar.
But as one tracks the starlight to the star,
And finds no dark nor flame-forsaken space
To fret the beauty of its burning face,
Because the splendour swallows blot and scar:
So Time has framed you with an aureole
More circle-rounded than your age foreknew;
No frailty now can quench that fire of soul!
The things ye willed and did not, those ye do;
The gifts ye strove for, in my sight are true;
Your perfect parts have made perfection whole.

There is no mere sensuous sensitivity here, but ethical fervour, and full measure of that "fundamental brain-work" which Rossetti, who so well knew, declared to be the first essential of a sonnet.

Certain sentiments in *The Flowering of the Almond Tree*, by Christian Burke (Blackwood & Sons), attract and charm so strongly that the critic's heart sinks within him as he realizes how far away the expression of them is from anything that approaches poetry; for it is ungracious to quarrel with milk and water because it is not wine, or to reproach a candle for not being a star. Yet the truth must be told. These are pretty verses, no doubt excellently suited for the magazines in which many of them have appeared; they show an earnest love of nature, a passionate devotion to the things of the spirit; but they are not poems. Why should they have been republished? They had graced the pages of the *Argosy;* why not have left them there, not trusted them to this wider sphere, which they are too weak and colourless to adorn? The habit of collecting fugitive pieces is one that grows upon the age. Already we have more minor poetry than we care to read. If the friends of the minor-verse writer desire a bound memorial of him, why not print his poems for private circulation after the good old-fashioned modest way? To publish a book of this kind is an insult to the world of readers and a challenge to the world of critics. Alas that the critics should be too tenderhearted to take up the gauntlet!

Mr. J. S. Fletcher's revolt is against orthodox Christianity, and his *Ballads of Revolt* (Lane) voice little that is not to be found in an incomparably finer setting in the celebrated chorus from 'Atalanta in Calydon.' Perhaps the best of the poems is 'The Last Sacrament'; but even this has little originality. We remember seeing the situation and the sentiment treated a few years ago with far more terseness and beauty in a magazine poem called, if we remember aright, 'Unrepentant.' Recollecting 'The Wonderful Wapentake' and 'God's Failures,' we are inclined to the belief that Mr. Fletcher's natural medium is prose, though even in that he is a little inclined to be blasphemous. In his 'Ballads of Revolt' he seems to have been a little frightened, when all was said and done, at his own profanities, and slips in a soothing sonnet, explaining to God and man that after all he means nothing personal, since he is only attacking a god in whom he does not believe. To consider this mental attitude as a revelation in psychology might be interesting; to consider the book as poetry is impossible.

AMERICAN FICTION.

The rather depressing effect of Mr. Howells's penultimate volume is effaced by *The Landlord at Lion's Head* (Edinburgh, Douglas). This is a capital piece of workmanship; story, scenery, portraiture, analysis of character, all are good, and the writer's accomplished skill weaves the whole together, keeps the due proportions, and succeeds in holding the reader's interest. It is not possible to say that 'The Landlord at Lion's Head' takes its place among Mr. Howells's best novels. He has had happier inspiration, but he has seldom done a better piece of work. The central character is not attractive, and the author is too strong a partisan against him. The reader feels that he is not so interesting as he is meant to be, and not so black as he is painted. Nor is enough made of the brilliant, smart girl whose portrait is so cleverly sketched. The author treats her from the mixed points of view of the creative artist and the severe censor, and unfortunately allows his views as censor to prevail. But the fairest judgment that can be passed upon the book is indicated by saying that one can read it almost to the end with pleasure. The details of college life at Harvard are an attraction to English readers. It is particularly noticeable that the distinctions of class or caste as represented in this book are more rigid than in English society.

As we began to read Mr. S. Crane's novel *The Third Violet* (Heinemann) we thought it was outside the list of his works of genius, and an attempt at a new departure into which less brain-power had been put. It makes little demand upon the reader, and flows almost as smoothly as the 'Dolly Dialogues.' But before the middle of this American love story was reached we found reason to change our view, and to recognize a vividness of portraiture which puts 'The Third Violet' on a high level—higher, we think, than Mr. Crane's very different 'Maggie,' though perhaps lower than 'The Little Regiment,' which is also very different. In his present book Mr. Crane is more the rival of Mr. Henry James than of Mr. Rudyard Kipling. But he is intensely American, which can hardly be said of Mr. Henry James, and it is possible that if he continues in his present line of writing he may be the author who will introduce the United States to the ordinary English world. We have never come across a book that brought certain sections of American society so perfectly before the reader as does 'The Third Violet,' which introduces us to a farming family, to the boarders at a summer hotel, and to the young artists of New York. The picture is an extremely pleasant one, and its truth appeals to the English reader, so that the effect of the book is to draw him nearer to his American cousins. 'The Third Violet' incidentally contains the best dog that we have come across in modern fiction. Mr. Crane's dialogue is excellent, and it is dialogue of a type for which neither 'The Red Badge of Courage' nor his later books had prepared us. For example, a reference to China, before an artist hero, produces the reflection: "There are innumerable tobacco jars in China. .....Moreover, there is no perspective. You don't have to walk two miles to see a friend." Some understanding will really have to be come to between us and the Americans, and our colonists in Australia and elsewhere, as to the English language. If they are going to produce writers who are so certain to be read throughout the English world as Mr. Stephen Crane, our people will have to learn the meaning of many American phrases. There are passages in the present book which will be spoilt for many English readers by the fact that they may be unaware that, across the Atlantic, "bug" means a flying insect. "Snickered" we suppose means *sniggered.* "So long" of course we know to be a salutation on departure; but in England that fact is not generally understood, though it is known in parts and among certain classes. There is one phrase which, with all our admiration for Mr. Crane, we find simply horrible: "mucilaged to their seats," for *glued.*

OUR LIBRARY TABLE.

Were the results of "Whig jobs" superior to those of open competition and those of "promotion by merit"? This is one question raised by *The Inner Life of the House of Commons*, by Mr. William White, edited, with a preface, by Mr. Justin McCarthy, M.P., and published in two volumes by Mr. Fisher Unwin. Mr. White had been a bookseller at Bedford, and was hoisted into the place of assistant, and later of principal doorkeeper by the influence of the Whitbreads. Nowadays, doorkeepers are servants of the House, such as those who have presided over the teas of the ladies in their grated gallery, and arrive by promotion at the highest post within their reach. Mr. White used to have that gossiping acquaintance with members which doorkeepers, if men of cultivation, can easily acquire, and he used also to do that which subsequent doorkeepers have not done, namely, listen to the debates from the Bar of the House, an advantage shared in the present day by one of the messengers of the House, who, however, is not supposed to keep a diary. Mr. White used to contribute to an illustrated paper impressions of the House, and was the first regular contributor of personal gossip about orators and their ways to the columns of the press. The thanks of Mr. White's son and of those who have prepared the present volume are given in it to the proprietors of the *Illustrated London News* for their permission to reprint. This may possibly give rise afterwards to some slight confusion. The articles of Mr. White appeared in the *Illustrated Times*, the copyright of which probably belongs to the proprietors of the *Illustrated London News*, and this explains the thanks accorded to them. The articles of "The Silent Member," which appeared in the *Illustrated London News* for many years, came from another pen, and we believe that Mr. John Latey, now connected with another illustrated journal, which uses the name of the *Illustrated Times* as a second title, for many years contributed these articles to the *Illustrated London News*. Mr. White was, in fact, succeeded in the same form of Parliamentary journalism by Mr. Latey, and they

may be looked upon as the forerunners of that Parliamentary journalism which is pursued with such conspicuous merit by "H. W. L.," "Toby," and "T. P." Mr. White's judgments have been confirmed by history, and he evidently was a most accurate and even philosophic observer. He has been posthumously lucky in his editor, for nothing can be in better taste than Mr. McCarthy's preface. It is interesting to notice in Mr. White's pages how common was the failure of literary men in the House of Commons. We have lately been reminded of Gibbon's membership of the House of Commons, and of the fact that he avoided the risk of a fiasco by being a silent member; but Mr. White recalls the almost-forgotten fact that the great "Sam Slick" (Judge Haliburton)—not only an admirable writer of humorous books and of serious historical works, but also a great lawyer and an excellent after-dinner speaker—was a complete failure in the House of Commons. Mr. White speaks of him as "in appearance" a "sturdy old gentleman-farmer," who made speeches such "as any country gentleman might have made." Mr. White also recounts the failure of two other men who had reached success in the world of letters, though success and failure of two different kinds—A. W. Kinglake and Samuel Warren. The cover of the book bears the inscription "1860–1870," but the book deals with a longer period.

Mr. William Heinemann publishes *Rhodesia Past and Present*, by Mr. Du Toit, a volume which possesses some interest. The writer is Afrikander in certain of his opinions, but in some matters he is on the other side. The only comparatively new point in the book, or new to us, is the account of the great ancient aqueducts in the neighbourhood of the gold workings in Rhodesia. Mr. Du Toit is convinced that the Phœnicians or whoever these persons were—possibly the slave-owning Portuguese of the time just after the 'Lusiads'—had grain fields, gardens, and orchards in South Africa. He points out, however, that no burial-places have been discovered, a fact which is more consistent with a Portuguese ascription of these works than with the Phœnician. The style of Mr. Du Toit is extraordinary; as, for instance, in calling a town "she," when he says of Mafeking, "She is a twin city." A few lines further on he speaks of "the 'Freebooters' of Land Gosen, as the English called them."

Sir George Clarke, in what apparently is the first volume of the "Imperial Library," published by the Imperial Press, deals with *Imperial Defence*, as he had done in one of his essays lately reprinted in the volume bearing the names of Mr. Thursfield and himself; but he writes on this occasion more popularly and less for experts. He does not attempt to supply very recent figures of military or naval expenditure, and nothing is more difficult than to give them accurately; but in the statistics for 1895 which he quotes we notice that India figures for nearly a million of annual naval expenditure, and does so on the strength of an Admiralty return. There has been an immense diminution in the Indian naval expenditure since the return of 1895, and the whole marine expenditure of India, including that on internal navigation not military, is, we believe, now only about one-third of the sum named.

The French Revolution and English Literature. By E. Dowden. (Kegan Paul.)—In this volume Prof. Dowden has printed some lectures which were originally delivered in this country and afterwards in America. Occasionally brilliant, they contain far too many scraps quoted from authorities of very varying merit, from Buckle to Mr. Birrell, to make a good book. Many of the works most affected by the French Revolution are quite dead in the literary world; for instance, we do not believe that 'Caleb Williams' "can be said to survive" in any sense. Nor can we pretend a great enthusiasm for Wordsworth's pieces inspired by the Napoleonic wars "as pure literature." Viewed in this light, others have done better. Heine's 'Two Grenadiers,' for instance, beat 'The Happy Warrior' off the field.

The Romance of Isabel, Lady Burton: the Story of her Life, 2 vols. (Hutchinson & Co.), cannot be told, either by herself or Mr. W. H. Wilkins, without Richard Burton proving the principal figure of the tale. This is not Mr. Wilkins's fault, but arises from the nature of things. From the time they first met, Burton seems to have occupied his wife's thoughts (vol. i. pp. 53-4), and to the close of her life he was the object of her idolatry. The consequence is that the book has throughout an air of incompleteness. It reads like a supplement to Lady Burton's biography of her husband, and an incomplete supplement into the bargain. The publication of Miss Stisted's ill-advised life of Sir Richard Burton has led Mr. Wilkins to repel the charges made in it against Lady Burton. He clearly shows that Burton was recalled from the Consulate at Damascus because of his own lack of tact and his habit of offending people, not from any special fault of his wife's, although she did horsewhip a Greek. But in defending her strange proceeding in having extreme unction administered to her husband when, if not actually dead, he was quite unconscious, Mr. Wilkins makes a mistake in saying that "Burton gave his wife reason to believe that he had become a Catholic." The fact is that the way in which Burton used to ridicule the Papal religion in his wife's presence often jarred on his friends, who thought that, however unenlightened her creed, it ought to have been respected. He did not loathe the Roman Catholic Church, but he despised it, and the paper Mr. Wilkins prints is not in the least inconsistent with sentiments of which Burton's friends were well aware. Mr. Wilkins's attempt to throw doubt on Burton's religious views is the more to be regretted as the rest of his task is performed with excellent tact and discretion.

In the introduction to the "Gadshill Edition" of *Martin Chuzzlewit* Mr. Lang hardly does justice to the American scenes, which, as Mr. Stephen says, "are perhaps the most surprising proof of his [Dickens's] power of seizing characteristics at a glance." 'Martin Chuzzlewit' appears to us to be Dickens's greatest achievement; but Mr. Lang obviously prefers 'Nicholas Nickleby' and 'David Copperfield.' The notes in these two volumes consist of one solitary effort of the editor's.

Mr. G. T. Bagguley, of Newcastle-under-Lyme, has shown us some pretty bindings, with hand-toolings in various colours, executed by the "Sunderland" process, for which he has taken out a patent. The fine effects attained by the use of inlaid leathers by Le Gascon and his successors in France and by Samuel Mearne in England are well known, but the application of colour by individual tools has not hitherto been practised. However, Mr. Bagguley has only partially solved the problem, as his process at present appears to be chiefly applicable to vellum. Even on this it is not very suitable for the exteriors of books, as though his colours are quite permanent, they depend very much for their effect on the absolute freshness of the white leather with which they are in contrast. The process, however, makes a real addition to the possibilities of ornamentation in inner covers or *doublures*, and some of the designs for these already executed in delicate blues and greens, tooled with great fineness and precision, are as pretty as they are new.

A most excellent and useful reprint, published by Messrs. Kegan Paul & Co., is *Political Pamphlets*, selected and arranged by Mr. A. F. Pollard. In the introduction, by the way, Mr. Pollard assumes it to be proved that Francis was "Junius": a statement to which we take strong exception. The pamphlets reprinted are well selected, and contain 'Killing no Murder,' the 'Draft of a New Model at Sea,' the 'Art of Political Lying,' Steele's 'Crisis,' Swift's 'Thoughts on the Present State of Affairs,' Bolingbroke's 'State of Parties,' one of Swift's "Drapier's Letters," Junius's Letter No. 1, and his letters to the Duke of Bedford and to the king, Burke's 'Thoughts on the Cause of the Present Discontents,' and one of his letters on a Regicide Peace. The most interesting, perhaps, of all the pamphlets to read with an eye to present events is that by Halifax entitled 'Some Cautions for Choice of Members of Parliament,' which is perfectly expressed, and, almost in its entirety, applicable to our day.

The second volume of *The Political Life of the Right Hon. W. E. Gladstone, illustrated with Cartoons and Sketches from 'Punch,'* is published by Messrs. Bradbury, Agnew & Co., and carries us from 1876 to 1886. We presume that a third volume will ultimately complete the work. The Eastern Question, the conflicts between Mr. Gladstone and Mr. Disraeli over the Treaty of Berlin, and the Home Rule question are, of course, fully covered. The book is excellently brought out, and will be found extremely interesting; and the only hint of criticism that we have to offer is that the reproductions of the work of Mr. Furniss are occasionally not entirely satisfactory, and that the representations of Lord Randolph Churchill chosen among the little sketches are not perhaps the best of those of the leader of the Fourth Party which appeared in *Punch*.

Messrs. Kelly & Co. have considerably improved the *Clergy List* by recording the various preferments that have been held by each individual named in the alphabetical list of the clergy, and also including the clergy of Ireland, Scotland, and the colonies. This has led to a considerable increase in the size of the volume.

Pioneer Women in Victoria's Reign (Newnes), by Mr. E. Pratt, is an unpretentious volume, giving an account of the work done by women in various directions, such as promoting nursing, poor-law reform, education, &c. No mention, we observe, seems to be made of Mrs. Crawshay and her lady-helps.

Harry Richmond fills the eleventh and twelfth volumes of Messrs. Constable's splendid reprint of Mr. Meredith's novels. It was originally published in the *Cornhill*, and appeared in the orthodox three volumes in the autumn of 1871. Not very warmly welcomed at first, it is now probably the most popular of Mr. Meredith's romances, and should in its new and handsome guise win the admiration of many more readers.

We have on our table *Essays*, by George John Romanes, edited by C. Lloyd-Morgan (Longmans),—*A Higher French Reader*, by E. Weekley (Clive),—*Useful Extracts of Everyday French*, by E. M. Spicer (Simpkin),—*Selections from Malory's 'Le Morte d'Arthur,'* edited by A. T. Martin (Macmillan),—*This Wonderful Universe*, by Agnes Giberne (S.P.C.K.),—*The Story of Forest and Stream*, by J. Rodway (Newnes),—*Historic Bubbles*, by F. Leake (Suckling & Galloway),—*Is Natural Selection the Creator of Species?* by D. Graham (Digby & Long),—*Topography made Easy*, compiled by J. Corballis (Gale & Polden),—*Popular Bulb Culture*, by W. D. Drury (L. Upcott Gill),—*Photograms of '96* (Dawbarn & Ward),—*St. Nicholas*, edited by Mary Mapes Dodge, Vol. XXIII. (Macmillan),—*A Boy all Over*, by H. Avery (Low),—*Anthony Jasper*, by Ben Bolt (Fisher Unwin),—*Doctor Forenti*, by H. Grimshawe (Digby & Long),—*By a Way They Knew Not*, by G. Trobridge (Speirs),—*Caoba, the Guerilla Chief*, by P. H. Emerson (Nutt),—*A Comedy of Three*, by N. Sanders (Fisher Unwin),—*The Land of the Living Dead*, by

N. Fyne (Drane),—*The Angel Princess*, by E. W. Darby (Sonnenschein),—*The Forcing of the Khaibar Pass, with other Poems*, by I. Paton (Greenock, Hutchison),—"*He Suffered*," *and other Poems*, by A. B. Nicholls (Bournemouth, Mate),—*Lyrics of the White City*, by H. Powell (Simpkin),—*Village Sermons*, by the late F. J. A. Hort (Macmillan),—*The Ambassador of Christ*, by James Cardinal Gibbons (Washbourne),—*On the Millennium*, by C. Wordsworth, D.D. (Stock),—*A Goodly Heritage*, by J. H. Skrine (Constable),—*Krieg und Sieg, 1870–71*, edited by Dr. J. v. Pflugk-Harttung (Berlin, Schall & Grund),—*Pages Choisies des Auteurs Contemporains: Tolstoi*, by R. Candiani (Paris, Colin),—*Iduna*, by Dr. K. Dammann (Williams & Norgate),—*Le Roi David*, by M. Dieulafoy (Hachette),—and *Études sur la Tragédie*, by C. Dejob (Paris, Colin). Among New Editions we have *The Creed Explained*, by the Rev. A. Devine (Washbourne),—*The Atonement*, selected by E. R. Ransome (14, Bishopsgate Street Without),—*Verne's The Giant Raft:* Part II., *The Cryptogram* (Low),—and *Our Clearing System and Clearing Houses*, by W. Howarth (Wilson).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Boddy's (Rev. A.) Christ in the Holy Land, cr. 8vo. 4/ cl.
Bradford's (A. H.) The Growing Revelation, cr. 8vo. 5/ cl.
Buxton (Rev. H. J. W.) and others' Harvest and Flower Festival Sermons, cr. 8vo. 2/6 cl.
Mission of St. Augustine to England according to the Original Documents, edited by A. J. Mason, cr. 8vo. 5/
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FOREIGN.

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COLERIDGE ON SPINOZA.

In the library of Manchester College at Oxford there is a copy of Spinoza's works (Paulus's edition, 1802–3) which formerly belonged to Crabb Robinson. It contains notes by Coleridge which are partially quoted in Robinson's 'Diary' (vol. i. p. 399, second edition). Prof. Brandl, in his 'Samuel Taylor Coleridge und die englische Romantik' (pp. 354–6), comments on them, but does not reproduce them. In Lady Eastlake's translation of the professor's work the whole of this commentary is omitted without a word of warning to the reader. The notes are instructive; for if they do not elucidate Spinoza, whom I venture to think Coleridge did not entirely understand, they show great admiration of the man, and the criticism on Letter xxxv. from Blyenbergh is universal in its application and very suggestive. They are also a good example of Coleridge's continual struggle to make believe that the conclusions of his later theology were those of his earlier metaphysics, which he never could abandon.

Dr. Drummond has kindly permitted me to obtain a copy of these notes, and they are now for the first time printed verbatim. There is nothing to fix their precise date. Dr. Toulin, who is called "the present Bishop of Lincoln," was bishop from 1787 to 1820. Robinson first saw Coleridge on November 10th, 1810, and all we can say is that they were written between 1810 and 1820. I have added a translation of the passages in Spinoza to which they refer, and a few remarks of my own. It will, of course, be remembered that in the 'Principia' it is not Spinoza who speaks, but Descartes.

'*Principia Philosophiæ Cartesianæ*,' Part I. Prop. xi.—*There is but one God.*

"Demonstr. If you deny this proposition, conceive, if it be possible, that there are more Gods than one—for example, A and B; then necessarily (Prop. ix.) A, as well as B, will possess complete knowledge, that is to say, A will understand everything, both himself and B, and B will understand himself and A. But since A and B necessarily exist (Prop. v.), the cause of the truth and of the necessity of the idea of B himself which is in A is B himself, and the cause of the truth and of the necessity of the idea of A himself which is in B is A himself. Therefore there is some perfection in A which is not derived from A, and there is some perfection in B which is not derived from B; and therefore, by the preceding proposition, neither A nor B will be Gods. Therefore there is but one God. Q.E.D."

Coleridge.

"There is a confusion between self-originate and necessary. There cannot be two self-originate beings, as this Prop. demonstrates; but it does not *follow*, that there may not be two necessary Beings—A: and B, the necessary product of B [*sic*: evidently should be A]: and these may be equal in all but self-origination."

Coleridge has overlooked Note i., Lemma i., Prop. vii., which expressly meets this objection. It is as follows: "Although many things may be said necessarily to exist, for this reason only, that there is a determinate cause for their production, we do not here speak of these things, but only of that necessity and possibility which follows from the consideration alone of the nature or essence of the thing, without any reference to a cause."

Letter ii. *Spinoza to Oldenburg.*

[The other causes of error assigned by Bacon] "may all be reduced to that one of Descartes, that the human will is free, and extends beyond the intellect, or, as Bacon himself (aph. 49) more confusedly puts it, because the understanding is no dry light, but receives an infusion from the will. (It is to be noted here that Bacon often takes the understanding for the mind, differing therein from Descartes.) This cause, therefore, passing by others of no moment, I will show to be false, as anybody may see, if he will but consider that the will differs from this or that volition in the same way as whiteness differs from this or that white thing, or humanity from this or that man: therefore it is as impossible to conceive that the will is the cause of this and that volition as that humanity is the cause of Peter and Paul. Since therefore the will is nothing but an entity of the reason and can in no way be said to be the cause of this and that volition, and particular volitions, since they need for their existence a cause, cannot be called free, but are necessarily such as they are determined to be by their causes, and lastly, since according to Descartes these very same errors are particular volitions, it necessarily follows that errors, that is to say, particular volitions, are not free, but are determined by external causes and in no way by the will. This is what I promised to demonstrate."

Coleridge.

"Et, me judice, male differt" inserted against the remark concerning Bacon and Descartes].

"But still causation is assumed as a universal Law: tho' its very definition implies a contradiction. For 'to cause' is to originate a state: therefore infinite Causation would be Origination without an Origin. Causa vera et ipsissima must be superior to causation as its ground. Spinoza's system, as far as it is dogmatic and peculiar, is in fact no system, but a Theory assuming as a Fact, what his adversaries with better right deny. True, that Bacon

(who did not mean to form a system of metaphysics but to lay down the law of *experimenting*) begins e suâ naturâ, out of which an unbelievable and insufficing idealism would follow; but Spinoza begins with the Phantom of a Thing in itself, i.e. an Object. But an Object implies a Subject, as much as a S. an O.; therefore that only can have a chance of *grounding* knowledge, which assumes the actual fact, namely X=Subject-Object=Object-Subject, Ideal-real, real-ideal! the Absolute eternally foliating the Dual, as this the Triad. Being + the Word =the Spirit, and then the mystery or Love=God all in all, when he hath finally submitted himself to whom all things had been submitted."

At the end of this note the words "Lunes! Lunes!" are written, apparently in Crabb Robinson's hand. Down to the word "Dual" the passage is a reflection from Schelling (see 'Biog. Lit.,' ed. 1847, vol. i. part ii. p. 276). "The Absolute," says Schelling, "of itself is cause and effect—subject and object." Robinson's ejaculation probably applies to the close of the note from the word "Dual."

It is not necessary to quote Letter xxxv., Blyenbergh to Spinoza, as the purport of it is sufficiently evident from Coleridge's note :—

"The great defect in Blyenbergh's letters (the usual petulance of an *incipient* self-instructor allowed for) is the obstinate Urging of Difficulties in the Result; instead of examining the Demonstration itself, by the full understanding of which it can alone be ascertained, whether such really are the necessary Results, and by which alone the Results, whatever they should prove to be, can be explained. This, however, is the sort of attack, by which every original Philosopher is sure to be harassed, by 9 out of 10 of his antagonists. And why? Because even of those who devote their Time to philosophical, especially if to metaphysical subjects not one in ten has the *Spirit* of true Philosophy dwelling in him. The rest are rather Psilosophists, Philocyphers, and Meta'pothecaries" [or it may be "Metipothecaries"].

Letter xxxvi. *Spinoza to Blyenbergh.*

"I affirm in the first place that God is absolutely and in truth the cause of all things which have essence, whatever those things may be. If you now can demonstrate that evil, error, crimes, &c., are anything which expresses essence, I grant you, without reserve, that God is the cause of crimes, evil, error, &c. I think I have sufficiently shown that that which makes the form of evil, error, crime, does not consist in anything which expresses essence, and therefore it cannot be said that God is its cause. For example, the murder of his mother by Nero, in so far as it included anything positive, was not a crime: for Orestes did the same outward villainy, and also intended to slay his mother, and yet he is not blamed, or, at least, not so much as Nero. What then was the crime of Nero? It was simply that he showed himself by this wickedness to be ungrateful, pitiless, and disobedient. But it is certain that these qualities do not express essence, and therefore that God was not their cause, although he was the cause of Nero's act and intention."

Coleridge.

"Tho' this appears to me as hollow, as if having made a round Bullet I should deny that I was the cause of its Roundness, because Roundness is a mere negation of Angles: or that God did not create a Worm, quatenus Worm, but only that which the Worm was in common with Adam or the highest Archangel, because all the difference consisted in negation: and tho' I perceive a plain confusion of Negation with Privation, of the + O with O; yet I can see no reason for railing at Spinoza, who if in error has herein erred with Luther, Calvin, and the most eminent of the earliest Reformers. The very same Theses supported by the very same reasoning are maintained by Jonathan Edwards, and still more recently by Dr. Williams ('On the Divine Equity and Sovereignty,' &c., and in his 'Defence of Modern Calvinism' in reply to Dr. Tomlin alias Prettiman, the present Bishop of Lincoln). Neither is Spinoza without authority of Christian Divines, nay, Fathers, in preferring Mens, and Sapientia, as predicated De Deo, to 'Intellectus': or in classing the latter inter naturas naturatas instead of making it an *attribute* entis absoluti, vel naturæ naturantis. The Truth is, Spinoza in common with all the metaphysicians before him (Böhmen perhaps excepted) began at the wrong end—commencing with God as an *Object*. Had he, even tho' still dogmatizing *objectively*, begun with the *Natura* naturans in its simplest forms he must have proceeded on per intelligentiam to the subjective—and having reached the other Pole=Idealism, or the 'I,' he would have then reprogressed to the Equatorial Point, or the Identity of Subject and Object: and would thus have arrived finally not only at the clear Idea of God, as absolute Being, the Ground of all Existents (for so far he *did* reach, and to charge him with Atheism is a gross Calumny) but likewise at the Faith in the Living God, who hath the Ground of his own Existence in Himself. That this would have been the Result, had he lived a few years longer, I think his Epist. 72 authorizes us to believe, and of so pure a soul, so righteous a Spirit as Spinoza, I dare not doubt, that this *Potential* Fact is received by the Eternal as Actual."

There is nothing in Spinoza's letter to which the latter part of this note applies. For a similar reflection from Schelling see second note. Coleridge scarcely apprehends Spinoza, who repeats here a familiar doctrine of the 'Ethic' which cannot be fully discussed here. He describes Nero's crime by negatives: "Quodnam ergo Neronis scelus? Non aliud, quam quod hoc facinore ostenderet se ingratum, immisericordem, ac inobedientem esse." The crime was a *want*, like the want of life in a stone.

'*Ethic*,' Part I. Prop. xxviii.

"An individual thing, or a thing which is finite and which has a determinate existence, cannot exist nor be determined to action, unless it be determined to existence and action by another cause which is also finite and has a determinate existence; and again, this cause cannot exist nor be determined to action unless by another cause which is also finite and determined to existence and action, and so on *ad infinitum*."

Coleridge.

"This is the Proposition on the full insight into which depends at once the correction and the confirmation of Spinosism. If these finite causes can be said to act at all, then that on which they act has an equal power of action: and even as tho' all in God *essentially*, we are yet each *existentially* individual, so must we have freedom in God in exact proportion to our Individuality. It is most necessary to distinguish Spinosism from Spinosa—i.e. the consequences of the immanence in God as the one only necessary Being whose essence involves existence, with the deductions from Spinosa's own mechanic *realistic* view of the world. Even in the latter I cannot accord with Jacobi's assertion, that Spinosism, as taught by Spinosa, is atheism, for though he will not consent to call things essentially disparate by the same name, and therefore denies human intelligence to the Deity, yet he adores his *Wisdom*, and expressly declares the identity of Love, i.e., perfect Virtue, or concentric Will, in the human Being, and that with which the Supreme loves himself, as all in all. It is true, he contends for Necessity; but then he makes two disparate classes of Necessity, the one identical with Liberty (even as the Christian Doctrine 'whose service is perfect Freedom'), the other Compulsion=Slavery. If Necessity and Freedom are not different points of view of the same thing; the one the *Form*, the other the Substance, farewell to all Philosophy and to all Ethics. It is easy to see, that Freedom without necessity would preclude all Science, and as easy to see that necessity without Freedom would subvert all morals; but tho' not so obvious, it is yet equally true, that the latter would deprive science of its main spring, its last ground and impulse; and that the Former would bewilder and *atheize* all morality. But never has a great man been so hardly and inequitably treated by Posterity, as Spinosa. No allowances made for the prevalence, nay, universality of Dogmatism and the mechanic system in his age. No trial, except in Germany, to accept the glorious Truths into the family of Life and Power! What if we treated Bacon with the same harshness?"

'*Ethic*,' Part I. Prop. xxxii.—*Conclusion of Demonstration.*

"In whatever way, therefore, the will be conceived, whether as finite or infinite, it requires a cause by which it may be determined to existence and action, and therefore (Def. 7) it cannot be called a free cause, but only necessary or compelled. Q.E.D. (*adeoque, per Defin. 7, non potest dici causa libera, sed tantum necessaria, vel coacta.* Q.E.D.)."

Coleridge.

"Utinam in hoc loco disjunctivum 'Vel' interpolare licuisset vel necessaria, id est, de Principio suo=ab intra, vel coacta, id est, a causâ ab extra.

"But what entitles Spinoza to *divide* the consequence from the ground? A cogitatione infinitâ intellectus infinitus debet sequi, imo et voluntas infinita—ex his vero omnia alia—quod et sacrosancta Trinitas innuit. Elsewhere Spinoza himself speaks of the intellectus infinitus Dei—p. 87. But if Spinoza affirm only, that God *is* not, *as* the ὁ ἐπὶ πᾶσι Θεός, but ὡς ὁ πατήρ, eternally begets or produces it [*sic*], he does not essentially differ from the Catholic Church. Nay, even his denial of the Incarnation of God may be charitably interpreted as a denial of the Heresy of the Sabellians and Patri-passionists. Spinoza's great defect is that by commencing with two attributes exclusively, tho' he admits infinite* (in the sense of innumerable, which I once without reason doubted) he gives no explication of Life, or the Phenomena of Life, as Pleasure, Pain, &c., and doubtless nothing can be more arbitrary than to make the Will a mode of Intellect, when it had been far more philosophical to have reversed the position, and made the Will the absolute ground—and thus indeed Spinosa may be interpreted. There are several passages that would allow us to consider substantia not dogmaticè, i.e. as a Thing, *Ur-sache*, but as an eternal Act; causa sua, and thus we should have a —— *substans* [two or three words cut away] and cogitatio and extensio (the latter being only Imaginatio objectiva et realis, the eternal act of manifestation) as its two attributes."

W. Hale White.

TENNYSON BIBLIOGRAPHY.

Part I.—Contributions to Periodical Literature, &c.

57.

The *Youth's Companion*, Boston, U.S.A., 1884.

Early Spring.

Once more the Heavenly Power
Makes all things new.

Reprinted in the *Pall Mall Gazette* and other London and provincial newspapers. Afterwards included in 'Tiresias, and other Poems,' 1885, pp. 181-184.

58.

'Ros Rosarum: Dew of the Ever-living Rose, Gathered from the Poets' Gardens of Many Lands,' by E. V. B. (the Hon. Mrs. Boyle) (London: Elliot Stock, 1885), p. 230; also second edition, 1897, p. 232.

A Fragment.

The night with sudden odour reel'd,
The southern stars a music peal'd,
Warm beams across the meadow stole;
For Love flew over grove and field,
Said "Open, Rosebud, open, yield
Thy fragrant soul."

These verses have not been included in any of Lord Tennyson's authorized collected volumes.

59.

The *Times*, No. 31,428, April 23rd, 1885, p. 8.

The Fleet. ("You, you, if you shall fail to understand.")

Reprinted in 'Locksley Hall Sixty Years After, &c.,' 1886, pp. 39-41.

60.

The *Times*, No. 31,440, May 7, 1885, p. 6.

Epitaph on General Gordon. (Contained in a letter from Lord Tennyson to Mr. Whittier, the American poet.)

Reprinted in 'Tiresias, and other Poems,' 1885 p. 192.

In the *Times* version the first line ran :—

Warrior of God, man's friend, not here below.

It was suggested in *Punch*, May 16th, 1885 (under the heading 'Laurels and Logic'), that this line should be reconsidered by the Poet Laureate; it was accordingly, on its reappearance in the 'Tiresias' volume, amended as follows :—

Warrior of God, man's friend, not laid below.

In later editions it was again revised, and now reads :—

Warrior of God, man's friend, and tyrants' foe.

61.

The *Times*, No. 31,506, July 23rd, 1885, p. 8.

To H.R.H. Princess Beatrice. ("Two Suns of Love make day of human life.")

Also printed privately upon a single quarto sheet, printed upon one side only. The sole copy of this separate issue known to have been preserved is now in the British Museum. It bears a signed autograph inscription from the poet to Sir Francis Turner Palgrave, by whose generosity it became the property of the nation. The sheet is headed "To H.R.H. Princess Beatrice"; is signed (in print) "Tennyson," and is dated "July, 1885."

Reprinted in 'Tiresias, and other Poems,' 1885, pp. 202-203.

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* Robinson writes at the bottom of the preface, vol. ii. p. vi, "I cannot believe that by *infinita* he meant *innumerabilia*." Coleridge adds "this is a mistake of mine," contradicting apparently what he says in the comment on Prop. xxxii. We do not know, however, which of the two notes was first written. That Spinoza intended *innumerabilia* to form a part of the meaning of *infinita* as applied to the Attributes there can be no doubt.

62.
Macmillan's Magazine, vol. liii. No. 313, November, 1885, pp. 1-4.

Vastness. ("Many a hearth upon our dark globe sighs after many a vanish'd face.")

Reprinted in 'Demeter, and other Poems,' 1889, pp. 41-47.

63.
'Colonial and Indian Exhibition Opening Ceremonial, Tuesday, May 4th, 1886,' pp. 10-11.

Ode on the Opening of the Exhibition. ("Welcome, welcome with one voice!")

Reprinted in 'Locksley Hall Sixty Years After,' 1886, pp. 43-45.

64.
Macmillan's Magazine, vol. lv. No. 330, April, 1887, pp. 401-406.

Carmen Saeculare. An Ode in honour of the Jubilee of Queen Victoria. ("Fifty times the rose has flower'd and faded.")

Reprinted (under the title of 'On the Jubilee of Queen Victoria') in 'Demeter, and other Poems,' 1889, pp. 6-11.

65.
The *New Review*, vol. i. No. 5, October, 1889, p. 409.

The Throstle. ("Summer is coming, summer is coming.")

Published simultaneously in the *Scotsman* and also in a syndicate of American newspapers. Printed, and technically published, for copyright purposes, in separate form, as follows: "The Throstle | By | Alfred | Lord Tennyson | London | Macmillan and Co. | 1889." Post 8vo. pp. 4. Afterwards included in 'Demeter, and other Poems,' 1889, pp. 169-170.

The original manuscript of 'The Throstle' is in the possession of Mr. Edmund Gosse, and is duly described in the delightful 'Catalogue' of his library. It is bound up with a copy of the pamphlet—which is in itself a rarity. Mr. Gosse added a facsimile reproduction of the manuscript as an illustration to his 'Catalogue.'

66.
The *New Review*, vol. iv. No. 22, March, 1891, p. 193.

A Song. ("To sleep! to sleep! The long bright day is done.")

Afterwards incorporated into the play of 'The Foresters,' and printed at p. 34 of the edition of 1892.

67.
The *Daily Telegraph*, No. 11,298, Tuesday, August 4th, 1891.

Have we Forgotten Gordon?

A letter (signed "Tennyson," and dated "Aldworth, Haslemere, Surrey, Aug. 3") appealing for subscriptions to the Gordon Boys' Home at Woking.

68.
'Pearl. An English Poem of the Fourteenth Century,' edited, with a modern rendering, by Israel Gollancz, M.A. (London: David Nutt, 1891).

Introductory Lines. (Signed "Tennyson.")

We lost you—for how long a time—
True pearl of our poetic prime!
We found you, and you gleam re-set
In Britain's Lyric Coronet.

Printed in the centre of a blank leaf following the title-page.

These lines have not been reprinted in any of the authorized collected editions of Tennyson's works.

69.
The *Daily Telegraph*, October 14th, 1891.

The Russian Persecutions.

A letter (signed "Tennyson," and dated "Oct. 1, 1891") regarding the Russian persecutions:—".....If that be true I can only say that Russia has disgraced her Church and her nationality. I once met the Czar. He seemed a kind and good natured man. I can scarcely believe that he is fully aware of the barbarities perpetrated with his apparent sanction," &c.

70.
The *Nineteenth Century*, vol. xxxi. No. 180, February, 1892, pp. 181-182.

The Death of the Duke of Clarence and Avondale. To the Mourners. ("The bridal garland falls upon the bier.")

Reprinted in 'The Death of Œnone, Akbar's Dream, and other Poems,' 1892, pp. 110-111.

71.
'Order of Service at Westminster Abbey; Funeral of Lord Tennyson, October 12th, 1892.'

Silent Voices. ("When the dumb Hour, clothed in black.")

Printed, and technically published, for copyright purposes, in separate form as follows: "The Silent Voices | By | Alfred | Lord Tennyson | London | Macmillan and Co., And New York | 1892 | All rights reserved." Post 8vo pp. 4. Afterwards included in 'The Death of Œnone, Akbar's Dream, and other Poems,' 1892, p. 107.

NOTES.

1.
The *Examiner*, No. 2298, February 14th, 1852, p. 99.

Lines. ("How much I love this writer's manly style.")

These 'Lines' (fifteen stanzas of four lines each), though stated by Mr. Herne Shepherd to be by Tennyson, are not the work of the late Laureate. They are merely a parody of Tennyson's "Merlin" verses, and are prefaced by the following note:—

SIR,—I have read with much interest the poems by "Merlin." The enclosed is longer than either of these, and certainly not so good; yet as I flatter myself that it has a smack of Merlin's style in it, and as I feel that it expresses forcibly enough some of the feelings of our time, perhaps you may be induced to admit it. TALIESSIN.

2.
At p. 63 of the posthumous (1896) edition of Mr. R. H. Shepherd's 'Bibliography of Tennyson,' among a series of "Poems and Fragments of later date," is included a poem printed in the *Pall Mall Gazette* under the title of 'Compromise,' and commencing:—

Statesman, be not precipitate in thine act.

This poem was not the work of the late Lord Tennyson. It was contributed to the *Pall Mall Gazette* by John York Adams.

3.
Many of the poems mentioned in the earlier portion of this list, and described as "never having been included in any of the authorized editions of Tennyson's collected works," were reprinted in the pirated volumes of Lord Tennyson's suppressed poetry issued by Richard Herne Shepherd in 1875 and under other dates. These piracies will all be described together in a later division of the present 'Bibliography.'

THOMAS J. WISE.

NELSON'S 'AUTOBIOGRAPHY.'

As was mentioned some weeks ago, a manuscript of some importance will be offered for sale by Messrs. Sotheby, Wilkinson & Hodge during next month, namely, the autobiography of Lord Nelson. This document, which was drawn up specially for John McArthur, was published verbatim in the edition of 'The Life and Services of Horatio, Viscount Nelson,' by McArthur and Clarke, in 1809; but the last three pages are missing, and constant inquiries have failed to elicit their whereabouts. The 'Autobiography' was sent from Port Mahon, October 15th, 1799, with a very interesting letter, the original of which accompanies the MS., and in which the great commander writes:—

"I send you a sketch of my life, which I am sensible wants your pruning-knife, before it is fit to meet the public eye.....I did not even know that such a book as yours was contemplated, therefore I beg you will send me the two volumes, and consider me as a sincere friend to the undertaking."

John McArthur, who entered the navy in 1778, was secretary to Admiral Lord Hood in 1791 and in 1793, and was a distinguished writer on naval matters. In 1803, when Nelson was going to the Mediterranean, he offered to take McArthur as his secretary; but the office was not accepted. He appears to have been on intimate terms with the great admiral, with whom he frequently corresponded. The earliest letter in this collection from Nelson, who was simply Sir Horatio then, is dated from the Irresistible off Lagos Bay, March 16th, 1797; it is in acknowledgment of one addressed to him on November 30th. The second letter is dated from the Captain off Cadiz, April 10th of the same year, and in it he thanks McArthur for the

"most kind congratulations on our late success, but I hope soon the good people of England will have something else to talk about—more recent victories, for if our own ships are but carried close by the officers, I will answer for a British fleet being always successful."

In a foot-note to a letter written from the Theseus, June 1st, 1797, Nelson remarked: "Sam Hood is gone, I hope to get riches, sure to get honours." The originals of all these letters, along with a great quantity of other material in reference to Nelson and the compilation of the 'Life,' accompany the 'Autobiography.'

There are many points in the history of McArthur and Clarke's big volumes which have never been made public. It was well known that the book was in active preparation, for McArthur had every possible source under contribution, and it was in a fairly forward state of preparation at Nelson's death in October, 1805. Early in 1806 Earl Nelson, the admiral's brother, issued an advertisement in which he announced that he had placed the materials in his possession in the hands of a gentleman for the purpose of an official biography. This elicited from McArthur a long letter to Earl Nelson, dated February 10th, 1806, in which he claimed that his own biography was not only drawn up with the approval of Lord Nelson, but with his active co-operation, and that he aimed at producing a "full, genuine, and authentic detail of his life." The Earl replied on the following day, disclaiming any intention to reflect on McArthur's 'Life,' but claiming the right to place his own material in the hands of his own nominee. The feasibility of collaboration was hinted at; this suggestion appears to have borne fruit, and resulted in an amicable arrangement.

Another difficulty cropped up in connexion with the question as to which of the two authors should have precedence on the title-page. There can be no question that the brunt of the compilation was borne by McArthur, whose out-of-pocket expenses amounted to 1,500 guineas. Earl Nelson insisted on Clarke's name being placed first. Clarke was librarian and chaplain to the Prince of Wales, and Earl Nelson contended that the respect due to H.R.H. (to whom the work was to be dedicated) rendered this precedence highly desirable, and, after some further correspondence, McArthur, evidently much against his will, gave way. It is quite certain that McArthur was not a *persona grata* to Earl Nelson, for when the work was on the eve of publication Clarke (probably backed by the Earl) had the audacity to suggest that his own name should appear on the title-page alone, and that McArthur should figure as his assistant in the undertaking; that, in fact, the work should be advertised as having been "written and prepared for the press by Mr. Clarke, revised and corrected by Mr. McArthur." To this arrangement the latter flatly refused to consent, with the result that the 'Life' appeared with the two names on the title-pages.

All these documents are bound up with the Nelson autobiography, and among them are several letters from Viscountess Nelson, who took the keenest interest in the publication, and supplied many valuable and interesting details, as may be seen acknowledged in the "advertisement" to the original edition. The existence of the volume, originally in the possession of McArthur, appears to have been quite forgotten, and it was not included among the exhibits in the Royal Naval Exhibition of 1891. Its interest is none the less great, and it is perhaps no exaggeration to describe it as the most important literary relic of Nelson in existence—far too valuable to be in the hands of a private individual. For this reason, if for no other, I trust that the volume will eventually find its way into the national collection. W. R.

AN ANGLO-SAXON ENIGMA.

Clarendon Press, Oxford.

THE composition which Prof. Skeat (*Athenæum*, April 24th) designates by this title is, I believe, not really an enigma, but a translation

of an alphabetically arranged series of Latin sentences intended to be used as *sortes*. Whether the original is in existence I do not know; a somewhat similar collection of oracles, but not alphabetical, is printed in the 'Codex Canonum' (Paris, 1687), pp. 370–373, with the title of 'Sortes Apostolorum.' If my view be correct, the letters prefixed to the lines are those with which the Latin sentences begin, except in five instances (C, F, X, Y, Z), where the compiler of the original *sortes* seems to have contented himself with stating the ominous significance conventionally attached to the letters, not having been able to embody it in a sentence with the right initial. The following attempt at retranslation into Latin may not in all points hit the mark, but I think it will in most cases come fairly near to the truth. The form which I have given to the sentences is usually suggested by something similar in the 'Sortes Apostolorum':—

Ambulabit, et salvum erit iter ejus.
Bonum invenies, si hoc incipias, et tibi bene erit.
C significat felicitatem non esse in hoc mundo.
Desiderium tuum non obtinebis, neque unquam illud invenies.
Eveniet tibi feliciter, et semper salvus eris.
F significat mortem. De morte in hoc anno Deum roga bonum.
Gaudium habebis [read *gefeon* for *geþeon*?] de ista cogitatione.
Hoc tibi non dabitur; cogita aliud.
Incipe quod velis finitum esse.
Kave ne in periculum eas.
Lauda Deum in omni tempore vitæ tuæ.
Magnificabit te Deus, ut quod facere vis tibi prospere fiat.
Noli [read *nyle*?] hoc facere; factis tuis non dabitur.
Omnes protegit Deus in omnibus virtutibus suis.
Probitatem si cupias, noli mulieri blandiri [read *wife swæsan*?].
Quoniam magnus Dominus, et laudabilis nimis [Ps. xcv. 4, Vulgate]
Relinque omne peccatum, et invenies felicitatem. [The last clause has been displaced.]
Salvus eris, si ad Deum converteris, qui sedet salvus et potens.
Terrebit [read *he* for *ne*?] viventes in peccato et malum cogitantes.
Vide quanta felicitas dabitur in potestatem tuam.
X significat felicitatem et viam et vitam æternam.
Y significat pacem et salutem.
Z. Gloria Patri, &c.

The sentences which simply express devout sentiments may have been intended to be interpreted as favourable omens, or perhaps as equivalent to the refusal of an answer. In the latter case, we may compare one of the sentences in the 'Sortes Apostolorum': "Tu hac hora recede a nobis, quia sortes meæ non dant responsa: alia die venies, et observa conditionem tuam."

Since the above was in type I have found that a Latin set of *sortes*, arranged under the letters of the alphabet, was printed by Prof. Sievers in the *Z. f. d. A.*, vol. xviii. (1875), p. 297. The first *sors* is "A significat prosperum iter et viam felicem," which agrees with the import assigned to this letter in the Anglo-Saxon *sortes*; but there is no similar agreement in the oracles appropriated to the other letters.

Henry Bradley.

SALE.

Messrs. Sotheby, Wilkinson & Hodge sold on Wednesday, the 12th inst., and three following days, a collection of valuable and interesting books and MSS. The following high prices were realized for the more important articles: Lescarbot, La Nouvelle France, 1618, 24*l.* 6*s.* Anacréon, &c., en Français, Paris, 1773, 19*l.* 5*s.* R. Baron, The Cyprian Academy, presentation copy, 1648, 12*l.* 5*s.* Crébillon, Œuvres, 1812, on vellum, with additional plates, 29*l.* Defoe, Robinson Crusoe, Part I., first edition, 1719, 45*l.* 10*s.* Badminton Library, on large paper, 28 vols., 92*l.* J. de Burgo, Pupilla Oculi, London, 1510, 18*l.* Recueil d'Estampes de la Guerre d'Indépendance d'Amérique, Paris, 1780, 24*l.* Apuleius, editio princeps, Roma, 1469, 40*l.* Aulus Gellius, editio princeps, Roma, 1469, 30*l.* Blake's Designs to Young's Night Thoughts, coloured by the artist himself, 1797, 32*l.* Horæ, on vellum, Sæc. XV., illuminated (French), 100*l.*; another (French), 62*l.*; another (Italian), 59*l.* Evangeliarium, MS. on vellum, Sæc. XV., 49*l.* Heures de Romme, printed on vellum, S. Vostre, 1498, 78*l.* Another Horæ, richly illuminated MS., Sæc. XV., 104*l.* Heures à Chartres, 1508, 26*l.* Jacobus Bergomensis de Mulieribus, Ferraria, 1497, 33*l.* Pontificale Romanum, illuminated MS. on vellum, Sæc. XV., 90*l.* Almanach Iconologique, complete set in old morocco, 56*l.* Horæ, MS. on vellum, Sæc. XV., with miniatures 1¾ in. by 1¼ in., 131*l.*; another (French), 42*l.* Fénelon, Télémaque, Louis XV.'s copy, Paris, 1730, 15*l.* 15*s.* Goldsmith's Traveller, first edition, 1765, 10*l.* 10*s.* Rolle de Hampole, Speculum Spiritualium, Lond., 1510, 22*l.* 10*s.* Manuel Diaz, Treatise on Horsemanship (in the Basque dialect), Barcelona, 1523, 18*l.* Christine de Pisan, Livre des Faits d'Armes, MS. with miniatures, XV. Siècle, 115*l.* Granger's Biographical History, extra illustrated, 90*l.* Burns's Poems, Kilmarnock edition, 1786, 86*l.* Herrick's Hesperides, first edition, 1648, 27*l.* John Heywood, Fourth Hundred of Epygrams, first edition, 1560, 15*l.* 10*s.* John Keats, Lamia, first edition, boards, uncut, 1820, 12*l.* 10*s.* Tennyson, Poems by Two Brothers, 1827, 22*l.* 10*s.* Burton's Anatomy of Melancholy, first edition, Oxford, 1621, 20*l.* Th. Churchyard, First Part of Chippes, first edition, 1575, 22*l.* Geo. Gascoigne, Pleasauntest Workes, 1587, 15*l.* Milton, Paradise Lost, first edition (seventh title), 1669, 10*l.* More's Utopia (Latin), first edition, Lovan., 1516, 11*l.* 10*s.* Shakspeare, Merchant of Venice, first edition, 4to., 1600, 315*l.* First Part of the History of Sir John Oldcastle, 1600, 37*l.* Edmund Spenser, Complaintes, &c., first edition, 1591, 20*l.* Coverdale Bible, imperfect, 1535, 93*l.* Capgrave, Nova Legenda Angliæ, Wynkyn de Worde, 1516, imperfect, 41*l.* Vitæ Patrum, Wynkyn de Worde, 1495. Chronicle of St. Alban's, first edition (half the work only), 1483, 49*l.* Chronicle of St. Alban's, imperfect, Wynkyn de Worde, 1502, 30*l.* Morant's Essex, extra illustrated, 1768, 34*l.* 10*s.* Voragine, Legenda Aurea, Wynkyn de Worde, imperfect, 1527, 26*l.* George Meredith's Poems, first edition, 1851, 12*l.* 15*s.* John Milton, Poems, 1645, 20*l.* Molière, Œuvres, first collected edition, 2 vols., 1666, 61*l.*; Molière, 7 vols., red morocco, 1674, 61*l.* Racine, Mithridate, first edition, uncut, Paris, 1673, 20*l.* 10*s.* John Ruskin, Poems by J. R., 1850, 12*l.* 10*s.* Sterne's Tristram Shandy, 9 vols., 1765-67, uncut, 20*l.* 10*s.*; Sterne's Sentimental Journey, first edition, 2 vols., uncut, 1768, 22*l.* Edinburgh University Magazine, 4 numbers (with some of R. L. Stevenson's earliest literary efforts), 1871, 11*l.* 5*s.* R. L. Stevenson, On the Thermal Influence of Forests, Edin., 1873, 14*l.* Tyndale's Testament (wanting all the preliminaries), 1548, 16*l.* Rosset de l'Agriculture, Paris, 1774, 26*l.* 10*s.* Politian, editio princeps, Aldus, 1498, 18*l.* 5*s.* Collection of Pieces relating to the South Sea Bubble, 240*l.* Sydrach, La Fontaine de toutes Sciences, Paris, Verard, 1486, 81*l.* Terentius, *c.* 1470, 21*l.* R. L. Stevenson's The Pentland Rising, 1866, 13*l.* The English Spy, 2 vols., 18*l.*

Literary Gossip.

In his new 'Book of Dreams and Ghosts,' which Messrs. Longman are to publish, Mr. Lang complains that previous writers on ghostly themes have been remarkably lax in the matter of evidence, while he has, on the contrary, sought out the original sources. One celebrated Australian story of 'Fisher's Ghost' he tells from the judge's notes at the trial and from the newspaper report of the day. A manuscript by Mr. Wyndham, who knew the seer of the Duke of Buckingham's father's ghost, and was in his society at the time, Mr. Lang reproduces. All contemporary evidence for Lord Lyttelton's ghost is analyzed by Mr. Lang, and Williams's dream of Mr. Perceval's murder is told in the dreamer's own words. The Ricketts and Wesley ghosts are similarly treated. A number of modern stories at first hand are produced, some by permission of the Society for Psychical Research. Icelandic, Chinese, and Highland ghosts receive due notice.

The second volume of the 'Calendar of Harley Papers' belonging to the Duke of Portland, prepared under the direction of the Royal Manuscripts Commission, will shortly be issued. This volume will cover the important period between Harley's first election to the Speakership and his creation to the Earldom of Oxford in 1701. The special feature of the contents of the new instalment is a remarkable series of newsletters, written by Daniel Defoe to Robert Harley under an assumed name. These letters, which are very numerous, will throw much new light on the character and career of the famous author. The volume will be edited by Mr. J. J. Cartwright, the learned editor of the Wentworth Papers and the Secretary to the Commission.

The Hon. Edward Lyttelton, head master of Haileybury College, has written a pamphlet entitled 'Are We to go on with Latin Verses?' which Messrs. Longman will publish.

The *Fortnightly Review* next month will contain an article on the inner history of the Nizam's state of Hyderabad since the death of the great Sir Salar Jung in 1883. The writer is Mr. Joseph Rock, whose official connexion with Hyderabad covers a period of nearly thirty years. In the double capacity of State agent in London, and trusted and confidential friend of the first Sir Salar Jung and his family, Mr. Rock has, perhaps, had more opportunities of seeing the inside working of this interesting state than any one else.

The June number of *Macmillan's Magazine* will include a paper by Mr. David Hannay on 'Nelson and his Biographers'; a review of Mr. Palgrave's 'Landscape in Poetry,' by Prof. Tyrrell; and an account of a recent visit to the West Indies by Mr. John Dasent, with some remarks on the prospects of the sugar and other industries of the islands, concerning which the commissioners may now be expected to issue their report at no very distant date.

Prominence is given in the June number of the *Cornhill* to a paper of reminiscences on the childhood and marriage of the Queen, from the pen of Lady Jane Ellice, who was one of the bridesmaids at Her Majesty's wedding. The 'Anniversary Study,' by Mr. Laird Clowes, is devoted to the battle of Sluis; and Mr. Owen Seaman contributes, under the heading 'Quis pro Dominâ?' a set of *vers de société* on women's degrees at Cambridge. A further instalment of 'Duels of all Nations,' by Mr. Pemberton-Grund, treats of those of Italy, Spain, and Russia; and a series of 'Tales from the Dramatists,' much on the lines of Lamb's 'Tales from

Shakspeare,' is begun with 'The Witch of Edmonton.'

Blackwood's Magazine for June will contain an article on 'Retrievers and how to Break Them,' by Lieut.-Col. Henry Smith, C.B. Mr. Andrew Lang will write on 'Marlborough's Unconscious Treason,' and Sir Herbert Maxwell on 'The Real Monsieur d'Artagnan.'

A volume of 'Poems,' by the late Mr. J. Lucas Tupper, selected and edited by Mr. W. M. Rossetti, is to be issued by Messrs. Longman. Tupper, who was a sculptor and afterwards art instructor in Rugby School, contributed in verse and prose to the *Germ* in 1850. He is not to be confounded with the author of 'Proverbial Philosophy.'

The report presented to the members of the London Library last Saturday was satisfactory. The gift of 500*l.* from an anonymous donor has enabled the Committee to buy Migne's 'Patrologia,' Rivadeneyra's 'Biblioteca de Autores Españoles,' and the 'Archæologia Cambrensis,' all of them books the library should have acquired long ago. The librarian has of late purchased a good many Spanish books, and the consequence has been an increased demand for Spanish literature among the subscribers. The library, however, is still greatly deficient in the literature of the Romance languages; for instance, we believe it does not possess the series of volumes issued by the Italian "Commissione pei Testi della Lingua." The rebuilding of the house in St. James's Square will be begun in a couple of months.

The 'Note-book of Tristram Risdon (1608-1628)' has long been preserved in the library of Exeter Cathedral. It is a companion to the well-known 'Chronographical Description; or, Survey of the County of Devon,' published in 1714, and contains much information which concerns Devonshire genealogists. Mr. James Dallas, of the Exeter Museum, has transcribed the MS., and it is about to be published by Mr. Elliot Stock.

Among the MSS. possessed by Lord Crawford is a finely illuminated copy of the Passover Haggada, dating at latest from the fourteenth century. With the owner's permission, Messrs. Frank Haes and Israel Abrahams are about to issue photographic reproductions of the MS. The MS. was shown at the Anglo-Jewish, the Spanish, and the Italian Exhibitions, and attracted considerable notice.

Sir John R. Robinson presided at the anniversary dinner of the Newspaper Press Fund on Saturday last. The subscriptions, which amounted to the large sum of 3,625*l.*, included 1,000*l.* from Lord Glenesk, 1,000*l.* from Mr. J. A. Willox, M.P., and 100*l.* from the chairman. Following the plan of the Newsvendors, the Newspaper Press Fund is devoting the subscriptions this year to the founding of Victoria Pensions.

Messrs. Methuen will publish later in the year a translation by Dr. H. de B. Gibbins of 'Der Anarchismus,' by Dr. E. V. Zenker, of Vienna.

The decease is announced of Dr. Wilson, the Warden of Keble (and previously head master of Radley), one of the editors of Liddon's 'Life of Pusey.'

Johann Georg Fischer, who was born in 1816, has just died at Stuttgart. His first poems, published in 1856, attracted considerable attention by their originality of conception, sturdy manliness, and depth of genuine feeling. Like all Suabian poets, he was fond of depicting nature, and in his poems entitled 'Für unsere Zeit' he gave vent to his liberal political sentiments, which filled him with the ardent wish for an "eisern harte Faust" that would unite the whole of Germany—a wish that was fulfilled in 1870. His dramas were less successful than his lyrics; they lacked dramatic life and unity, and they failed to produce any deep impression.

The Parliamentary Papers of the week include a Code of Regulations for Evening Continuation Schools, England and Wales, with Schedule, &c. (4*d.*); Statutes made by the Governing Body of Queen's College, Oxford (1*d.*); Circular of the Education Department to Managers of Voluntary Schools relative to the Provisions of the Voluntary Schools Act (1*d.*); and a Report on Admiralty Surveys for the Year 1896 (2*d.*).

SCIENCE

MR. A. D. BARTLETT.

By the death of Mr. A. D. Bartlett, at the age of eighty-five, the Fellows of the Zoological Society have lost a faithful and trustworthy servant, and the animals in the Gardens a kind and sagacious friend. Devoted all his life to natural history in some form, it was not till 1859 that he became resident Superintendent of the Society's Gardens; his appointment was one of the first acts of Mr. Sclater's successful management of the affairs of the Zoological Society.

Mr. Bartlett's contributions to science dealt, as may be supposed, chiefly with the habits of animals, with observations on the best means of breeding and rearing them. Perhaps his greatest success was with the hippopotamus in 1872, and his services on that occasion were rewarded with the Society's silver medal.

Devoted to his work and the animals, human and other, that were under his care, Bartlett was a superintendent whom it will be difficult, if not impossible, to replace. Gifted with a keen sense of humour, he had among his many merits that of being an excellent *raconteur*.

SOCIETIES.

Royal.—*May* 13.—The President in the chair.—The following papers were read: 'An Attempt to cause Helium, or Argon, to pass through Red-hot Palladium, Platinum, or Iron,' by Prof. Ramsay and Mr. M. W. Travers,—'On the Negative After-images following Brief Retinal Excitation,' by Mr. S. Bidwell,—'A Dynamical Theory of the Electric and Luminiferous Medium: Part III., Relations with Material Media,' by Dr. J. Larmor.—'On a New Method of determining the Vapour Pressures of Solutions,' by Mr. E. B. H. Wade,—'On the Passage of Heat between Metal Surfaces and Liquids in contact with Them,' by Mr. T. E. Stanton.—and 'On the Magnetization Limit of Wrought Iron,' by Mr. H. Wilde.

Geographical.—*May* 17.—*Anniversary Meeting.*—Sir Clements R. Markham, President, in the chair.—The following gentlemen were elected Fellows: Capt. H. R. Gale, Capt. E. Le Mesurier Lieut. R. A. E. Benn, Lieut. R. R. Hubbard, Lieut. D. G. Seagrim, Lieut. F. C. Webb Ware, Rev. W. Vivian, Messrs. G. B. Blades, S. V. Coote, H. Cox, J. E. Dawson, E. W. Greg, D. M. Hall, W. S. Hill, J. A. Ludlow, G. B. Macpherson-Grant, G. J. Poulton, D. C. Stapleton, and H. M. Upcher.—The following were elected as Council and officers for the session 1897-98: *President*, Sir Clements R. Markham; *Vice-Presidents*, Right Hon. G. N. Curzon, Sir G. D. Taubman Goldie, Sir Rawson W. Rawson, General R. Strachey, Admiral W. J. L. Wharton, General Sir C. W. Wilson; *Treasurer*, Edward L. Somers Cocks; *Trustees* Right Hon. Sir J. Lubbock and C. E. Peek; *Hon. Secretaries*, Major L. Darwin and J. F. Hughes; *Foreign Secretary*, Sir J. Kirk; *Councillors*, W. M. Beaufort, Lord Belhaven and Stenton, W. T. Blanford, Hon. G. C. Brodrick, Col. G. E. Church, N. Elias, Col. W. Everett, Col. J. Farquharson, Admiral Sir A. H. Hoskins, Right Hon. Lord Loch, Rear-Admiral A. H. Markham, A. P. Maudslay, J. Murray, General Sir H. W. Norman, Surgeon-Major Sir G. S. Robertson, Earl of Scarborough, P. L. Sclater, Lord Stanmore, Major Hon. M. G. Talbot, Col. Sir H. R. Thuillier, and Admiral Hon. W. J. Ward.—The President delivered the Annual Address.—During the meeting the Royal Medals for the encouragement of geographical science and discovery were presented: The Founder's Medal to M. Semenoff, Vice-President of the Russian Geographical Society, who for a quarter of a century has been the inspirer of all the Russian expeditions into Central Asia.—The Patron's Medal to Dr. George M. Dawson, Director of the Geological Survey of Canada, for many years an active worker in connexion with the Dominion Survey, during which much of the work he carried out, in the North-West Territories, in Alaska, and in other parts of Canada, was largely of a geographical as well as geological character. Under him geographical exploration has been greatly encouraged among the survey officers, not only in Alaska, but in the regions to the west and south of Hudson's Bay.—The following other awards were also declared: The Murchison Grant for 1897 to Lieut. Seymour Vandeleur for his journey of 900 miles in Somaliland and along the Abyssinian frontier in 1893-94, during which he made an excellent route survey; for making surveys of 2,073 miles of routes in Uganda, Unyoro, and on the Upper Nile, nearly the whole of it during active service and in a hostile country in 1894-95, when he made numerous astronomical and meteorological observations, and constructed maps; and for astronomically surveying 200 miles of practically unknown country in the Niger region during Sir George Goldie's first expedition, surveying the new road to Bida in the second, and Illorin from Jebba in the third expedition in 1897, careful observations being taken throughout.—The Back Grant for 1897 to Lieut. Ryder (of the Danish Navy) for his explorations in East Greenland in 1891 and subsequent years, during which he made important rectifications on the coast, discovered a new series of fjörds, and made valuable meteorological observations.—The Gill Memorial for 1897 to Mr. C. E. Douglas for persistent explorations on the western slopes of the New Zealand Alps, extending over twenty-one years (1874-95), and embracing the chief valleys up to the glaciers, a region where progress was most difficult, owing to the dense forests and rough ground and to endless gorges. Mr. Douglas began as a naturalist, but has for several years worked as a surveyor to the New Zealand Government. His reports and maps will be found in the New Zealand Survey Reports.—The Cuthbert Peek Grant for 1897 to Dr. Thorvald Thoroddsen. Since 1882 Dr. Thoroddsen has been continuously exploring Iceland, having at various times covered nearly the whole island. His contributions to the physical geography and geology of the island are of the first rank.

Geological.—*May* 12.—Dr. H. Hicks, President, in the chair.—Messrs. W. R. C. Beadon, G. N. Brown, and W. E. Hidden were elected Fellows.—The following communications were read: 'On the Gravels and Associated Deposits at Newbury, Berks,' by Mr. E. P. Richards.—and 'The Mollusca of the Chalk Rock: Part II.,' by Mr. H. Woods.

Archæological Institute.—*May* 5.—Mr. J. Hilton, Hon. Treasurer, in the chair.—Mr. Talfourd Ely read a paper 'On Wreaths and Garlands,' with especial reference to Greek and Roman usages. He pointed out that the modern English limit the use of wreaths to funeral purposes, whereas among the ancients the wreath was a sign of feasting and joy. In classic times the dead were, indeed, crowned, but crowned as still partaking of the pleasures of this world, bodily pleasures being held in no wise incompatible with religion. Religion originally prompted the use of the garland, which may have been connected with the widespread belief in the supernatural powers of trees and plants. Wreaths were employed as bandages to assuage headache resulting from debauch; and certain plants, as the myrtle and the rose, were believed to exercise a prophylactic power against the effects of wine. The Greeks, too, were fully sensible of the beauty of flowers, and floral decoration plays a great part in Greek poetry, from Sappho downwards. Among the early Romans, on the contrary, the use of wreaths

in public was strictly limited to religious functions and marks of distinction connected with services performed to the State, such marks of distinction being largely derived from the Etruscans, who made great use of wreaths. In Greece the simple wreath of olive, &c., as a reward for athletes, superseded the prizes of intrinsic value offered in heroic times. In the fifth, and still more in the fourth century, crowns, usually of gold, were awarded to successful statesmen or warriors. Wreaths of laurel, myrtle, vine leaves, or flowers were commonly worn at symposia, and are thus represented on vases. For the most part, of course, these wreaths have perished; but some have been preserved in Egypt. The manufacture of garlands gave employment to many, and its processes may be seen depicted in several Pompeian pictures. The gold crowns were frequently modelled in the form of leaves, as ivy, &c. Other materials for wreaths were wool and artificial leaves and flowers of horn or silk. Though the origin of the use of wreaths is lost in antiquity, its primary purpose was probably religious; and the practice of crowning the dead may have arisen from the deification of ancestors. Most of the numerous ancient treatises on wreaths are lost; but we learn much from Theophrastus, Plutarch, Pliny, Athenæus, and Gellius, and also from inscriptions, especially temple records.—Mr. Ely exhibited photographs of paintings and casts of coins in illustration of his paper.—Prof. T. McKenny Hughes read a paper 'On a Comparison of Flint Implements of Palæolithic and Neolithic Age.' He exhibited a series of flints in illustration of the view that in their earlier stages of manufacture the palæolithic and neolithic implements passed through the very same stages—that is to say, that a block of flint was first roughdressed by both palæolithic and neolithic people into the same general form, and that the neolithic men merely proceeded further on the same lines, afterwards finding out the way to grind the edge, and finally the whole implement. He pointed out that, with few exceptions, all neolithic worked flints were found on the surface or in artificial excavations; whereas, as a rule, palæolithic implements were found in deposits which seemed to be due to the sweeping down into hollows or river terraces of surface soils in or on which the implements and other stones lay. In the river gravels the flints did not owe their shape to the action of running water, but had that variety of character and colour which showed that they were due to subaërial weathering, and the amount of subsequent attrition that they had undergone was very small. Fracture was the rule, not the exception, in all river gravels, so that the flints were subangular and quite unlike the symmetrical flint pebbles of a sea beach. All the irregular fractures produced by accident on surface flints may be referred to two principal groups—the fractures produced by blows, and those due to unequal expansion and contraction from changes of temperature and amount of moisture. They are found, as might be expected, in the flints of the terrace and plateau gravels, and if a flint got wedged in, these fractures would be commonly repeated along the exposed edge in a manner suggestive of design or use. In this way he explained the so-called palæotaliths.

Linnean.—*May* 6.—Dr. A. Günther, President, in the chair.—Prof. L. Radlkofer, of Munich, was elected a Foreign Member.—Mr. O. Salvin and Prof. Farmer were elected Auditors on behalf of the Council, and Messrs. E. M. Holmes and H. Druce on behalf of the Fellows.—Prof. Stewart exhibited and made remarks on anatomical preparations showing the different modes of attachment of the *ligamentum nuchæ* in herbivorous and carnivorous mammals, as exemplified in the sheep and dog, and of the *ligamenta subflava*. The analogous ligaments of birds were dealt with, and special attention was drawn to a preparation of the vertebral column of the python, showing vertebra-costal fibro-cartilaginous plates of which he could find no description, and which he believed to be peculiar to the Ophidia.—The Secretary read the abstract of a paper by Messrs. W. and G. S. West 'On Desmids from Singapore,' discovered in a collection of Algæ forwarded by Mr. H. N. Ridley from Singapore, and, in addition to seven species previously known from Sumatra, containing several which were new, and now described and figured.—Prof. Newton communicated a paper by Capt. F. W. Hutton, Curator of the Canterbury Museum, Christchurch, N.Z., entitled 'The Problem of Utility,' in which the views of Dr. A. R. Wallace 'On the Utility of Specific Characters' (*Journ. Linn. Soc., Zool.*, xxv. pp. 181-196) were criticized, chiefly as tested by the study of the fruit-pigeons (Ptilopus).—The Secretary gave an account of a paper by the Rev. R. B. Watson 'On some New Species of Mollusca from the Island of Madeira,' prefacing his remarks with a *résumé* of the researches previously made in the same direction by Messrs. Lowe, Wollaston, and other conchologists.

Entomological.—*May* 5.—Mr. R. Trimen, President, in the chair.—Mr. C. H. Peers was elected a Fellow.—Mr. J. J. Walker exhibited an earwig, *Apterygida arachidis*, Yersin, new to Britain, and recently found in large numbers in chemical works at Queenborough. It had been probably imported among bones.—Mr. Burr also showed a complete series of the British species of Forficulidæ.—Mr. Enock showed eggs of *Stenopsocus cruciatus*, L., containing parasitic larvæ of *Alaptus fusculus*, Hal., the male of which would probably prove to be *Alaptus minimus*, Hal.—Mr. Merrifield exhibited the results of temperature experiments on the pupæ of *Pieris daplidice*, *Melitæa didyma*, and other species. He thought that changes produced by abnormal temperatures might be classed as follows: 1, enhancement or diminution of intensity of colour without alteration in the form of the markings; 2, substitution of scales of a different colour, scattered or in groups; 3, imperfection in the development of scales or their pigment.—Mr. Tutt showed a series of insects collected at Cannes in March, and remarkable for their early emergence.—Dr. Dixey read a paper 'On Mimetic Attraction,' in which he dealt with the steps by which a wing-pattern, as in South American Pierinæ, could be modified in various directions so as to secure a mimetic result, and with the theories of mimicry put forward by Bates and Fritz Müller.—Mr. Blandford also exhibited and discussed series of homœochromatic and mimetic neotropical species of butterflies, chiefly of Heliconiidæ and Heliconioid Danaidæ.—The discussion was continued by Prof. Poulton, who showed similar groups of several genera, remarkable as having been collected and sent to England as examples of a single species, and by the President, and it was ultimately adjourned to June 2nd.

Meteorological.—*May* 19.—Mr. E. Mawley, President, in the chair.—Mr. F. Gaster, of the Meteorological Office, read a paper by himself and Mr. R. H. Scott 'On the Mean Monthly Temperatures of the British Isles.' The authors dealt with the means of the daily minimum, average, and maximum temperatures for the various months of the year in the twenty-five years 1871-95. They pointed out that there is a great difference between the amount of range of temperature at the coast stations and that recorded inland. The range between January and July amounts to about 16° at coast stations, but to more than 23° degrees at the inland stations. The contrast between the temperature of the air at inland and at coast stations at different times of the year is due to the following causes: (1) The constant tendency of the sun to heat the surface of the earth; (2) the equally constant tendency of the earth to radiate its heat into space, both of these being modified greatly by the aqueous vapour and the cloud suspended in the atmosphere; (3) the fact that the solid portions of the earth absorb and reflect heat much more rapidly than the water; and (4) that while the ocean to the westward is of enormous size and great depth, the sea to the eastward is, comparatively speaking, limited in area and shallow, and separates the eastern shores of the British Islands from those of continental Europe by a small distance.—A paper 'On the Rainfall of Dominica, West Indies,' by Mr. C. V. Bellamy, was also read.

Mathematical.—*May* 13.—Prof. Elliott, President, in the chair.—Mr. S. Roberts read a paper 'On Cubic Curves as connected with Certain Triangles in Perspective,' and Mr. F. W. Lawrence made a communication 'On the Determination of Certain Primes.'—The following papers were briefly communicated: 'An Analogue of Anharmonic Ratio,' by Mr. J. Brill,—'An Essay on the Geometrical Calculus' (continuation), by Herr E. Lasker,—'On the Partition of Numbers,' by Mr. G. B. Mathews,—and 'Notes on Synthetic Geometry,' by Mr. W. Esson.

Aristotelian.—*May* 10.—Mr. S. H. Hodgson, V.P., in the chair.—A paper was read by Mr. W. H. Fairbrother 'On Aristotle's Theory of Incontinence: a Contribution to Practical Ethics.' The main contention of the paper was that Aristotle found his explanation of the possibility of "sinning against knowledge" in his psychological theory of the nature of reason as opposed to feeling, not in any logical process of mental deception or intellectual juggling. Reason points out the way to go, but is powerless to *move* the agent (or rather patient). This kinetic effect, on the other hand, feeling possesses as its special characteristic. If then any object be present which is capable of arousing feeling, the struggle in the mind is no longer between two intellectual judgments or general propositions, but between the rational judgment, which can, *ex ipso*, only *assert*, and a physical attraction which literally *draws*. The issue of such a struggle can only be that yielding to temptation known as incontinence.—The paper was followed by a discussion.

Physical.—*May* 14.—Mr. S. Bidwell, President, in the chair.—Mr. W. Watson described 'An Instrument for comparing Thermometers with a Standard.'—Prof. Carey Foster read a paper by Mr. D. K. Morris, of Zurich, 'On the Effect of Temperature upon the Magnetic and Electric Properties of Iron.'—Mr. R. Appleyard read a paper 'On the Formation of Mercury Films by an Electrical Process.'

MEETINGS FOR THE ENSUING WEEK.

Mon.	Society of Arts, 8.—'Design in Lettering,' Lecture IV., Mr. L. F. Day (Cantor Lecture)	
—	Linnean, 8.—Anniversary Meeting.	
—	Aristotelian, 8.—Symposium: 'The Meaning and Value of Pantheism,' Messrs. J. E. McTaggart, G. D. Hicks, and C. C. J. Webb	
Tues.	Royal Institution, 3.—'The Heart and its Work,' Dr. E. H. Starling	
—	United Service Institution, 3.—'A Royal Marine Reserve,' Major A. F. Gatliff	
—	Statistical, 5½.—'The Movements for the Inclosure and Preservation of Open Lands,' Sir R. Hunter.	
Wed.	Society of Arts, 8.—'Silver and Prices: the Economic Drain of Debtor Nations,' Mr. M. Frewen.	
—	Geological, 8.—'Augite-Diorites with Micro-Pegmatite in Southern India,' Mr. T. H. Holland; 'The Laccolites of Cutch and their Relation to the other Igneous Masses of the District,' Rev. J. F. Blake.	
Thurs.	Royal Institution, 3.—'The French Revolution and English Literature,' Mr. C. Collins	
—	Electrical Engineers, 8.—Annual General Meeting.	
Fri.	United Service Institution, 3.—'The Training of Men with the Colours in Relation to their Subsequent Employment in Civil Life,' Capt. F. N. Maude	
—	Royal Institution, 9.—'The Isolation of Fluorine,' Prof. H. Moissan	
Sat.	Royal Institution, 3.—'Music in England during the Reign of Queen Victoria,' Mr. J. A. Fuller Maitland.	

Science Gossip.

The Gold Medal of the Linnean Society has this year been awarded to Dr. Jakob Georg Agardh, Emeritus Professor of Botany in the University of Lund, whose algological researches, extending over more than half a century, are so widely known and appreciated. Owing to his advanced age (eighty-three years), Dr. Agardh will not be able to attend personally to be presented with the medal at the anniversary meeting of the Society, which will be held at Burlington House on Monday, but his Excellency the Swedish and Norwegian Minister has signified his intention of being present to receive it on his behalf.

Lord Kelvin has recently communicated a fresh paper to the Royal Society on that popular subject—'Röntgen Rays.' This last addition was due to Mr. Campbell Swinton. The paper shows that when cathode rays, *i.e.*, electric rays from the cathode of a Crookes vacuum tube, fall on a carbon screen they render it luminous. This luminosity can be made to appear as a bright circle, making the cone or sheaf of rays apparently hollow. It is well known that what we call the Röntgen rays used in photographing bones, &c., are excited by the cathode rays striking on the glass of the Crookes tube; and Mr. Swinton finds that apparently these rays are only produced when the cathode rays strike on solid matter.

A monograph, 'Birds in London,' by Mr. W. H. Hudson, author of 'British Birds,' is announced by Messrs. Longman. The first seven chapters contain an account of the wild bird life of London. Those that follow will contain a descriptive account with reference to the wild bird life of the open spaces on the borders of the metropolis—Hampstead Heath, Hackney Marsh, Wanstead Old Park, Bostall Woods and Heath, Wimbledon Common, Richmond Park, and Kew Gardens. In the concluding chapters such questions as the protection of birds in the open spaces, the restoring of some of the species that have been lost or are greatly diminished, and the introduction of others will be dealt with.

FINE ARTS

THE NEW GALLERY.

(Second and Concluding Notice.)

We may go on with our remarks on such of the pictures as have enough merit to deserve more attention than the mass of the works in this exhibition. Our readers are, no doubt, familiar with Miss M. L. Gow's mode of treating groups of ladies and children in a graceful and animated fashion by employing various whites in harmony with backgrounds and accessories of the same hues, most delicately differentiated, so that the whole is in keeping with the pinks, roses, and auburns, or whatever colours the artist has chosen in each case. *L'Accord Parfait* (No. 70) is one of the finest specimens of this method of hers, and its choicely graded varieties of white, delightful pinks, rosy carnations, and the brownish auburn of the hair of the fair matron and her daughters are all of them excellent points. An almost equally fine whole-length is *Mrs. Alma Tadema* (64). In fact, it is quite an ideal portrait of one accomplished artist by another. On the pearly, ivory-like, and snowy whites of the dress is concentrated the brilliance of a very tender exercise in that chiaroscuro of delicate and light hues which without a touch as choice and subtle as Miss Gow's could never be secured in a picture; a very few specks of blue, like dark sapphires set in snow, are the complementary accents in this charming scheme of colour. Conceived in a similar spirit, and hardly less happy in its realization, is the *Portrait of Mrs. C. J. Patrick and Son* (184), which might almost be compared with 'L'Accord Parfait.'

A Ring at the Door (83), by Mrs. Alma Tadema, is an exercise in white with concomitants of black in positive degrees and finely balanced warm ivory tints—a picture which in subtlety and strength is a worthy example of this class of work. Exercises of this nature occupied the attention and exhausted the science of some of the most accomplished Dutchmen of the seventeenth century. Although much less complex and ambitious than 'A Pledge,' now in the Academy, No. 83 is, in our opinion, a more complete and scientific picture. Its simplicity is greatly in its favour and did not make it at all less difficult.

Mr. A. Macgregor proved himself one of the most ambitious artists of the age when he sent that huge canvas *The Hour-Glass* (95) to the New Gallery. The young painter has grasped his subject boldly, and depicted the Angel of Time standing on the world and holding up an hour-glass while, among a cloud-like host of fiery spirits, the colossal spirit and his pedestal are descending through space. Being a Scotchman, it is more than probable that by this time Mr. Macgregor has seen the humorous side of his anticlimax, and resolved never again to enter upon Mr. Watts's allegorical realm, nor to attempt to paint in the mood and manner of the venerable Academician. He is well enough equipped to have a mood and a manner of his own, and allegories are such ticklish things that their interpretation as often as not depends upon the stupidity or perspicacity of the observer.—Having already described Sir E. Burne-Jones's apologue *The Pilgrim of Love* (134), we may now consider it critically. The first point to be noted is that the painter has adopted a much later phase of that Renaissance to which he has always been partial than attracted him when there was a large infusion of the Gothic inspiration in his art, which, despite its characteristic ruggedness and some quaint affectations, gave splendour to its coloration and virility to the exuberant fancy of the painter. In the work before us the Pilgrim is somewhat attenuated and too pale; his weariness is manifest, and his sufferings are so obvious as to detract from our satisfaction in his victory, should it come to pass. The personified Love of Sir Edward's picture, strenuous, beautiful, even nobly cruel in his sympathy for the acolyte he leads by the hand, is very much a being out of Spenser's fairy world, and, physically, of the somewhat feminine type we often find in our artist's work. Whether the result is desirable or not is another question, but it is beyond a doubt an indication of a considerable change in the artist's conceptions.

The *Primavera* (4) of Mrs. M. Stokes is an effort of a fancy rather fantastic than powerful, and is somewhat over-sweet. A quasi-Italian girl sits in a meadow, clad in green, embroidered in gold, as becomes her name, and is playing on a lute; but this is an idea which is not particularly novel, while the girl's figure and the general treatment of the picture remind us of that Italianized school of Flemish miniature painters of whom Giulio Clovio is the best-known representative. The technique is much less rough than is usual with Mrs. Stokes; but no part of it is stronger. There is a charm in the colour of the work which will in a little while increase. On the whole, however, 'Primavera' is flat, thin, and archaistic, and it has more of sweetness than of force.—Mrs. Swynnerton's *Summertide* (5), an almost too vigorous and robust example of a mind which recognizes none of the delicacies and *finesse* of her neighbour's art, is far less demonstrative and self-asserting than other works of hers; it is, too, much improved in point of taste, and more refined in style and touch, without, we are glad to say, losing its strength. No. 151, by the same artist, depicts a girl in a sunlit orchard, and concerned with a ring which, in itself, is concerned with love. The firm touch and the brilliant, though not quite clear tonality are injured by the rough surface and lack of softness.—M. F. Khnopff often propounds enigmas to those who recognize the intense passion and poetry to be detected in the simplest of his pictorial puzzles, but he never went nearer the bottom of the abyss than in *Sleeping Medusa* (7). It appears to represent the back of a grey vulture which is perched upon a rock, while close by is a mass of woman's tresses, amid which it is possible to suspect the head of Medusa lies. The meaning of all this is difficult to unravel, but the technical qualities of the work, though not easily definable, are distinctly remarkable. The breadth and subtle appositions of tone and chromatic harmonies are indeed noteworthy, the latter being produced within a very limited scale of colour. *Sous les Sapins* (252), in the North Room, marks a new departure on the part of this artist, for in it he descends to the prose of nature while, it may be, meaning unutterable things. It is not a contradiction in terms to say that these pictures may be very good art without being good sense.

Mr. H. Glazebrook's life-size, half-length figure (19) of a lady with some pretensions to beauty, but a woe-begone expression, whose back hair hangs down, while she seems about to tear some of it out by the roots, may be admired for the good painting of the face, as well as for a Chinese robe magnificently embroidered in golden dragons upon blue. Excellent in colouring, this picture is probably a portrait made poetical, and, as is usually the case, does not quite succeed in either respect. It is, nevertheless, a noteworthy example and must not be overlooked, although there is not much good sense in it.—*Winter* (65), by Miss F. Small, is a neatly painted head in profile.—Mr. J. E. Southall perpetrates an anachronism in painting in an archaistic manner, imitating the tentative imperfections and limitations of the early Florentines, the portrait of a living artist. Mr. Southall has placed a red cap on his sitter's head, posed him against a purple curtain, and put in his hand a long sable brush, the stick of which is preternaturally red. From the last-named circumstance the picture is called *Man with a Sable Pencil* (72). There is so much admirable draughtsmanship, such bright and pure colouring, and such fine and solid finish that Mr. Southall's whims and affectations are really to be deplored. The red stick actually cuts the figure in two parts, and the masses of brilliant colours are detached from each other.—There is a great deal that is sweet and tender about Mr. Hallé's *Refuge* (118), a fair damsel, of a type to which the painter is too partial, pressing a frightened dove to her breast; and it is some time since we have had from this artist so spontaneous and unaffected a piece, and it is, besides, thoroughly carried out. *The Lady Alice Ashley* (103), a life-size portrait in stone white, is good, solid, and so full of character that it must be an excellent likeness. *At Vespers* (128) is a little too pathetic and ostentatiously tender, the expression of the large eyes being exaggerated; but there is skilful painting in it. We care less for Mr. Hallé's *A Fountain* (143), which is not a landscape pure and simple, and not at all for his very sentimental *Chagrins d'Amour* (146).

The best of Mr. La Thangue's contributions is No. 155, which, because it represents a countrywoman breaking sticks across her knee, he calls *An Autumn Morning*. She stands, as most of Mr. La Thangue's figures stand, in a dark shadow flecked with bright sunlight, or what he intends for bright sunlight. Almost invariably too painty and too technically rough, crude in style, and heavy of touch, it is not wonderful that there is, to critical eyes at least, more to offend than please in this picture, which, however, is one of the artist's best works, and one that betrays his wish to do better. A course of year-long studies in genuine Constables, or, better still, in Rosa Bonheurs and Troyons, would mean salvation for Mr. La Thangue, who, so far as we can see, desires to take the illustrious French lady for his pattern. Besides, David Cox's passion for nature might be commended to the painter of 'An Autumn Morning,' especially as it expressed itself in most strenuous studies, and revolted against such a slovenly patchwork of pigments as that before us.—Mr. W. Britten's *Dancing* (183) includes several spirited and graceful women, and is excellent decoration.—Mr. C. N. Hemy has gone out of his usual path to paint *A Flemish Calvary, A.D. 1550* (159), a capital devotional subject in rather dingy sunlight, and evincing a somewhat too heavy touch.—*A la Petite Chinoise* (188), by Mr. C. Smithers, is an extremely clever and vivacious sketch which deserves finishing.—But near it hangs a very different work, Mr. T. C. Gotch's learned and laborious combination of the spirit of Fra Angelico with Flemish technique, a combination well known in certain pictures of the school of Cologne during the sixteenth and seventeenth centuries, *Jubilate Deo!* (191) children in red dresses placed before a red curtain, which possesses a rare charm of its own. *Magnificat* (263), which is a sort of companion to 'Jubilate Deo!' is in the Balcony, where many terrible things find a refuge.—A capitally painted head in profile is Mr. C. R. Burnett's *Study* (207).—Sympathetically treated are the grace and beauty of the nude figures of a lover and his mistress in *Les Illusions Perdues* (228), the Frenchness of which suits the French title. It is by Mr. D. McGill.—Mr. F. D. Millet's *An Old Melody* (243), a lady in a purple dress and holding a lute, is worthy of Metsu or Van der Meer, and excels in strength, solidity, homogeneity, and finish, without being over polished.

Of the portraits more might be said than these narrow columns will admit of our saying. Mr. Shannon's *Mrs. C. Buxton* (27), showing an elderly lady in black, whose earnest and thoughtful expression attracts the visitor, is worthy of notice. The sentiment of this portrait is of the first class; the painting *per se* is almost in the artist's best manner. But the painter's *tour de force* of the season

is the half-length, life-size figure, *en face*, of the *Marchioness of Granby* (33) drawing before an oval mirror. All except the lady's features is lost in a cloud of semi-diaphanous tissues, the ruling colours of which are pearl, silver, and pale blue. A striking and somewhat mysterious costume; the delicate ivory-like flesh-tints, which are almost pallid; and the eyes, which are like star-sapphires in their colour and abstracted in their expression, give to the picture the look of a sad pythoness compelled to prophesy "of the death of kings." This second instance of Mr. Shannon's endeavour to make poems of his portraits is a novelty delightful enough at first, but not without its perils. Sir E. Burne-Jones was Mr. Shannon's precursor in this path, but even he never succeeded more completely. One of the Marchioness's children appears in the capital figure of *Lord Ross* (240), dressed in blue and with a black dog near him.—Mr. Boughton has indulged in an unsound sort of execution in *Esmé* (29), a picture with an unpleasant surface, but possessed of fresh and original colour, much sincere sentiment and character. So far as we know this is one of the Academician's best works.

Mr. Alma Tadema's two portraits are, as usual, conspicuous by their brightness, thoroughness, and verisimilitude. The better is the small, whole-length figure in black of *Maurice Sons, Esq.* (80). Nothing in its way could be firmer or better than this, whether as a likeness or as a picture. On the other hand, though admirable in many respects, *T. M. Jarifi, Esq* (75), is not nearly Mr. Tadema's best portrait.—The Hon. J. Collier's *Mrs. Mackeson* (96) in strong red is too ambitious, and the painter has fallen into crudities of colouring and draughtsmanship which, struggling to be strong, is somewhat coarse. For all this, the picture is far indeed from being without considerable merits. In this case second thoughts will, it is obvious, do much to improve the portrait. The same remark applies to Mr. Collier's representation of *Queen Guenevere's Maying* (202), even though second thoughts of it may be fatal.—Mr. H. S. Tuke's *Miss Kitson* (107), seated in a puce-coloured dress, has a well-painted face.—One of the most effective of the *tours de force* he is accustomed to produce, Mr. J. S. Sargent's *Mrs. G. Batten Singing* (175), a study by lamplight, is very fine and energetic in its way, and, above all things, furnishes a strong and vivid impression of the subject and circumstances. It is noteworthy, too, on account of that exceptionally forthright and firm touch of the artist which has made of his work a study in the highest sense of that term. Almost as good is his *Mr. G. Swinton* (245), a life-size, whole-length figure standing by a chair: an excellent exercise in white.—Mr. W. R. Symonds's *Children of G. F. Chance, Esq.* (3), are tasteful but dry studies in a good style.

Upon the whole, the landscapes are about the average in number and merit; they are certainly not superior to those seen at previous exhibitions. Mr. J. MacWhirter is at his best in *On the Coast of Sicily* (49), a fine study of colour and light.—*Carting* (56) is Mr. C. W. Wyllie's contribution, possesses much delicacy, and is an excellent view from a lofty field, whence we look over a blue champaign and a pale blue river winding through it. The airiness of these elements, the rich and tender colours of the sky, and the extreme distance are graded with singular care and skill, while the foreground, studded as it is with red, blue, and white blossoms set in the warm silver of the flowering grass, and the mid-distance, where labourers load a huge wain with hay, are of the best quality.—Mr. A. Stokes's landscape entitled *In South Tyrol* (57) is an especially brilliant representation of snow-clad mountain peaks. Their grand forms are finely drawn, and their intensely blue translucent shadows are true to nature.—There is much that is charming, signal purity of colour, and breadth and delicacy of treatment about Mr. A. Parsons's *In a Devonshire Rose-Grower's Garden* (68), nor should the excellent drawing and solidity of *Plantain Lilies and Japanese Iris* (87) be overlooked, and least of all would it be fair to omit praising his most ambitious picture, the large panorama-like *Allotments* (210). The loftiness of the sky of pale turquoise and soft green, in which huge clouds draw together in prodigious masses, is a noble element of the last-named work, the more acceptable because the learned drawing and sound modelling of the clouds lend dignity and solidity to the subject. Nor is the treatment of the vast plateau, ending in dim blue hills of no great height, less admirable or less artistic. The grand simplicity of the whole picture adds much to the pleasure it affords. The angular outlines of the allotments are against it, but the figures of the diggers and ploughmen are well designed, well drawn, and expressive.

Mrs. Ridley Corbet's *In Tuscany* (74) is treated with the taste, skill, and artistic feeling she shares with her husband and Signor Costa. This is peculiarly an artistic landscape. Her *Almond Blossom* (136) also deserves to be admired.—Signor Costa himself is at his best in *The First Dawn of 1897 on the Shore of the Tyrrhene Sea* (99), which has all the charms of his eclectic style and refined cast of thought; but his *Autumn Moonrise in the Pisan Mountains* (82), choice and solemnly beautiful though it is, is not so attractive.—Mr. L. Thomson's *Blue and Silver and Gold* (102) is not unworthy of being called Titianesque, so much do the strong tints named resemble those of lapis lazuli in their brilliance and harmony. The nymphs bathing in the azure stream are graceful figures cleverly sketched and well placed.—Mr. C. N. Hemy's *Off for the Night* (110) is a sympathetic picture of Cornish fishermen leaving their harbour; but it is injured by an excess of paint and a touch extremely heavy for Mr. Hemy, which fails in an attempt to reproduce the depth, wealth, and force of natural colours during twilight in the West.—On the other hand, Mr. E. Parton's *An October Morning after Heavy Rain* (113) is somewhat deficient in tonality and colour, and his touch is rather over-delicate. Still, there is capital painting in the road, and the figure of the sportsman at the stile is really excellent.

The Thames at Wargrave (1), by Mrs. K. Hastings, an artist who seldom gives us the pleasure of praising her works of any sort, is slightly painted, but pretty, and full of sympathy for nature.—Mr. F. Hall's picture of cows trooping to *The Drinking Pool* (10), where sunset light and moonlight contend, deserves a word of recognition for its good colour and a carefully and ably studied effect, marred to some extent by the badness of the surface of the work.—Lord Carlisle's *Scene in India* (21) is more than usually pathetic, and possesses some of that poetry without which landscape painting becomes mechanical. A certain over-definition which spoils many of his lordship's efforts is not obvious here.—Mr. Adrian Stokes's *Untrodden Peaks* (28) is rather disappointing, because it has so little sentiment, except what nature gave. The grandeur of the snow-clad summits raised high in the clear blue air, the fine and firm drawing, the choiceness of the colours and tones, make a picture of it, but are not sufficient to give the picture the touch of imagination which Mr. Stokes's work at the Academy can lay claim to.—Mr. M. Lindner's *Storm Cloud, Christchurch Harbour* (36), though but a choice sketch, is luminous and broad.

Miss A. Alma Tadema generally chooses novel subjects for her delightful little pictures, and treats them with exquisite delicacy and finish. Indeed, her *Sunshine in the Highlands* (124) is a wonderful representation of a flying gleam upon a mist-laden moor. She has depicted the opalescence, iridescence, and softness of the subject in a most fascinating manner; and the whole work is as broad, simple, and harmonious as possible.—The twilight effect Mr. E. Stott represents in *The Village Inn* (139) is true, and the picture's colour is capital.—The effect of late twilight and bluish mists is justly and firmly portrayed in Mr. A. Hartley's *View on the Tees* (229).—Mr. H. J. Ford's *The Harbour, Sark* (235), is strong and brilliant, though a little painty.—Mr. A. East's *Idyll of Spring* (239), a combination of meadows, flowering trees, calm blue water, swans, and naked nymphs, is a departure from his usual line, but it is technically charming as well as rightly named.

Of the sculptures the *Jeanne d'Arc* (428) of Mr. J. A. Simpson is praiseworthy, and Mr. G. Simonds's *The late C. Mitchell* (433) in bronze is quite admirable. We described this bust some time ago.—Miss A. M. Chaplin is happy as ever as a modeller of dogs, see *Oswald* (450).—There are, too, some good works by Mr. A. Toft, Mr. W. R. Colton, Mr. E. R. Mullins, Mr. G. Frampton, and Mr. R. S. Stanhope.

THE SALONS AT PARIS.

(Third Notice.)

On one of the shoulders of Mount Taygetus, at the entrance of the valley of the Eurotas, still rise the ruins of the town of Mistra, built in the thirteenth century by the barons of Champagne during their settlement in the Morea. Numerous churches placed on the flanks of the hill and castles which command it show that under its Byzantine masters, who soon took the place of the French lords, the town enjoyed great prosperity and ranked as the capital of the Peloponnese. Upon the walls of these churches (the Pantanassa, the Metropolitan Church, the Peribleptos) a former student of the École de France at Athens has discovered a series of frescoes of the fourteenth and fifteenth centuries. Of these a painter attached to the service of the Commission of Historical Monuments, M. Yperman, has executed some admirable water-colour copies, which he shows in the architectural section (3843) at the Champs Élysées. These are documents of great interest for the historian, which provoke many questions that cannot be entered into here, and have not, indeed, all been settled elsewhere. Here Byzantine art, at a point of contact with Occidental art, reaches a justness of expression and an elevation of style which are quite unusual. *The Annunciation, The Ascension, The Entry into Jerusalem, The Transfiguration, The Holy Women at the Tomb*, introduce figures, some of which belong to the fairest traditions of Greek art, whilst the others —for instance, the angel of the Annunciation and the Virgin seated in an attitude of meditation — suggest in their elegance of design Florentine works of the first half of the fifteenth century. The arrangement of the Lord's Supper recalls besides very closely the manual of painting of the monk Denis, though displaying here and there modifications or additions in which one recognizes the influence of the more anecdotic and more bizarre art of the East. Of all the religious paintings exhibited this year these are really the most interesting, and, if compared with those of modern artists, would provide matter for instructive study. Nothing could, indeed, be more interesting or more fertile in suggestion than to follow across the centuries the historic evolution of a type or theme in imagery; but we may not linger over such studies as these, and can hardly mention briefly one or two. Among the frescoes of the Pantanassa copied by M. Yperman is a *Resurrection of Lazarus*. It is in entire accordance with the data of the manual of the monk Denis:—

"Mountain with two peaks, behind the precincts of a town of no great size. Jews in tears go out of the gates, and move towards the middle of the mountain behind. Before it is a tomb. The stone

which covered it up is lifted by a man. Lazarus stands upright in the middle of the tomb; another man disencumbers him of his grave clothes. Christ blesses him with one hand; in the other He holds a scroll and says: 'Lazarus, arise and come hither.' Behind him the apostles, Martha, and Mary prostrate themselves at the feet of Jesus in adoration."

This is very nearly the theme which was adopted but simplified by Giotto in one of the most moving frescoes of the Madonna dell' Arena at Padua. Before his time this first triumph of the Man who was God over death, so well calculated to touch the hearts and strengthen the hopes of the first Christians, had already been often represented on the walls of the catacombs and the sarcophagus. The Renaissance, in proportion as it sought more pretexts for painting beautiful forms and, adopting Benvenuto Cellini's predilection, nude forms of men and women, lost interest in a subject where death and sorrow occupied too much place. However, Sebastiano del Piombo found in it the theme for his great picture in the National Gallery, which remains his finest work. Rembrandt, on the contrary, and the masters of the Northern schools, laid hold of the subject, and it would be difficult indeed to find one where the expressive powers of colour could be better employed, or all the most poignant and dramatic varieties of human movement better put into action. The tradition of Rembrandt has inspired M. Tanner in the *Resurrection of Lazarus*, which he exhibits at the Champs Élysées (1608). He has sought to characterize his picture by an attentive study of movement and a *parti pris* given by light which is artificial, but well arranged. His scene is a grotto crowded with the witnesses of the miracle, curious, moved, or struck down. A lamp, placed at the edge of the tomb (hidden by one of the persons, but assigning by its clear and reflected light various values to the different actors, which agree with their moral and picturesque importance), is the source of light in and centre of the composition. There is only lacking in all this the indefinable something from which great emotion bursts forth. M. Tanner would not thank me for comparing him to Rembrandt; it would be fairer to simply suggest here a less crushing recollection of Munkacsy. It would be unfair in any case to treat with contempt or pass without notice this interesting picture.

Since M. Gustave Moreau was appointed professor at the École des Beaux-Arts, an increasing number of pictures can be seen in which affectations of the archaism of the *quattrocento*, an opulence and melancholy of painting at once sumptuous and sad, of a dream-like beauty, betray what one may call a new edition of the master's manner. Unhappily, if he can communicate to his disciples his methods of work, and teach them the secret of that precious painting which suggests the enameller and jeweller, and constitutes the strange charm of his works, he cannot give them the learned and eager imagination, the subtle and intense feeling, which have enabled him to put new life into old stories, and clothe them afresh with a form and even a meaning which are quite new and modern. M. René Piot at the Champ de Mars and M. Desvallières at the Champs Élysées are the two most notable representatives of this style, whose tendencies shock or disquiet some good people. *The Journey to the Sepulchre* of M. Piot (Champ de Mars, 1014) shows in the unfolding of its sad, slow procession an invention which is, no doubt, a little laboured, but sufficiently elevated. And, again, in the *Rape of Europa* (1015), and the water colours of *The Judgment of Paris* (1683), *The Solitude of Orpheus* (1685), and *The Adoration of the Magi* (1687), one feels at once the endeavour to detach from the master's tuition an interpretation which remains sufficiently personal, and the predominance of admiring recollections which still form too heavy a weight for the originality of the disciple. The *Annunciation* of M. Desvallières (Champs Élysées, 527) also indicates by its excessive mannerism its source, but compels attention. We have not here the naïve and joyful Annunciation which Fra Angelico delighted to paint in so many forms, inventing each time a new and delicious variant, nor, again, the Annunciation, more solemn, but still joyful, which the unknown painter of the Peribleptos painted at Mistra. In M. Desvallières's picture the heavenly messengers bring to Mary a multiple and tragic message. Whilst one places on her young shoulders the heavy royal mantle, another declares to her the choice which the Father has made of her, and two, kneeling at her feet, present to her the sceptre and the crown; a fifth, wrapped in long mourning robes, lifts with a mournful gesture above her head the bleeding cross on which the Son announced to her will endure His agony. The scenery, with its masses of brownish green, the sad glory of its sky, the blue mountains which stand up and animate it, the great pool which reflects all the light of the sky, and where the doves go to drink, is doubtless made up of many combined reminiscences, but shows at least a volition and a poetical bias which preserve it from the commonplace.

The *Vierge au Chasseur* of M. Hébert (Champs Élysées, 825) recalls in the conception and sentiment of the figure of Mary the beautiful bas-relief of painted and gilded terra-cotta in the Louvre, of which M. Burney exhibits an excellent lithograph in the section of engraving (3913). It is the work of a Florentine of the middle of the fifteenth century, one of those forerunners of Michael Angelo who continued in Italian art, whilst the natural and more earthly vein of men like Mino da Fiesole, Rossellino, and Benedetto da Mayano was expanding its charms, the great mediæval tradition which passed from the schools of Giotto and Pisa, and was destined to be handed on by Jacopo della Quercia and to culminate in Michael Angelo. The haunting expression, proud and sad, dreamy and tragic, of this Mother, who seems to read in the future and see already above the head of her little child the terrible Golgotha, possesses great beauty. It is a pity that M. Hébert has consulted besides this admirable model others not so sound. He has read in a mediocre poet, M. Jean Rameau, a sentimental and insipid story, which represents the little child Jesus refusing a bird which a young shepherd has killed to offer to Him, for, says Jean Rameau, "Jesus, who died for men, would not have one bird killed for a God." For the facts of Christian art it is decidedly the better plan to keep to the text of the Gospels. M. Jean Rameau has inspired M. Hébert with nothing but an insipid and pomaded Jesus, more worthy of the clerical building fronts of the Rue St. Sulpice than of the studio of a master who was at all times a poet. — M. Gérôme was never a poet. His is a precise spirit, alert, but rather dry; he composes cleverly, but his colours have often offended the eyes of his contemporaries. He has tried in his *Flight into Egypt* (Champs Élysées, 730) to call up the mystery and sweetness of the blue-tinted night in the desert. And in *The Entry of Jesus into Jerusalem on the Day of Palms* (731) he has put together again, somewhat in the style of James Tissot, a picturesque scene which is ingenious enough, but unfortunately painted with too dry a brush. — One cannot reproach M. Eugène Carrière with dryness. More than once I have had occasion to speak here of his methods, and it can no longer be hoped that he will ever change them; we must take him as he is. He envelopes form and colour in a kind of wash or haze, here and there half cleared, just enough to allow the grace, caressing or mournful, of a gesture or the note of a colour always thin, but always expressive, to emerge, only to sink immediately in the mystery of the profound canvas, where pale moving lights animate with rough-sketched visions and distant reflections the systematic obscurity which the plastic and sentimental imagination of M. Carriere seems to have selected. The theme of *Christ on the Cross* (Champ de Mars, 251), chosen this year by him, is well suited to his manner. The Man of Sorrows is expiring on the cross. After having a glimpse of the horrible possibility that His sacrifice was perhaps fruitless, and letting fall that cry of tragic anguish, "Why hast Thou forsaken Me?" He has accepted desolation and death, He has committed His spirit into the hands of His Father, and His last breath is about to be drawn. M. Carriere has decided to show us Him alone, already far from men, with the Death which He had not yet conquered as his only companion. The impression of solitude is rendered with a singular intensity by the nocturnal background, where in the depths of a wan opening a remnant of light is expiring—that of grief by the two arms desperately lifted, and, above all, by the bust, whose execution is decidedly beautiful in its mystery, and pervaded with suffering and compassion. Near the cross the Mother stands, wrapped in a large mantle, whose purple tints come out in long trains of mourning against the mingled greys of the horizon. And these small clasped hands, admirable in their desolate tenderness, gather up in a dramatic yet simple gesture eternal prayer and eternal pity. And all this—vibrations of veiled colours in low tone, sad and as it were complaining harmonies, the calling up of forms which, if summarized, are always just, whose very under-meanings, if one may use the term, here become expressive—all this renders so well the sentiment of the painter and of the scene that the objections one had started to make against him are stopped halfway.

By the side of this 'Christ' of M. Carrière that of M. Bouguereau (Champs Élysées, 228) seems of an Arctic coldness in its correctness and academic elegance; one prefers to stop before the picture of a Belgian painter, M. Struijs (Champs Élysées, 1593), *To Comfort the Afflicted*. In the corner of a humble room a woman weeps, her face hidden in her apron. An old priest seated beside her places his hand affectionately on her knee, and tells her the words of hope and pity whose secret he knows. All is seen, felt, and expressed in such sort that there can be no possible hesitation that here is a painter, an artist, and a man. M. Struijs has now for some years attracted attention by pictures which are always strong in painting, sober and expressive in sentiment. All the predilections of his heart and spirit are for the observation of that reality in moderation which has always possessed attractions for his Flemish fellow countrymen; and in the beauty of the humble existences which he has taken upon himself to record he prefers to bring before us hours of sadness rather than of pleasure or joy. Never, to my taste, has he done a more complete thing than the present picture. There is in it a depth of conviction, a kind of candour which goes further than the most subtle art. It is life itself reflected in the mirror of a truly human heart; and if, to make the eye sensible of this, the most profound knowledge of design and the most just feeling for colour were needed, one sees this without doubt, and rejoices in it, but only after having gone through the bountiful evidence of the moral which the volition, sympathy, and thought of a man have put there. "Now, to that, give thy presence with all the looks of thy soul," writes St. Bonaventura in one of his 'Meditations' on the life of Christ; the advice is good also for painters.

André Michel.

GREEK INSCRIPTIONS AT CLANDEBOYE.

Among the many treasures which the Marquis of Dufferin and Ava has acquired during his long and varied experiences throughout the world, and which now surround him in his seat

in the Co. Down, are a goodly number of Greek texts on stone. These he has set against the left wall of the entrance hall. He obtained them forty-six years ago when cruising along the coast of Asia Minor in his yacht, armed with a firman authorizing him to take such things when he found them. The great majority of these texts represent two groups from Teos and Iasos, the former on black stone slabs, which must have been set in the wall of a temple or other public building, the latter on a tall white *stele* of which three sides are covered with inscriptions.

I took the pains to copy these texts with care in March, 1897, hoping that some of them were as yet unpublished. But I have since found them almost all in Le Bas and Waddington's 'Voyage Archéologique,' and suppose that even those which I have not yet found in that book (it seems to have no index) are there also. Le Bas made his careful search in 1842–3, a few years before Lord Dufferin's cruise.

The group from Teos came from the public baths of the modern village near the site. These are all concerned with the right of asylum claimed by the Dionysiac artists of Teos (then representing the whole polity) from the cities of Greece, and more particularly from those of Crete; for these latter were notorious pirates, and the artists desired to travel the seas constantly on their provincial tours. A few of these texts had already appeared in the 'C. I. G.' from the copies of earlier travellers; but Le Bas's copies and squeezes are far more complete. The texts now at Clandeboye from Teos which appear in his collection are there numbered 61–65, 69–78. These texts are, on the whole, in very good preservation; a few variants in my readings from those of Le Bas—they are very unimportant—must be kept for another place.

The second group relates altogether to gifts of private individuals to the theatre or for the theatrical performances at Iasos, and the tall *stele* seems to have been set up at the entrance of the *parodos*. The Clandeboye texts correspond to the following numbers in Le Bas's collection: 252–68, 270–2. There are many points of interest in these lists of gifts, and in the recurring formulæ with which they are expressed. Thus, *e.g.*, some twenty times, after recording that some benevolent citizen had engaged a famous foreign artist to perform at Iasos for one or two days, there follows: *καὶ ἡ πάροδος εὗρεν δραχμὴν ἡ δὲ θέα ἐγένετο δωρεάν*. Le Bas did not venture to translate this phrase. At present I am disposed to translate it, "And [in consequence of the foreign "star"] the entrance money rose to a drachma (per head), so that the performance paid its own expenses and did not burden the public funds." But there are difficulties in this rendering. The dates of both groups of texts are determinable; they belong to the earlier half of the second century B.C.

Though the pleasure of publishing these texts has been forestalled by Le Bas, it is yet a matter of great interest that their present home should be known. New travellers may otherwise waste their time in searching for them at Teos or Iasos, and, in any case, any new edition of the 'Corpus' ought to contain a note as to the whereabouts of the originals, by which any doubts regarding Le Bas's readings may be settled by an appeal to the present most courteous owner. *Hæc hactenus.*

J. P. Mahaffy.

SALES.

Messrs. Christie, Manson & Woods sold on the 10th, 11th, and 12th inst. the following engravings: "He Sleeps," by and after P. W. Tomkins, 51*l.* Louisa Mildmay, by Prattent, 40*l.* Louisa, by and after W. Ward, 26*l.*; Hesitation, ditto, 37*l.*; Alinda, ditto, 39*l.* Thoughts on Matrimony, after J. R. Smith, by W. Ward, 28*l.* Narcissa, and Flirtilla, by and after J. R. Smith, 141*l.* Almeria, after J. Opie, by J. R. Smith, 46*l.* The Seasons: Spring, Summer, Autumn, and Winter, after F. Wheatley and R. Westall, by F. Bartolozzi, 27*l.* Black, Brown, and Fair, by and after J. R. Smith, 26*l.* Peasants with Fruit and Flowers, after Rev. W. Peters, by J. B. Michael, 30*l.* Venus attired by the Graces, after A. Kauffman, by F. Bartolozzi, 26*l.* Jane, Countess of Harrington, with her Children, after Sir J. Reynolds, by F. Bartolozzi, 36*l.*; Lady Smyth and her Children, ditto, 34*l.* Bowzebeus and Cicely, Hobnelia and Lubberkin, after J. Northcote, 26*l.* Mrs. Billington, after J. Downman, by R. Dunkarton, 26*l.* Alope (Lady Hamilton), after G. Romney, by R. Earlom, 54*l.* After Sir J. Reynolds, Hon. Miss Bingham, by F. Bartolozzi, 111*l.*; Lady Elizabeth Foster, ditto, 55*l.*; Georgiana, Duchess of Devonshire, and Lady Georgiana Cavendish, by G. Keating, 115*l.*; Miss Emily Pott as Thais, by F. Bartolozzi, 94*l.* After R. Cosway, Mrs. Fitzherbert, by J. Condé, 31*l.*; ditto, 52*l.*; Lady Anne Maria Stanhope as Hebe, by A. Cardon, 28*l.*; Mrs. Jackson, by J. Condé, 52*l.*; Mrs. Tickell, by J. Condé, 63*l.*; Hon. Lady Sinclair, by M. Bovi, 32*l.*

The same auctioneers sold on the 15th inst. the following, from various collections. Drawings: T. S. Cooper, Summer, five cows and sheep on the bank of a river, evening, 92*l.* S. Prout, View of the East End of the Church of St. Étienne, Caen, 236*l.* F. Tayler, Captured Covenanters, 115*l.* Pictures: J. Linnell, A Hilly Landscape, with flock of sheep and figures, 346*l.* C. Stanfield, Near Castellamare, Bay of Naples, 210*l.* R. Ansdell, Sheep Gathering, Isle of Skye, 123*l.* Cjolzlof, Piedimonte d'Alife, presso di Napoli, 192*l.* T. S. Cooper, Summer in Canterbury Meadows, 325*l.*; A Bull and Seven Cows on the Bank of a River, 131*l.*; Five Cows standing in a Stream, 110*l.* T. Creswick, The Evening Hour, a river scene, with cottages, and cows watering, 220*l.* Sir E. Landseer, The Best Run of the Season, 325*l.* F. R. Lee and T. S. Cooper, Summer Evening, a river scene, with cows watering, 430*l.* G. Morland, Squire Thornhill's Assignation in a Wood, 178*l.* W. Müller, A Road Scene, with a market-woman carrying a basket of chickens on her head, 126*l.* P. Nasmyth, A Landscape, with a shallow stream, 141*l.* G. Vincent, A View near Thetford, Norfolk, 102*l.* E. M. Ward, Charlotte Corday going to Execution, 210*l.* A. Cuyp, The Ford, a gentleman mounted on a grey horse, 189*l.*

Fine-Art Gossip.

Mr. Dunthorne has on view at 5, Vigo Street a number of mezzotints by Mr. Frank Short from unpublished drawings of Turner's 'Liber Studiorum.' The whole work, as everybody ought to know, was intended to consist of one hundred plates; seventy-one of them were engraved and published, twenty were carried to various stages of completion, but the drawings for the remaining examples were never engraved. It is these Mr. Short has now engraved.

At the sitting of the Select Committee of the House of Commons on Government Offices Appropriation of Sites, on Wednesday, evidence was given on behalf of the Institute of Architects in the sense indicated by us last year as representing sound architectural opinion, namely, in favour of continuing Parliament Street in the line of the Treasury and Home Office to St. Stephen's Square, instead of sloping away the angle from the Charles Street corner of the Home Office to the fountain in Great George Street.

Messrs. Cassell & Co.'s fifteenth annual Exhibition of Drawings in Black and White will be held at the Cutlers' Hall (by the kind permission of the Court of the Cutlers' Company) from June 1st to June 14th, inclusive.

Until July 4th the Burlington Fine-Arts Club's exhibition of European enamels will be open to holders of members' tickets daily, Sundays included.

The Committee of the Jordan Art Gallery, Boston, U.S., propose to celebrate Her Majesty's Diamond Jubilee by an exhibition of representative English painters' works, and they invite loans of pictures for the purpose. Messrs. T. Agnew & Sons are the agents in this country, and the support has been promised of the President of the Royal Academy, Sir J. D. Linton, and Messrs. Alma Tadema, Luke Fildes, H. Herkomer, A. C. Gow, and D. Murray.

Messrs. Constable tell us that

"through a regrettable oversight they neglected to acknowledge in the recent number of the *Artist* dealing with the work of Mr. Frederick Sandys, on the plate representing the artist's great picture of 'Judith' (although their indebtedness was acknowledged in the text), the courtesy of Sir Henry Doulton in lending the picture for reproduction. They also regret that in 'English Illustration' the same plate was used to illustrate Mr. Sandys's picture without any acknowledgment being made to the owner of the original. The publishers welcome this opportunity of expressing their regret and of expiating their transgression by subscribing the sum of 10*l.* 10*s.* to the St. Thomas's Hospital Convalescent Home."

Collectors of works of antique art will hear with regret of the death of M. Hoffman. They will of course know that he left the Quai Voltaire a few years ago, and since had been living in his modest house in the Champs Élysées suburb, where he died.

In excavations made last week at Cologne, Dr. Otto von Falke, the Director of the Cologne Kunstgewerbe Museum, discovered the remains of an ancient stoneware furnace, with a number of richly decorated examples of the ware. They date mostly about 1540.

The current issue of the *Gazette des Beaux-Arts* contains the first portion of a valuable review of some of the leading works in the Salon of this year from the pen of M. Albert Maignan, himself one of the ablest living artists of the French School, and one of the Perpetual Secretaries of the Société des Artistes Français. It is extremely interesting, concise, and practical. In the same number will be found an excellent etching by M. C. Waltner after M. Benjamin-Constant's whole-length, life-size portrait of the late Duc d'Aumale, and a reproduction in colours after 'Jésus engage les Apôtres à se reposer,' by M. James Tissot, which is an example of the series of transcripts by M. Alfred Mame, of Tours, from that wonderful "Life of Christ" which is now exhibiting in New Bond Street. It is a successful reproduction.

MUSIC

THE WEEK.

Royal Opera, Covent Garden.—'Aida'; 'Les Huguenots'; 'Faust'; 'Carmen'
Queen's Hall.—Symphony Concerts. Mottl Concerts. Miss Clara Butt's Concert.

Few better performances of Verdi's masterpiece 'Aida' since its first presentation in London in 1876 have been given than that of Thursday last week. For the first and only time during the week the Italian tongue was used; but there were only two Italian artists in the principal parts. Signor Ceppi created a very favourable impression as Radames, thanks to a well-trained voice naturally pleasant in quality. No special merit was discoverable in his acting. Signor Ancona as Amonasro and M. Plançon as Ramfis were, of course, splendid, and Miss

Marie Brema sang and acted with exceptional power as Amneris. The titular character was impersonated by Miss Susan Strong, for whom an apology was made on the ground of a cold; but it was not needed, for her voice seemed in perfect order, and the only fault that could be found was that her appearance was not sufficiently African.

Very little praise can be awarded to the rendering of the mutilated version of 'Les Huguenots' on Friday. We have to be content with Meyerbeer's score shorn of its full proportions; but what remains should be done in a worthy manner. That Mlle. Pacary was extremely unwell was quickly obvious, and there was something like a fiasco in the duet between Valentine and Marcel in the third act, but in the fourth she was much more at her ease. There was scarcely anything to commend in the Urbain of Madame Brazzi, and another new tenor, M. Dupeyron, who appeared as Raoul, failed to make much impression. On the other hand, Miss Marie Engle was charming as the Queen, M. Plançon perfect as St. Bris, and M. Noté as De Nevers and M. Journet as Marcel were passable. The orchestra under M. Flon did its work well.

'Faust' was repeated on Saturday, with M. Van Dyck in the titular part. He is perhaps the best representative of Goethe's hero on the operatic stage, for he makes Faust typically German, and avoids Italian methods and costumes. The rest of the cast was too familiar to require comment. The Walpurgis ballet scene was not given.

The performance of 'Carmen' on Wednesday this week had several features worthy of commendation. Nothing need be said concerning Mlle. Zélie de Lussan's impersonation of the gipsy except to record that it has, if possible, improved. Another new tenor, M. Salignac, displayed a light and agreeable voice as Don José, and acted with considerable power towards the close. Miss Marie Engle's Michaela was, as on previous occasions, very charming, and Signor Ancona sang to perfection as the Toreador. The principal artists sang in French, but the chorus, so far as the ear could be trusted, in Italian.

Tschaïkowsky's music seems to be still growing in popularity, for there was a large audience at the Queen's Hall Symphony Concert last Saturday afternoon. The programme included two works by the deceased Russian composer new to London, the first being the Overture to his early opera 'Voivoda,' produced at Moscow in 1869. It failed, chiefly owing to the badness of the libretto, and Tschaïkowsky burnt most of the score. The overture, however, remains, and proves to be a characteristic work, almost as irregular in form as that of Rossini to 'William Tell.' As usual, the themes are striking and the orchestration piquant, but perhaps too noisy. A more important example of the modern Russian school is the Suite in G, Op. 55, an elaborate work in four movements, all bright and fresh in thematic material, and quite unconventional in structure. The final *tema con variazioni* displays the master's genius at its best, and, admirably played as it was by Mr. Henry Wood's orchestra, the suite was enthusiastically received. Similar remarks may apply to the stirring Symphony in F minor, No. 4, and its performance. This work was rendered under the composer's direction at a Philharmonic Concert on June 1st, 1893 (*Athen.* No. 3424), and it improves greatly on acquaintance, though it is not equal to the beautiful No. 5, in E minor, nor to the incomparable 'Symphonie Pathétique,' No. 6. The lively 'Capriccio Italien,' Op. 45, brought the programme to a conclusion.

The audience at the Mottl Concert at the Queen's Hall on Tuesday evening completely filled the building, and many people could not obtain admission. One of the finest performances on record was given of Berlioz's curious symphony 'Harold en Italie,' Mr. Michael Balling taking the viola solo part. He played it to perfection on the new instrument, the viola alta, to which the music is well suited. Liszt's article on the work, translated and condensed from the 'Gesammelte Schriften,' was printed in the book of words. It was the lengthy excerpt from 'Parsifal,' however, that was the principal attraction. This comprised the whole of the third act, with the exception of the introduction and the few bars between Gurnemanz and Kundry. Herr Heinrich Vogl again distinguished himself as the Knight of the Grail, Herr Wachter sang effectively as the aged Gurnemanz, and Mr. David Bispham imparted the utmost impressiveness to the agonized utterances of Amfortas. The chorus from the Royal College of Music had been well rehearsed, and the orchestra was magnificent. To those who intend visiting Bayreuth this year for the first time the performance was a good lesson.

Miss Clara Butt had been away from London for a considerable period when she reappeared at her concert in the Queen's Hall on Wednesday afternoon, her absence having been due partly to considerations of health and also to a desire for further study. This is well, and it may further be said that the well-known contralto has much improved by her continental experiences. Her rich voice still gains in strength and beauty of tone and her style in general intelligence. Miss Butt was heard in Gluck's 'Divinités du Styx,' Schubert's 'Der Tod und das Mädchen,' and other items, including Murger's 'Ballade du Désespéré,' in which she was assisted by Messrs. Beaumont, Wolff, and Hollman. Beside the artists named, Mr. Ben Davies, Mr. Norman Salmond, and others took part in the concert, and recitations delivered by Miss Lily Hanbury and Mr. Beerbohm Tree won cordial approval.

THE LATE MR. BEST.

By common consent the late organist of St. George's Hall, Liverpool, was the most accomplished executant of his day on the organ, and as such was engaged at every Handel Festival to play the concerto on the "Selection Day," and this was all, I believe, that many London critics knew of him. But he was far more than a brilliant executant.

In regard to mere versatility, no one who was not in the habit, as I was, of attending his Liverpool organ recitals week after week for a good many years, could fully appreciate his range. His *répertoire* included all music that had been written for the organ or could be arranged for it, of all dates and schools, from Couperin down to the latest novelty in French or German organ music. A remarkable point in his treatment of the music was his unfailing perception as to æsthetic in the choice of stops, which were selected and combined so as to give always the special *timbre* which suited the character of the music.

As an interpreter of Bach's organ compositions Best was unequalled, not only for his firmness of execution, but for the finish and contrast of effect which he gave to them. No competent listener who heard his performance of Bach's 'Passacaglia' could ever forget it; it was the perfection of æsthetic finish. He was constantly studying Bach's works with a view of getting at all their possibilities of expression. Of the pathetic composition known as "the little E minor" fugue he said to me, "You know, that is not an ordinary fugue, it is an *adagio* in fugue form," and he treated it so. He was the only professional organist whom I ever heard play Bach's Preludes on Chorales in public. I remember his playing the grand three-verse one on "O Lamm Gottes unschuldig," and the tremendous effect he made with the last verse, with the *canto fermo* on the pedals. But after the recital he said, reflectively, "I think next time I will treat the *coda* differently, and end it *pianissimo;* it would have a beautiful effect." To some of Bach's minor compositions he gave quite a new interest by his treatment of them; for instance, the little fugue in C minor, book iv. No. 5 of Griepenkerl's edition, where the pedal is not introduced till near the end. He gave this a kind of half-humorous *baroque* treatment, commencing very soft and giving each entry of the theme on a new stop, till at last a short *crescendo* on the swell organ led to the introduction of the theme thundered out on the pedal, *fortissimo*, with almost startling effect.

One of the most remarkable things was to hear him accompany an oratorio when the organ had to supply the place of the band. I remember the late John Hullah expressing his astonishment and admiration to me, on one of these occasions, at hearing, as he said, "every instrument in the orchestra represented." After accompanying the 'Elijah' on one occasion in this way he said to me, "Getting up those accompaniments was the hardest day's work I ever had." Now, I am certain he could have gone to the organ on the shortest notice and accompanied the 'Elijah' through with perfect satisfaction to audience and singers; but that would not have satisfied himself; he always wanted perfection.

Best had not genius as a composer, but he had very high talent. His series of 'Organ Pieces for Church Use' contains some very striking and original things; they are mostly in the French school, which is not the purest, but they are a great deal stronger work than most French organ music. He composed a very good Wedding March and Funeral March for the organ, because, he said, there ought to be such compositions written specially for the organ, instead of depending only on arrangements. The numerous arrangements he did make for the organ, however, are masterly, and have always appeared to me to stand quite apart from all other "arrangements" in their precise and detailed knowledge of organ effect, even down to the mere distribution of the notes in a chord.

Apart from his music Best had a great deal of individuality of character, and in his sarcastic criticisms and his attitude of ironical contempt for things in general he reminded one a good deal of what one hears of Rossini. He declined the offer of knighthood, I am convinced from sheer pride; other people might want that kind of honour, he could do without it. He had an original way of putting things. After an oratorio at which a once eminent, but rather *passée* vocalist had struggled hard with her embellishments, I said, "Madame —— was determined to show us she could still make a shake." "Ah, yes," he said (quoting the Psalms), "she

'roared by reason of the very disquietness of her heart.'" At the opening of the Albert Hall organ some eminent German organists were invited to assist in the function. To a question as to what they made of it, he replied, "Well, they pulled out every stop in the organ and then just wallowed in it." Among other characteristics I may mention his beautiful handwriting, which was quite a picture; his passion for orderly arrangement in everything—his music was kept and classified with most scrupulous neatness, and every programme he had ever played was preserved in a huge album, with the place and date appended; his beautifully shaped hands (of which he was very proud); and his quiet manner in playing. Nothing seemed to move but the fingers, which were held quite straight, and struck from the knuckles with the precision of mechanical levers.

Best's caustic speech no doubt made him enemies, and those who only knew him on the wrong side had no idea how charming his manner could be when in good humour and in congenial society. At the Art Congress at Liverpool a few years ago I had the pleasure of introducing him and J. D. Sedding, the late eminent architect, to each other. Sedding said the next day, "I was delighted with that man; he is a real artist."

H. Heathcote Statham.

Musical Gossip.

The Queen's Hall Choral Society shone to conspicuous advantage in the performance of 'St. Paul' on Thursday last week. Mendelssohn's choruses could not have been attacked with more *verve* and vigour than they were under Mr. Randegger's direction, and good work was done by the soloists, Madame Clara Samuell, Miss Ada Crossley, Mr. Lloyd, Mr. Louis Fröhlich, and Mr. John Sandbrook, a young vocalist who appeared in the principal part in place of Mr. Andrew Black, who was unable to sing.

The indulgence of the audience was requested on behalf of Madame Marchesi at her recital in St. James's Hall on Friday afternoon last week, on the justifiable grounds that she had suffered bereavement in the recent Paris catastrophe, and was feeling far from well. But no apology was needed, for she sang quite as artistically as usual various items by Handel, Schubert, Schumann, Brahms, Liszt, Godard, and other composers. Herr Henry Bramsen played some violoncello solos with much technical skill.

The programme of the Royal Amateur Orchestral Society on Wednesday evening included Mr. Edward German's 'Gipsy Suite,' Wagner's 'Siegfried Idyll,' and the concert-room version of 'King Robert of Sicily,' the recitation in which was impressively delivered by Mr. Charles Fry. Of Mr. George Mount's new overture 'Diamond Jubilee' we must speak on another occasion.

Mr. Manns is said to have been very pleased with the London contingent of the Handel Festival Choir this year at the first rehearsal, which was held last week. The seats for the celebration are selling rapidly.

On Wednesday next, in St. James's Hall, the South Hampstead Orchestra, with Mrs. Julian Marshall as conductor, will give their twelfth annual concert. This year they are performing a Brahms symphony, a suite by Tschaikowsky from the ballet 'Casse-Noisette,' and various other items, both vocal and instrumental.

Madame Dory Burmeister-Petersen will give an orchestral concert at St. James's Hall on Friday next week. The programme will include an overture by Dvořák; a Concerto in D, by R. Burmeister; Andante and Gavotte from the Suite in E, for strings, by Arthur Foote; and the Concerto in E flat, by Liszt. Mr. Henschel will be the conductor.

The "Société des Instruments Anciens"—MM. Diémer, Von Waefelghem, Delsart, and Grillet—will give invitation recitals of ancient French music on the clavecin, viol d'amore, viol da gamba, and vielle, at the Salle Erard, on the afternoons of May 31st and June 4th, assisted by Mrs. Helen Trust.

Mention of many interesting concerts must again be omitted, and the fixtures for next week look equally numerous, but afterwards performances will probably fall off somewhat earlier than usual.

PERFORMANCES NEXT WEEK.

Sun.	National Sunday League Concert, 7, Queen's Hall.
Mon.	Mr Carl Armbruster's 'Parsifal' Lecture, 3, King's College.
—	Bohemian String Quartet Concert, 3, St. James's Hall.
—	Mr. W. H. Brereton's Concert, 3, Queen's Small Hall.
—	Miss Georgina Ganz's Matinée Musicale, 3, No. 12, Belgrave Square.
—	Mlle. Elsa Ruegger's Recital, 3, Salle Erard.
—	Royal Opera, Covent Garden, 8, 'Aida.'
—	Mr. Walter Grace's Concert, 8, Queen's Hall.
—	Miss Florence Shee's Concert, 8, Queen's Small Hall.
—	Richter Concert, 8.30, St. James's Hall.
—	Miss Ethel Verrall and Miss Ethel Bonavia's Concert, 8.30, Queen's Hall.
Tues.	Miss Daisy Richardson's Concert, 3, Queen's Small Hall.
—	Mr. Hayden Coffin's Concert, 3, St. James's Hall.
—	Mr. W. G. Elliot's Concert, 3, Steinway Hall.
—	Mlle. Kleeberg's Pianoforte Recital, 3.30, Salle Erard.
—	Mlle. Irma Sethe's Orchestral Concert, 8, St. James's Hall.
—	Miss Grainger Kerr's Concert, 8, Queen's Small Hall.
—	M. Emile Sauret's Orchestral Concert, 8, Queen's Hall.
—	Royal Opera, Covent Garden, 8.30, 'La Traviata.'
Wed.	Madame Albani's Concert, 3, Queen's Hall.
—	Mrs. Trafford Taunton's Concert, 3, Queen's Small Hall.
—	Mr. G. W. Fergusson's Vocal Recital, 3.30, Salle Erard.
—	South Hampstead Orchestral Concert, 8, St. James's Hall.
—	Miss N. Vivéash's Concert, 8, Queen's Small Hall.
—	Royal Opera, Covent Garden.
Thurs.	Queen's Hall Choral Society, 3, 'Elijah.'
—	Miss Townshend's Pianoforte Recital, 3, Queen's Small Hall.
—	Bohemian String Quartet Concert, 3, St. James's Hall.
—	Trinity College Concert, 8, Queen's Hall.
—	Postmen's Seaside Home Concert, 8, St. James's Hall.
—	Mr. Hermann Heydrik's Concert, 8, St. James's Hall.
—	Royal Opera, Covent Garden.
Fri.	London Academy of Music Concert, 3, St. James's Hall.
—	Miss Sichel and Mr. Streatfield's Vocal Recital, 3, Steinway Hall.
—	Miss Helena Dacre's Recital, 3, Queen's Small Hall.
—	Mr. George A. Clinton's Chamber Concert, 8, Queen's Small Hall.
—	M. E. Jaques Dalcroze's Chamber Concert, 8.30, Steinway Hall.
—	Madame Burmeister-Petersen's Concert, 8.30, St. James's Hall.
—	Royal Opera, Covent Garden.
Sat.	Queen's Hall Symphony Concert, 3.
—	Kneisel Quartet Concert, 3, St. James's Hall.
—	Mrs. Owen Lewis's Concert, 3, Queen's Small Hall.
—	Royal Opera, Covent Garden.

DRAMA

THE WEEK.

Adelphi.—'Secret Service: a Romance of the Southern Confederacy,' in Four Acts. By William Gillette.
Court.—Revival of 'The Hobby Horse.' By A. W. Pinero.

'Secret Service,' by means of which Mr. Frohman has brought before the English public a new American company, is, when not too closely scrutinized, a competent piece of workmanship. It furnishes the London playgoer with a very acceptable entertainment, and it tends happily to familiarize us with the theatre which, though different in some not unimportant respects, is nearest our own. So much in the theme is fresh and original that we close for a while our eyes to the fact that the central figures are treacherous and unworthy, and that a good deal of the business is wholly conventional. We have had, indeed, a raking up in favour of the play of the old views as to the unities, and are told that the mimic action takes up exactly the time during which the audience remains seated in the house. For or against this we have nothing to say, and we point out only to pardon the manner in which, on a wholly futile pretence of seeing his dead brother, which involves a complete confession of guilt, the hero is brought back to the very spot at which he should not be and is captured. Not only is this defensible on the part of the author—it is clever. So realistic are, however, the pictures of life in a beleaguered city that we hesitate to believe in the mitigation of sentence which Southern chivalry extends to the most dangerous enemy it has ever captured. An action such as this, introduced only in order to avoid too gloomy a termination, may fairly be criticized in the words reported to have been used of a famous charge, "C'est magnifique, mais ce n'est pas la guerre." For the rest, the play has good characterization and abounds in thrilling and theatrical situations. One scene of hurried suicide on the part of one of two brothers—both of them spies—is very ingenious and telling. Mr. Gillette is, moreover, not more daring than successful. He keeps the stage some minutes without a word spoken while an old negro extracts the bullets from the muskets by means of which the hero is to be shot—an expedient previously employed in 'Don César de Bazan' and in other plays. He furnishes us, however, with no adequate motive for the exemplary fidelity of the negro in question to one with whom he can have had no previous intimacy. What is most remarkable of all, Mr. Gillette demands and forces our sympathy for treachery, and holds up loyal and constant service to ridicule, if he does not present it as positive villainy. His hero is a colonel in the Federal army who disguises himself in a Confederate uniform, and by means of forged papers succeeds in entering Richmond, then closely invested, and obtaining shelter and protection in the house of a Confederate general absent on active service. His aim is to get employment on the War Department telegraph staff, and, by means of false telegrams, remove the troops from the point at which the Federals seek to force an entry. Against the execution of this scheme two things militate. He has had time on this dangerous mission to fall in love with the daughter of his host and inspire her with an ardent devotion to himself, and he has been detected by an agent of the Confederate secret service. This man, who displays marvellous courage, enterprise, and zeal, is exhibited as a comic villain. When he summons up guards to arrest a man at that moment sending off the false despatches it is he himself who is seized, and, in spite of protest, carried away to prison. The heroine, meanwhile, secures from Jefferson Davis a genuine commission as major for the scheming ruffian, and departs, leaving him to carry out alone and in security a plot which means the ruin of her country, and the probable death of her father and brothers, fighting in the Confederate ranks. That Mr. Gillette contrives to interest us in the proceedings of this precious pair shows how well he judges the pulse of the public. No difficulty whatever seemed to attend this species of dramatic topsyturvydom, and the only fault found with the play was that it was a little obscure. This charge is just. The obscurity is, however, principally due to the incapacity of the audience to believe in a hero who is also a spy, and to accept a heroine who will betray her country for so pitiful a bribe. An excellent company has been brought over, and the parts, one and all, are well played. Mr. Gillette is an admirable actor, and conveyed in the part of the hero an idea of indomitable courage and resolution.

Mr. Hare has reappeared in Mr. Pinero's comedy of 'The Hobby Horse,' and has repeated before an enthusiastic audience his fine performance of Spencer Jermyn. The part of the generous and rather muddle-

headed old sportsman and philanthropist is played in the ripest and cheeriest fashion, and carries away the public. Miss May Harvey succeeds Mrs. Kendal as Mrs. Jermyn, and Mr. George Groves reappears as Shaddock. Miss Mona Oram, Miss S. Vaughan, Mr. Gilbert Hare, Mr. F. Kerr, and Mr. F. Gillmore take part in a thoroughly competent performance.

Dramatic Gossip.

THE performance by the Independent Theatre of Ibsen's 'Wild Duck' at the Globe was creditable all round. Mr. Lawrence Irving has done nothing so good as Hialmar Ekdal; the Hedvig of Miss Winifred Fraser retains its former charm; and the Werle of Mr. Outram, the Gina of Miss Kate Phillips, and the Gregers Werle of Mr. Courtenay Thorpe are all excellent. The play exercised its full influence over a large section of the public, who received it with applause and tears. Its message, however, is far from being universally intelligible.

'CHAND D'HABITS' has now been transferred from the close to the opening of Her Majesty's Theatre, and its performance prefaces that of 'The Seats of the Mighty.' The initial difficulties have been surmounted, and the supernatural effects are now successful. In our notice of this play we neglected to state that this was not the first piece in which M. Catulle Mendès has exhibited Pierrot as a murderer. In 'Le Docteur Blanc,' a "mimographe fantastique" in twelve tableaux, produced at the Menus Plaisirs on April 5th, 1893, M. Mendès presented Pierrot as the murderer of his wife.

'A COURT OF HONOUR,' by Messrs. John Lart and Charles Dickinson, produced on Tuesday at the Royalty, is a gloomy and artificial piece, with some strong theatrical situations. It furnished opportunity for some quite admirable acting by Miss Eleanor Calhoun, Mr. Fred Terry, Mr. W. L. Abingdon, and Mr. Charles Fuller. To the merit of the separate performances rather than to the presence of any strong dramatic fibre in the play must be attributed the very favourable reception which it obtained.

FOR her opening performance on Monday afternoon at the Royalty Mlle. Jane May played as Fadette in a two-act adaptation of George Sand's novel. The part is entirely suited to her, and her impersonation abounds with traits tender and imaginative. In a burlesque entitled 'A ce Soir' she parodied cleverly the speech, appearance, and action of Madame Sarah Bernhardt, and sang a few songs of no great merit. On Thursday she appeared in 'Le Monde où l'on s'ennuie.'

THIS evening at the Lyric 'Virginius' gives way to 'Othello,' with Mr. Wilson Barrett as the Moor, and Miss Maud Jeffries as Desdemona.

'COLLIER DE SAPHIRES,' a pantomime play of serious interest by the author and composer of ''Chand d'Habits,' has been secured by Mr. Tree for Her Majesty's Theatre.

MR. AND MRS. KENDAL appeared on Monday at the Grand Theatre, Islington, in Mr. Herman Merivale's drama 'All for Her.'

THE first appearance of Madame Sarah Bernhardt will take place at the Adelphi on June 21st in the revised version of Musset's 'Lorenzaccio.'

THE production of Mr. Grundy's new play at the Haymarket will, it is anticipated, take place on June 5th.

THE appearance in London this year of Daly's company will be confined to the Grand Theatre at Islington.

TO CORRESPONDENTS.—S. G.—J. & H. C.—J. G. H.—H. H. L.—received.

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MR. J. C. STEVENS will SELL the above by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on WEDNESDAY NEXT, June 2, at half-past 12 o'clock precisely.

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On THURSDAY, June 3, COLLECTION of OLD CHINESE PORCELAIN, and OBJECTS of ART, the Property of a GENTLEMAN, and Old French Furniture, Decorative Objects, and Tapestry from other Sources.

On THURSDAY, June 3, the CELLARS of WINES of the late Sir PEREGRINE P. F. ACLAND, Bart., of Fairfield, Bridgwater, and of the late W. G. CARTWRIGHT, Esq., of Fairwater, Cardiff, and other fine Wines.

On FRIDAY, June 4, PICTURES by OLD MASTERS from Private Collections and different Sources

On THURSDAY, June 10, PORCELAIN, the Property of C. F. MASSINGBERD-MUNDY, Esq., and Porcelain and Decorative Objects from various Sources

On FRIDAY, June 11, the COLLECTION of PORCELAIN and OBJECTS of ART of R. M. BURRELL, Esq.

On SATURDAY, June 12, ANCIENT and MODERN PICTURES, formerly in the Collection of the late Sir W. W. BURRELL, Bart., and PICTURES by OLD MASTERS, the Property of LORD WATERPARK

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230 dozens of Claret and 350 dozens of Scotch Whiskey.

MESSRS. ROBINSON & FISHER will include in their SALE, as above, CLARET and SCOTCH WHISKEY, being 350 dozens of Château Talbot Claret and 350 dozens of Strathnavar Scotch Whiskey, seven years old, duty paid.

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A Collection of Engravings, the Property of a Gentleman, removed from Piccadilly, and several small Collections of fine Mezzotints, &c., from various Private Sources.

MESSRS. ROBINSON & FISHER are instructed to SELL, at their Rooms, as above, on TUESDAY and THURSDAY, June 1 and 3, at 1 o'clock precisely each day, the above Collection of Coloured and other ENGRAVINGS, including many rare and fine impressions engraved by Turner, Woollett, Finden, Laurie, Dayes, W. Say, J. Watson, Jones, Marchi, J. R. Smith, Ryland, W. Ward, Tomkins, Schiavonetti, &c., after Bartolozzi, Cipriani, Bunbury, Sir J. Reynolds, G. Morland, Hamilton, R.A., G. Romney, Rosa Bonheur, Wheatley, Rowlandson, Haig, Meissonier, Rembrandt, Munkaczy, Macbeth, David Law, Pollard, A. Kauffman, Sir E. Landseer, Sir J. E. Millais, Turner, R.A., Northcote, Hoppner, Sir T. Lawrence, &c.

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MESSRS. ROBINSON & FISHER will SELL, at their Rooms, as above, on THURSDAY, June 3, at 1 o'clock precisely, the above interesting Collection of nearly 150 THEATRICAL PORTRAITS, including Mrs. Siddons, Mrs. Oldfield, Madame Sontag, Mr. and Mrs. Garrick, Mrs. Robinson, Mrs. Montague, Miss Booth, Mrs. Billington, Peg Woffington, Mrs. Jordan, Mrs. Yates, Mrs. Abingdon, Lady Hamilton, Miss Farren, Miss Duncan, and other Celebrities.

May be viewed three days prior, and Catalogues had.

Miscellaneous Property.

MESSRS. PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester-square, W.C. on MONDAY, May 31, at ten minutes past 1 o'clock precisely, MISCELLANEOUS PROPERTY, comprising a small Collection of Gold, Silver, and Copper Coins, including George IV. Two-Pound Piece, 1823—George II. Five-Guinea Piece, 1729—Victoria Gothic Crown, 1847, &c.; also Silver—Sheffield and other Plate—Antique China—a Collection of Ivory Carvings—Arms—Bronzes—Miniatures—Jewellery, &c.—Norwegian Curios—and Antique Furniture.

On view the Saturday prior. Catalogues on application.

Engravings and Paintings.

MESSRS. PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on FRIDAY, June 4, at ten minutes past 1 o'clock precisely, a COLLECTION of ANCIENT and MODERN ENGRAVINGS, both framed and in the Portfolio, comprising Fancy Subjects, after Kauffman, Cipriani, Wheatley, Morland, Bigg, &c.—scarce Mezzotint and other Portraits—Topographical and Historical Subjects—Modern Prints after Dendy, Sadler, Butler, Yeend King, Waller, Alma Tadema, &c.—also a few Water-Colour Drawings, and a large quantity of Oil Paintings.

May be viewed two days prior. Catalogues on application.

Ex-Libris.

MESSRS. PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on WEDNESDAY, June 9, at ten minutes past 1 o'clock precisely, a COLLECTION of EX-LIBRIS, including Specimens of the Jacobean, Chippendale, Wreath and Ribbon, and other styles, many with Dates and Engravers' Names.

Catalogues on receipt of three stamps.

The Liturgical Library of a well-known Collector, lately deceased.

MESSRS. PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on THURSDAY, June 10, at ten minutes past 1 o'clock precisely, the LITURGICAL LIBRARY of a well-known COLLECTOR, lately deceased, comprising Sarum and other Missals, Breviaries, Horæ MSS. on vellum, some with Miniatures—Early Printed Works, many with Woodcuts—Books in old morocco bindings, &c.

Catalogues on application.

Library of the late Rev. ROBT. CHARLES JENKINS, Honorary Canon of Canterbury Cathedral.

MESSRS. PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on FRIDAY, June 11, at ten minutes past 1 o'clock precisely, the LIBRARY of the late Canon R. C. JENKINS, comprising Theological and Miscellaneous Books, both English and Foreign

Catalogues on application

Choice Books from the Library of a well-known Collector.

MESSRS. PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on MONDAY, June 14, at ten minutes past 1 o'clock precisely, choice BOOKS from the LIBRARY of a well-known COLLECTOR, comprising numerous Works illustrated by Cruikshank and Rowlandson, many with Coloured Plates—First Editions of Modern Authors—valuable French Books of the Last Century, with Plates by Eisen, Moreau, &c.—Theatrical Biographies, extra illustrated with Portraits and Views, the majority of which are in fine bindings by Zachnsdorf, F. Bedford, and Riviere

Catalogues on application

Sales by Auction.

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For the benefit of young cavalry officers Sir Evelyn has given accounts of twelve actions in which cavalry have distinguished themselves. One of the most striking and impressive instances of what determined cavalry skilfully led can do was seen at Villers-en-Cauchies. Early in the wars of the Revolution two squadrons of Austrian Hussars (Leopold) and two squadrons of the British 15th Light Dragoons were acting as the advanced guard of a cavalry division. This advanced guard was commanded by Baron Sentheresky. The French had some 25,000 men about Cambray and Bouchain, and, having with their advanced troops driven the Hessian outposts across the Sellé, were on April 24th, 1792, advancing in three columns to raise the siege of Landrecies, and there was, too, some chance of their capturing the Emperor of Germany on his way from Brussels to the army. Starting at daybreak on the same day before communication had been established with the cavalry division in their rear, the four squadrons, about 7 A.M., discovered a body of French cavalry seven or eight hundred strong, who retired on a body of troops of all arms near Villers-en-Cauchies. The four allied squadrons, seeing that they were largely outnumbered and that their own supporting division was not in view, hesitated for an instant:—

"The officers, however, pointed out to their men that they had advanced too far to be able to retreat with security, and that victory was essential for the safety of the Emperor. It was agreed an attack should be made. The Austrian and English squadron leaders having first sworn on crossed swords to *ride home*, which agreement the men ratified by their cheers, the order to advance was given."

After this dramatic scene the Austrian Hussars manœuvred so as to fall on the enemy's left flank, while the Light Dragoons under Major Aylett made straight for the foe. Advancing first at a trot, which was changed into a gallop when 150 yards from the enemy, they saw the French cavalry wheel outward while 60 yards yet separated them. This movement was the result of calculation, not of fear, for the French, in clearing the front, uncovered a battery of artillery, which opened fire too quickly, injuring their own troopers more than their opponents. In rear of the guns was a large oblong square of six battalions, in rear of which again were some more horsemen, on whom the retreating cavalry rallied. The square fired a volley, and the artillery poured in an oblique fire from both flanks. The 15th Light Dragoons, having no second line to fall back on, wavered at first under the fire to which they were subjected.

"This hesitation, however, was but momentary, for presently, encouraged and led on by their officers, the squadrons dashed into the square, Major Aylett being bayoneted through the body as he entered it, and three other officers having their horses wounded. Half the square now dispersed; the other half fired another volley, and remained firm until the Light Dragoons turned on them, when the whole mass broke up. The French cavalry fled before the Hussars, abandoning the infantry, which was pursued for half a mile, the fugitives being cut down in all directions."

Leaving then the Austrian Hussars to continue the pursuit, the English squadrons proceeded rapidly on towards Bouchain, dispersing a line of fifty guns and ammunition waggons which were retiring towards the fortress. After six miles of audacious advance they came under the fire of the guns of Bouchain, from which issued a body of French troops. The rally having been sounded, and the disordered squadrons formed up, the bold horsemen retired at a steady trot, threading their way between hostile forces, who, fortunately, mistook them for friends. On nearing Villers-en-Cauchies, they found the causeway which led across a valley barred by a body of French infantry and guns. Emboldened by seeing the supporting division (which had at length come up) on the south side of the village, the 15th first changed front to rear to check their pursuers, then reversed their front, and dashing at the enemy, who lay between them and safety, cut their way through under a heavy, but not particularly effective fire of musketry and artillery. It is not mentioned where the Austrians were during the latter part of the affair; probably they had fallen back on the cavalry division. The loss of the Austrians was 20 of all ranks and 22 horses killed, wounded, and missing out of 240 mounted men; and of the 15th, out of 187, 31 of all ranks and 37 horses killed and wounded. None of the 15th fell into the hands of the enemy. The French left 800 dead on the field, and carried off in waggons between 300 and 400 wounded men. To explain the almost incredible feat of the four allied squadrons at Villers-en-Cauchies, we may observe that the French were raw levies, badly armed, badly mounted, and imperfectly disciplined. Still, in spite of these favourable circumstances, the success of the allies was due to the fact that well-horsed, well-trained cavalry were led by officers not only warlike, but skilful. Every officer of the 15th present on the occasion—Sir Robert Wilson was one of them—received first a gold medal from the grateful Emperor, and afterwards the coveted Cross of Maria Theresa.

We have dwelt at some length on this splendid achievement because, although it is seldom that cavalry have so distinguished themselves, yet they have often, as Sir Evelyn Wood shows in the book before us, changed the fortune of the day. The battle of Marengo is a striking instance. On the evening of that fierce contest the younger Kellermann, seeing a French battalion in his front waver, dashed to the place with 400 sabres in column of quarter squadrons, wheeled into line, charged the flank of the leading Austrian brigade, seemingly on the point of victory, and caused 2,000 infantry to throw down their arms and surrender, with six colours and four guns. The charge was skilful and opportune, but it was not a desperate act of courage. It, however, decided the day.

Among more recent instances of the way in which cavalry have upset a greatly superior force of infantry may be mentioned two of which the scene was the battle of Custozza. In one instance a single Austrian squadron attacked an Italian brigade of five battalions, and, catching it in column of route, drove it back in confusion, capturing two guns. The squadron—or, to be strictly accurate, three out of the four troops of a squadron — belonged to the Austrian regiment of Sicilian Lancers, numbered 101 of all ranks, and at the end of the day their commander could only muster 17 men in the saddle. On the opposite side of the field two brigades of Austrian cavalry attacked two divisions, and, though repulsed, arrested all day the advance of thirty-six battalions of Italian infantry.

In his description of the affair of Garcia Hernandez, on July 23rd, 1812, where five squadrons of the German Legion broke two squares, and captured a general and 1,000 men, Sir Evelyn strives to set the reader right as to the effect of modern rifles on charging cavalry. He says:—

"Some soldiers, especially those who have not seen hard fighting, believe that efficient well-trained infantry can always stop by volleys the advance of cavalry, while it is still far distant. They argue from the range practises of our musketry courses, that modern rifles render past experience of little value, and to a certain extent this is so when the ground offers

a perfect view of troops advancing to the attack; but then such ground is seldom available in war.... Those who read Achievement No. 11 will observe that the position of the dead men and horses in the undulating ground near Mars la Tour..... shows that the only serious loss in squadron occurred just as they closed on the infantry. That infantry had as good a rifle (for this argument) as any now in use, and the Regimental Records prove clearly that while some men fell under distant rifle fire during the advance, yet the formation was not seriously deranged till the last volley struck the squadrons just as they closed on the foe."

In fact, the cavalry were practically beaten off at Mars la Tour as they were at Waterloo, and smooth-bore muskets would have been as effective as rifles. As Sir Evelyn Wood justly remarks, the human heart is no firmer than it was seventy years ago, and, as the late Capt. Nolan used to argue, cavalry, if determined to ride home, have a good chance of success provided that the only serious loss is incurred within the last twenty or thirty yards; but then how often are cavalry determined to ride home? and how often do they carry out their resolve?

Social Transformations of the Victorian Age. By T. H. S. Escott. (Seeley & Co.)

Mr. Escott has brought up to date in a single volume, and in lighter form, his successful 'England, its People, Polity, and Pursuits'; but 'Social Transformations' is essentially a new book, and its chatty gossip, marked by a genial optimism, will not supersede the heavier work of twenty years ago.

Optimism is characteristic of the writer. It is also appropriate to the occasion of publication in this year of Jubilee. Moreover, the subject is one which undoubtedly lends itself to such treatment. But, as an example of the length to which Mr. Escott's optimism goes, we may take gaming and betting. Supposing it to be true that cards and wagers are less general or usual than they were among the rich, is it not certain that betting on horse races and on football has enormously increased among the humbler classes? and is it not also certain that the evil, considered not as a class evil, but as a national evil, is extending every day? Mr. Escott congratulates us on the improvement in London society, and is silent on the opposite tendency in the mass of the people.

Mr. Escott claims for Prince Albert credit for having suggested "Palmerston's Folly," or in other words the expenditure of eleven millions on fortification. It is usual now to blame this proposal. If the command of the Channel were lost a combination of powers might strike at London, but would hardly sit down to besiege Portsmouth from the land side.

The following passages form a good specimen of Mr. Escott's book:—

"Macready was in his day almost as much a favourite with the clergy of the Established Church as, since his 'The Sign of the Cross,' Mr. Wilson Barrett has become in ours. If the Etonian Keate inspired respect by the consciousness of his having birched future generations of statesmen, the Etonian [*sic*] Macready reflected the prestige of respectability upon his profession from the fact that during his retirement at Sherborne in Dorsetshire, most of the Anglican clergy noticeable for their elocution had received lessons from him in the art of reading. Charles Kean's acting life covered the period between 1820 and 1868. Like Macready, he was a favourite in the provinces before he made his mark on the London boards. With him there began, or was fairly established, the improvement of stage, scenery, costume, and in all incidental accessories that has been brought to so high a point of perfection by the genius, industry, and well-judged lavishness of Henry Irving. Byron's enthusiasm still glows in the words of his famous eulogy on the acting of Charles Kean's father, Edmund Kean.....The energy, passion and fire of the Keans marked a reaction from, and were to some extent a protest against the stately and frigid classicism of the school of Kemble. They thus appropriately coincided in point of time with that romantic movement in English poetry which in his satire Byron ridiculed, but which in his practice he did so much to promote."

"From the personal life, character and wide social acceptance both of Macready first and of Charles Kean afterwards, the English drama directly, as well as indirectly, was a gainer. In those days the social fusion was not nearly so complete as it has since become; but Macready and the younger Kean had both been popular in their school days. In after life Rugby and Eton respectively rallied round them. The amalgamating agency of the Garrick Club, practically so familiar at rather a later day, was not then an operative force. But of the Athenæum and similar institutions Macready and in his turn Kean must have been free; their private acquaintances and visiting lists were as large and as representative as those of their successors during the present decade of the Queen's reign. It is not, however, under a dynasty of high tragedians that the full development, as a social and intellectual force, of the Victorian drama was to be attained. Long after the theatre became respectable, it remained dull. The audience seldom dwindled to the point of invisibility which a little time before was in some theatres habitual, and not infrequent in all. Before the period now spoken of, Lord Lytton, of whose place in letters more will be said elsewhere, had gone some way towards repeating the dual successes in Parliament and at the playhouse achieved by Sheridan in an earlier day. 'Money' was produced in 1840. Exactly a quarter of a century afterwards a dramatic hit not less palpable and destined to have results more considerable was made by an author till then little known on the London stage. The year in which 'Society' was played at the Prince of Wales's, till then the Queen's Theatre, in a street off the Tottenham Court Road, will be remembered by the theatre-goer as that in which Henry J. Byron's last burlesque was produced on the same boards and in which one of the actors in that extravaganza, 'Don Giovanni,' Mr. John Hare, took, for the first and only time in his life, a woman's part on the stage, wearing the petticoats of Zerlina, the simple peasant girl. The real significance of this occasion lay in its marking a new era in the fortunes of the nineteenth century drama. The germ of Anthony Trollope's novels of domestic life, may be seen in Bulwer-Lytton's fictions of 'The Caxtons' school. The part performed by the author of 'Society' and its dramatic sequels for the English play resembled the performances of Anthony Trollope with regard to the English novel. Like Bulwer, Robertson fashioned his dialogue on the model of Sheridan. The writer of 'Money' laboured to reproduce the antithetic polish of his original. The author of 'Society' and the series that followed it was attracted rather by the caustic repartee in which the author of 'The School for Scandal' excelled. The change thus introduced at a theatre of which till then few had ever heard, was the substitution of the realities of contemporary life in drawing room, club, shooting field or camp for the threadbare traditions, stilted sentiment, and fustian talk of conventional melodrama. Whether the original were, or were not, too trivial for reproduction, it is at least human nature to which the mirror was now for the first time during recent years held up. The contrast between Robertson and most of his immediate predecessors who were nearly his contemporaries was not less marked than that between those masterpieces of the Laura Matilda school, which delighted Mrs. Whitterly, and the works of Miss Edgeworth, or that between the 'Great Cyrus' and the author of 'Waverley.' The *dramatis personæ* of Robertson were the men and women, the youths and maidens, the old bucks and young officers, the pretty servant girls, their ogling followers, the dapper apprentices, the seasoned topers whom the English public had long known from Leech's drawings in the 'London Charivari,' but who had not often been met with recently on the London stage. Now, for the first time within the experience of many, the theatre became the fashion..... Even then, however, the first night of a new drama, though at the most popular playhouse fell very short of reproducing the personal distinctions of a première at the Comédie Française or the Palais Royal. That was to follow in due time. Early in the sixties an impresario, with judgment sharpened by American experience, became the lessee of the same theatre, the Lyceum, which twenty years earlier had been managed by Charles Mathews and Madame Vestris. The first great feature in Mr. Bateman's management was the powerful and picturesque acting of his accomplished daughter in 'Leah' first and in some Shakespearian parts afterwards. About the same time an actor with whose name in coming years the Lyceum was to be more widely associated had given the public specimens of an art surprisingly vigorous and picturesque. Henry Irving first played before a London audience in 1859. In 1866 he had the good fortune to be cast with Miss Herbert (Mrs. Crabbe) in one of those character parts in which he has had few equals, the worthless, persecuting husband in 'Hunted Down.'..... The most accomplished dramatic critic whom in England the century has produced, George Henry Lewes, and the lady who bore his name, but is best known to the public as George Eliot, author of 'Adam Bede,' both witnessed the début. 'Ten or fifteen years hence,' said the gentleman, 'that young man will be where Kean once was, at the head of the English stage.' 'In my opinion,' faintly murmured the lady, 'he is there already.'"

"The theatre with us was firmly established as an honourable and lucrative institution directly men of intellectual power and of competent education began to throw their energies into it as they might have done into the law, the legislature or any other of the liberal professions. Samuel Phelps was born some ten years later than Macready; he was trained in Macready's company; under him Sadler's Wells became once more the prosperous school of classical drama. Some years junior to Phelps, Walter Montgomery laboured in the same line. Both of those men unconsciously were preparing the way for Henry Irving; they were each endowed with high gifts of mind as well as with shrewd common sense. Their detractors of course were not wanting. Neither Montgomery nor Phelps, on the score of public appreciation, had more reason to complain than Henry Irving himself. If, therefore, the reason is asked for the revived popularity of the play in all grades of English life, the answer must be not so much the exceptional brilliance of individual successes as the qualifications of industry not less than aptitude which a succession of actors has brought to the vocation. Sir Henry Irving, as a stage artist may have his mannerisms or defects. Whatever career he might have embraced, he would have made his mark in it, because, besides being a great actor, he is a remarkably clever and far-seeing man. He is

therefore in this way historically true to the best associations of his art.....In accounting for the approximation as to popularity of a London to a Paris première which to-day so much impresses the foreign visitor, other circumstances must be remembered. During the last decade or two, especially since the collapse of the second French Empire, the English capital has been, to an entirely new extent, the pleasure ground of the world, and at all seasons of the year contains a large floating population of strangers, Anglo-American or European, as well as of British subjects visiting for a few days from other parts of the Kingdom, the capital on the Thames. These birds of passage seldom possess a large social acquaintance in the capital; the men among them do not always belong to clubs; the ladies are too busy shopping to invite, or to make, calls; the theatre is thus for a constantly increasing proportion.....the easiest and the most attractive form of pleasure. Hence as might be expected, the far more amusing repertory of the Victorian theatre at the end of this century than at any previous epoch. With a Pinero, or a Grundy, to mention only two typical names; with pieces so diverting as 'Charley's Aunt,' or 'Bootles' Baby,' to mention only one or two representative plays, the Englishman whose chief pastime the play has become finds laughter-moving relaxation as effectually, more economically, and to himself a great deal more intelligibly within the roar of his own Strand, than by travelling to a Paris boulevard. The integral part now occupied by the play in the life of the most respectable portion of the middle class is shown by the spacious theatres that have lately risen in such decorous suburbs of the metropolis as Brixton."

A few errors will need to be corrected in the next edition.

Scottish Poetry of the Eighteenth Century. 2 vols. Edited by George Eyre-Todd. (Glasgow, Hodge & Co.)

The two concluding volumes of the useful "Abbotsford Series" bear testimony to the care and judgment of their editor to a degree which was not so noteworthy in the earlier parts. To some extent no doubt this is due to the sense of his subject growing upon the writer, an experience familiar enough to those who have grappled with a congenial and important task. Still more may it be referable to the greater wealth of material in text and criticism which belongs to what is not inaptly called the period "fullest in emotional charm of all the epochs of the national muse."

For the stream of Scottish poetry, hitherto intermittent, after the glorious period which contrasted with the dearth in English literature from Chaucer to Surrey, had but a subterranean flow during the polemical age of the seventeenth century, and came to light afresh in its native vigour with Francis Semple and his followers, Lord Yester and Lady Grizel Baillie. "Were na my heart licht I wad dee" can never be forgotten by those who remember Burns's pathetic application of its stanzas. Thenceforward, in the hands of Ramsay and Fergusson, the Hamiltons, Jean Elliot, and Alison Rutherford, the vernacular song gathered force until it reached its culmination in Burns; while Thomson and his school, adhering to classical models, reanimated our verse by the return to nature, and left their mark upon Cowper and Wordsworth, and all English singers since. With this vigorous time Mr. Eyre-Todd has dealt, on the whole, in a scholarly and wise fashion. He is aware of its far-reaching effects, and of the parallel current—for which he awards the much castigated Macpherson some not undeserved credit—which prolonged the influence of old romance to its rich renascence in the hands of Scott. He has omitted, we think, no name of note, and has selected his examples happily. From the prefatory notes in the first volume we gather that he has no doubt that that extremely lawless member of the proscribed Clan Gregor, David Mallet, was the author, by a curious irony of history, of 'Rule Britannia.' That Mallet claimed the sole authorship unfortunately lends the theory no additional probability; but modern opinion seems divided on the subject. Less satisfactory is the ascription in the second volume to "Tibbie" Pagan of that beautiful song "Ca' the yowes to the knowes"; and we should have liked a better authority than Peter Buchan for attributing to George Halket the Jacobite song "Whirry, Whigs, awa'." While we speak of Jacobitism, might not that admirably virulent lilt 'Lady Keith's Lament' have been included in the present period?

> Though lyart be my locks and grey,
> And eild hae crooked me down, what matter?
> I 'll dance and sing ae other day,
> The day our king comes ower the water.

Mr. Todd corrects Stenhouse's error in assigning to Mrs. Scott of Dumbarton the 'Wooed and Married and A'' of that spirited North-Countryman, Alexander Ross. The texts on the whole are satisfactory, though sometimes, as in 'The Kailbrose of Old Scotland,' not those with which we are most familiar. Occasionally a variation dictated by "modern delicacy" is not an improvement. It is "the wooer that 's thowless and cauld," not "thoughtless," who is "unfit for the widow" in Allan Ramsay's song.

Among the best pieces in the first volume are Skinner's well-known 'Ewie wi' the Crookit Horn,' Mickle's 'Sailor's Wife,' the remarkable anonymous poem 'Albania,' and Tobias Smollett's last patriotic stanza, added, as we are reminded, to 'The Tears of Scotland' when a visitor suggested the danger of expressing his feelings:—

> While the warm blood bedews my veins,
> And unimpaired remembrance reigns,
> Resentment of my country's fate
> Within my filial heart shall beat;
> And spite of her insulting foe
> My sympathizing verse shall flow.
> Mourn, hapless Caledonia, mourn
> Thy banished peace, thy laurels torn!

The second and more important volume contains a representative selection from Burns. The editor's prefatory note is moderate and sane in tone, and it is agreeable to mark his recognition of the fact, now thoroughly accepted by the best authorities, that no writer ever made more use of models than the poet; that he is, in fact, the supreme efflorescence of centuries of Scottish song, and his glory, like Shakspeare's, lies in having transmuted into gold the well-worn themes which made the staple of his art. Next in importance to the extracts from Burns may be placed the poetic gems from Lady Nairne, whose 'Laird of Cockpen' and 'Caller Herrin'' deserve an equal immortality. Of other less-known writers there are some fine examples. Nothing in the humorous mood is more vivacious than 'The Siller Gun' of Mayne. The volunteers of Dumfries appear to have been a little to seek in the matter of discipline, like some modern Scottish warriors who lately moved the mirth of Parliament. Their drill instructor's ideal is hardly satisfied.

> "Ohon!" says George, and gae a grane,
> "The age o' chivalry is gane!"
> Syne, having ower and ower again
> The hale surveyed,
> Their route and a' things else made plain,
> He snuffed, and said:
>
> "Now, gentlemen! now mind the motion,
> And dinna this time mak a' botion;
> Shouther your arms!—O, haud them tosh on,
> And not athraw!
> Wheel wi' your left hands to the ocean,
> An' march awa'!"

The last command reminds us of the City colonel who gave "Up Basinghall Street" as the word to his myrmidons.

The "convener of the trades" is delightfully sketched:—

> Attended by his body guard,
> He stepped in gracefulness unpaired,
> Straught as the poplar on the swaird
> And strong as Samson;
> *Nae e'e could look without regard*
> *On Robin Tamson.*

To the unknown author of the 'Hars't Rig' we are indebted for an animated picture of Highland and Lowland harvesters in the olden time. The characteristics, gentle enough, of the "trout-shows" (tromhad so=come here) are especially well treated.

William Beattie's 'Winter's Night' depicts to the life the habits and manners of an Aberdeenshire Lowland farm. The fairly numerous extracts from Fergusson may direct attention to an author somewhat unduly neglected, to whom Burns owed several of his choicest themes.

The notes deal, among other matters, with the unhappy piracies of Logan upon his ill-used friend Michael Bruce. Mr. Todd sums up not too severely against the claims of Logan to the 'Ode to the Cuckoo' and certain paraphrases or "Gospel sonnets." It is certain that Logan claimed Dr. Doddridge's well-known piece 'O God of Bethel,' and imported bodily into his 'Braes of Yarrow' four lines from the ancient ballad 'Willie drowned in Yarrow.' In another instance there is less temptation to adopt the editor's judgment. To our thinking, Mrs. Grant (who lived at Carron, *on Speyside*, and must not be confounded with her celebrated namesake at Laggan) most certainly referred in 'Roy's Wife' to Aldivalloch in the neighbouring Cabrach, and the "Glacks of Balloch" adjoining. It is the universal tradition of the neighbourhood, and the whole turn of the verse, its rhyme of "mine" with "quean" (or "quine," Aberdonicè), bespeaks a Northern subject. The Tayside reference is too remote. We looked to the glossary in vain for new light on the "daimen-icker in a thrave," of which Mr. Jacks, in his late work 'Burns in other Tongues,' gave an unusual interpretation, not since substantiated. But the glossary has never been the point in which the editor of this collection has shown to advantage. In this volume we have the extraordinary rendering of "Broom besoms," *per obscurius*, "Gorse brooms." Did any one ever use gorse for sweeping purposes? And does not Mr.

Todd know gorse from broom? With this perhaps Philistine criticism we will lay down a book which we can assure him has given us much pleasure, and of which the merits far exceed the defects.

The Private Library. By Arthur L. Humphreys. (Hatchard.)

Supposing that, in answer to some qualm of conscience, one of the eight hundred to a thousand millionaires who, we are told, are at the present day to be found in England alone, should determine to replace by a handsome and well-furnished library the few shelves of books that may be found in an average country house, and supposing, again, he did not, as has been done, charge some bookseller to furnish it with books at so much a yard, the would-be book-owner might be commended to Mr. Humphreys's volume. With a good many thousands to spend and a little information, which Mr. Humphreys does not supply, as to the class of books to order, a very handsome and comfortable room might be provided, in which, in the absence of other occupants, the millionaire might take an agreeable siesta. Valuable hints are thrown out by Mr. Humphreys as to the manner in which books are to be arranged and rendered easily accessible, and the best advice possible is supplied about the ways of guarding the volumes from the manifold dangers to which they are subject.

In addition to his own eminently sage and judicious counsels, moreover, Mr. Humphreys repeats for the advantage of his pupil the best things that have been said by book-lovers of established reputation. From most standpoints the new work is excellent, and from all it is entitled to consideration. There are those, however, and we are of them, to whom its counsels of perfection scarcely appeal. Like the advice of a fashionable doctor to the hard worker to winter in the south of France or take a trip in a sailing ship to Australia and back, they beget a lurking suspicion of ironical intent.

Does a man determine all at once to have a fine library and set to work to collect it? If so, he is greatly to be pitied. It will be when gained as joyless a possession as a gallery of pictures to a blind man. The true book-lover collects, as the poet sings, "because he must." One understands how in Renaissance times, when the passion of learning spread over the world, and books and MSS. were few, Dukes of Florence or Urbino sent round the world to collect treasures, just as the senate of Venice, with a kindred passion for architecture, exacted a toll of marbles from ships that entered the port. That is a princely fashion by which the world has hugely profited. These are days in which splendid private libraries are dispersed rather than accumulated, and the noble collections that were once the pride of our "great houses" are now dispersed over England and America. Big collectors, ordinarily of a slightly inferior social station, still exist, and have their lives written by Mr. Quaritch. We understand, for instance, how, like another Turner, to avoid the mention of names of living men, a book-buyer commissions the greatest dealers of the world to send him or report to him any choice or unique specimen that comes within their ken. Unless he waits with anxiety for its arrival, unless he —yes, unless he assists at opening it out and himself turns over feverishly its pages, he is not a book-lover. Book-loving "may have clapped him o' the shoulder," but with Rosalind we'll "warrant him heart-whole." A library may be a man's joy or, *pace* Mr. Ruskin, his mania, or it may be an appanage, a part of his state.

Your real collector begins young and pinches himself, let it be hoped, in gathering together his first hundred volumes. If he does not continue so doing, if that first edition of Herrick's 'Hesperides' or Wither's 'Emblems' is paid for as easily as he pays for a new saddle, the joy of collecting is over. Yet the millionaire is not excluded from the ranks of the bibliophiles. What more heroic picture is there than that of the fight over the Valdarfer Boccaccio, now diminished in lustre, but still scarce and prized? That fight shows the true spirit of the collector.

Books increase quickly, and where to put them becomes the question—a question on which Mr. Humphreys does not greatly enlighten us. There are a few palatial houses "to let" in London, that of the late Sir John Millais, for instance. Take that and fit it up with bookcases and the problem is solved, but "Non cuivis homini contingit adire Corinthum." Given space enough and all is easy. It injures valuable books to put them upon upper shelves. While the temperature of a floor is 65° Fahr., that of an upper gallery is 142°. "Such a temperature dries up the oil of the leather and burns out its life." "The surest way," says Mr. Blades, quoted by our author, "to preserve your books is to tend them as you would your own children, who are sure to sicken if confined in an atmosphere which is impure, too hot, too cold, too damp, or too dry." Sadly we assent. Do not, if possible, use steps, have no shelves the tops of which are not within the reach of the hand, advises Mr. Humphreys. Yes, but how under these conditions house five, ten, twenty thousand volumes? "Sell some," says the outsider; but which? Will the father of the largest family part with one? All that Mr. Humphreys says is right. The average collector, however, must use high shelves. Under such conditions he should place thereon books in paper or cardboard covers only—never books in leather. The former will take comparatively little harm. So princely in his imaginings is Mr. Humphreys that he discusses the question of binding the latest Pepys, and whether it should be done as volume after volume appears, or when—when?—it is completed. In its present cloth a book such as that is at its best, and he is not a genuine book-lover who would put it in morocco until by use the cloth cover is impaired. Unhesitatingly we say that covers such as those of Pepys and the Cambridge Shakspeare, both of which Mr. Humphreys mentions, and we will add Prof. Skeat's Chaucer, Walpole's 'Letters,' Messrs. Henley and Henderson's Burns, Mr. Ellis's Rossetti, and innumerable others, look more picturesque and lovely on the shelves while the cloth covers are fresh than the most gorgeously attired works. This is perhaps rather a confession of faith than a review. It is the faith of one who has collected almost from the cradle. For such as he Mr. Humphreys's well-written and interesting volume has no special message.

With the Dutch in the East: an Outline of the Military Operations in Lombock, 1894, &c. By Capt. W. Cool, Dutch Engineers. Translated by E. J. Taylor. (Luzac & Co.)

There are, it is to be feared, but few books published in this country from which English readers can obtain information as to the doings of the Dutch in their Eastern colonies and their methods of dealing with protected native states. For this reason we are glad that Capt. Cool's account of the Lombock expedition has been translated. Primarily, the book represents a critical account by a military expert of a six months' campaign which ended in the extinction of the Balinese dynasty that for several generations had been misgoverning the country; but as leading up to the catastrophe the author has inserted also what he describes as "a popular account of the native characteristics, architecture, methods of irrigation, agricultural pursuits, folk-lore, religious customs, and a history of the introduction of Islamism and Hinduism into the island." These inserted chapters will probably be regarded as the least satisfactory part of the volume. Firstly, they grievously interrupt the main story; secondly, the details as to native folk-lore, usages, and institutions represent, not first-hand information, but compilations from the works of other authorities; and finally, the chapter on the early connexions of the Dutch with Bali and Lombock—a chapter which the translator describes as, in the original, exceedingly lengthy and verbose, and which has therefore been abbreviated in the English edition—though it may prove the right of the Netherlands Government to intervene when petitioned for help against misgovernment and oppression, proves something also to which its author can hardly have intended to give prominence: it proves responsibilities and neglect of responsibilities. The Government at Batavia ought to have intervened years before they did, and to have long ago given to this unfortunate dependency the benefits of civilized administration. It is not unlikely that the reader will skip a good many pages in the third and fourth chapters; and yet in the little here told us about the flight of the Hindu princes, before Mohammedan rebels, from Java to Bali—where Brahminism still holds the upper hand and Kawi literature is still studied—there is something of more lasting interest than in the "pugnas exactosque tyrannos" described further on in the book. In Kashmir Hindu rulers hold sway over Mohammedan peasants; and this strange condition of affairs prevailed till the close of 1894 in Lombock also, for when once they had consolidated their authority in Bali those refugees from Java gradually extended their power over the Sassaks of Lombock, who had already become followers of the Prophet. It may reasonably be conjectured that the zeal of the Mussulman emissaries would not have been long in putting an end to this state of things but for the appearance of Europeans in the Malay Archipelago at the critical

period. It has been put an end to now; the dynasty has perished either on the field of battle or in captivity, and its capital has been razed.

What the immediate causes were which led the Dutch to deal so drastically with the case, and how the operations were conducted — their initial failures and their final triumphs—Capt. Cool has here set out; but the Englishman who takes the book in hand, endeavouring from its contents to estimate the merits and the shortcomings of the Netherlands - Indian system, would do well to bear in mind that Dutch colonial policy is greatly hampered by public opinion in Holland. Parliamentary majorities there are extremely narrow, so that the Minister for the Colonies has always a very uncertain tenure of office. Secondly, the East Indian possessions are administered with a view to pecuniary profit. The balance on the budget goes to the mother country. This balance has of late years, indeed, been largely, if not wholly absorbed by the Acheen war; but the necessity of having a balance to remit if possible obliges the Council of Netherlands India to postpone or avoid any enterprises entailing unforeseen expenditure, and cripples the energies of those who have to carry out an undertaking when once begun. These underlying evils may be discerned affecting the Lombock episode: there was the usual Dutch carefulness and attention in matters of detail; but the expedition was probably not sufficiently strong when it started, and when the Balinese princes made their treacherous overtures they led their opponents completely into a trap, and consequently many valuable lives were sacrificed. There could, however, be but one end to this really unequal struggle, and the following extract represents the last spasm of expiring resistance. A column

"marched to Sasari, which they reached at 9 A.M. and surrounded. The members of the prince's family were summoned to surrender, and, as the parleying led to nothing, the artillery opened fire on their residence at 11.30 A.M. The place was soon in flames, and at the same time a terrible noise was heard; from the border of the kampong (village) a brisk fire was directed on our advancing troops on the east side. The reserve were ordered to go to their relief, but by the time they had reached the fighting line a terrible drama had taken place. Whilst the 6th Battalion were encircling the kampong more closely, suddenly, and amidst the wildest yells and cries, a whole band of Balinese rushed forth from the burning pile on Capt. Schreiner's column. These were all the remaining members of the reigning family with their suite.....men, women, and children; they were ready to seek death, and had arrayed themselves in their most elegant dresses, adorned themselves with jewellery, armed themselves with the sacred kris, or spear, and, thus prepared, they hurried themselves with all their strength on our soldiers. This was the famous 'poepotan'"—

a frenzy that rushes on death. All were either shot down summarily or bayoneted, or else took their own lives. "Twelve men occupying the highest positions and fifty of the most noted women died like heroes."

On the whole, the translation has been well executed; at any rate, we have not noticed more than one or two cases where there has presumably been some misapprehension of the Dutch text; but "the disposition of the troops was such that they are completely at the mercy of the people," &c., is a sentence which might have been revised. "Two 12 c. M.A. siege-guns" ought to have been printed "two 12 c.m. breech-loading siege-guns"; and it does not appear why on p. 346 "rijksdaalders" is used instead of *dollars*, the plainer English equivalent. That the letterpress was actually printed in Holland is apparent, but it is a pity that before publication the work was not revised by a competent English proof-reader. As matters stand, there are countless misprints. The illustrations are suitable, and for the most part good; but a few, unfortunately, have been rather blurred in the printing.

NEW NOVELS.

Mr. Peters. By Riccardo Stephens. (Bliss, Sands & Co.)

There is a very conscious exertion in reading the novel entitled 'Mr. Peters'; the style is singularly dry and *staccato*, and details of little interest or importance are worked out on the same scale as those of more prominence. These characteristics are to be regretted, for the story is good and often amusing, the plot supplies ample motive, and there is no little ingenuity in its construction. It is, however, a very long and substantial meal for the reader; but when the difficulty of manner is surmounted it will be found an interesting story of life of to-day in Edinburgh, and one that the reader comes to appreciate both for its moral and literary qualities. We should have liked to give at greater length our reasons for appreciating this volume.

A Long Probation. By Henry Gibbs. (Burns & Oates.)

The author of 'A Long Probation' should not have taxed his readers at such inordinate length. Seven hundred and thirty pages averaging three hundred and fifty words each are more than the public are accustomed to find in a single volume of fiction. The story is exceedingly discursive. Quiet valleys, simple peasants, unambitious scholars, and village priests are the staple themes, and these are rudely contrasted with the horrors of the battle-field of Sedan, many of the details of which are quoted, with due acknowledgment, from the *Times* correspondent. The mystery attaching to the birth of a foundling is ultimately cleared up, and a long novel comes to a weak termination. The book is dedicated to Cardinal Vaughan, who will hardly be gratified by an unkind reference in the text of the story to an Archbishop of Canterbury. The first name of the early Venetian oil painter Marco Basaiti is incorrectly given as Mario.

Carlton Priors. By John Stafford. (Chatto & Windus.)

The technique of 'Carlton Priors' is curious. Commencing with narrative in the third person, the story breaks at intervals into autobiography; and the result is by no means unsatisfactory. The novel is one of contemporary country life; and the method of writing is obviously framed on a model which Mr. Thomas Hardy's more recent writings have made familiar, if not popular. This feature in John Stafford's writing was noticeable in a volume of collected stories of recent publication; but there is no reason why it should involve the frequent use of bad grammar. The volume before us is overburdened with passages of conversation; in other respects it contains a very pleasing and interesting story, and one that promises better things from the same pen.

Adoptée. Par Mary Floran. (Paris, Calmann Lévy.)

'Adoptée' is as excellent a book for girls as is the author's 'La Faim et la Soif.' The story of the adoption by a great family of one of the many children of a middle-class household, and of the spoiling of the girl's character by the conditions of her existence, is admirably told. The happy conclusion is not, perhaps, true to life.

The Will to Believe, and other Essays in Popular Philosophy. By William James. (Longmans & Co.)

A considerable time ago Prof. James was described as one of the few writers on metaphysics who are not lugubrious. This description remains as true as ever. The present volume has all his accustomed liveliness of style, and, though composed of collected addresses, it really does, as he imagines, "express a tolerably definite philosophic attitude in a very untechnical way." The doctrine propounded is defined as "radical empiricism," because it renounces on principle the attempt to construct a complete theory in which every fact would stand in some rational relation to every other. For this philosophy there remain facts that are unrelated. Among these are affirmations of "free will," which may appear at any time in the future history of the world, and overthrow everything that could have been inferred from existing causes by any possible intelligence. Prof. James entertains no objection to bringing such occurrences under the head of "chance" or pure haphazard. Similarly, as regards present occurrences, he has no *d priori* objection to the investigation of assertions coming from any quarter, provided only that they promise to derange the world of uniform law or speculative reason set up by men of science or monistic philosophers. Would he object to our suggesting "casualism" as an alternative name for the general doctrine?

Upon the formation of beliefs the thesis Prof. James defends is this:—

"Our passional nature not only lawfully may, but must, decide an option between propositions, whenever it is a genuine option that cannot by its nature be decided on intellectual grounds; for to say, under such circumstances, 'Do not decide, but leave the question open,' is itself a passional decision—just like deciding yes or no—and is attended with the same risk of losing the truth."

Or, as it is put in another place:—

"Of two conceptions equally fit to satisfy the logical demand, that one which awakens the active impulses, or satisfies other æsthetic demands better than the other, will be accounted the more rational conception, and will deservedly prevail."

This seems to him involved in the abandonment of scholastic "objective certainty." Unless philosophic propositions, say about

the inner nature or the origin and destiny of things, are absolutely forced on the mind, so that assent to them cannot be refused, the only proper way of forming beliefs is to give play to our whole complex nature and let that decide what it is practically best for us to believe. We cannot be certain that we are right, but we can at least adopt the belief that will make us act most strenuously. As it is certain that all men will not select the same belief, the truth, Prof. James seems to say, must be decided by the respective degrees of success of the various hypotheses when put into practice socially. Thus in religion that which remains in the end the most practically successful faith may be taken to be the truest. In the mean time, as we must run some speculative risk, we need not in aiming at truth follow simply our pure speculative reason. No scientific agnostic or monistic philosopher has the right to forbid us to run the risk of being wrong, and we show our courage in running it, impelled by the desire that the world should be in truth such as to offer an adequate field of exercise for our practical nature.

This is Prof. James's drift. Positions very like that from which he sets out are not unfamiliar in recent thought. It may be said of him, as of others who have taken the same general direction, that although interesting he is not convincing. Indeed, his own pupils, he candidly admits, find a difficulty in accepting the notion that they have a right to believe without intellectual evidence. That too much has been made of the intellect and too little of the will in recent thought it is difficult to see. The air of late has been thick with doctrines of "the primacy of the will" in one form or another. And in spite of that we do not think it will be possible, so long as the genuine philosophic impulse endures, to get rid of ideals, such as those of Aristotle and Spinoza, which conceive of the speculative life as having a value even out of all relation to practical needs. It would be decidedly a paradox if at the present day, and especially in America, the predominant tendency were, as Prof. James says it is, to recognize too little "how entirely the intellect is built up of practical interests." On the contrary, the position that "perception and thinking are only there for behaviour's sake" seems exactly adapted to become a rallying cry for the world of material interests against all genuine philosophy. That world would no doubt be extremely glad to have on the one side a physical science existing only for the sake of applications to the useful arts, and on the other side a philosophy ready to justify all private or public unreason by theoretical scepticism.

Such a result Prof. James would repudiate as much as any one, though it seems to us that which would naturally follow from the use of his method. With much of what he says in detail we fully agree. Scientific agnosticism is not entitled to the last word on the problem of belief, which is a philosophical and not a purely scientific question. And in what he says of the importance of individuals in the process of historical evolution Prof. James is quite convincing against those who think everything is explained when they have said that both the individual and the race are products of the environment, and therefore secondary objects of study. If, as he puts it, we can explain the Greek mind by the stimulating influence of commerce encouraged by the geographical features of Greece, it remains inexplicable why the Phœnicians did not equal or surpass the Greeks in art and thought. This, as he sees, is an entirely different question from that of metaphysical indeterminism. There is nothing to prevent a determinist holding the same view about the relations between the individual and the environment as Prof. James. And, in fact, with regard to the function of men of genius in history, Mill took up exactly the same position.

SHORT STORIES.

The wise and gentle prefatory words with which Mrs. Oliphant introduces her two stories of "the ebb of life," published by Messrs. Smith & Elder under the title *The Ways of Life*, need not the half-apology she makes for them. How to grow old with dignity is a problem which presents itself with more natural force to elderly people than the difficulties arising from the early complications of passion, so frequently set before us as "the chief object of interest in the world." It is not, however, the physical decline of life, but the disconcerting moment when a man discovers that his powers, professional, artistic, or other, no longer command the acceptance necessary for holding his place in the competition for existence, which is the "ower true" subject-matter of the brace of parables before us. In these the author declines to cater for the "monotonous demand for a love story which crushes out of court all the rest of life—so infinite in variety, so full of complication, so humorous, so mysterious, so natural and true." Love is in them, of the staid and married sort, and indeed the final interview between "Mr. Sandford" and his wife is full of the pathos of deep affection; but the interest lies in the attitude of two men in advanced life to the sudden and bewildering shock of the cessation of their means—means whereby they had up to the fatal point provided for the circle dependent on them. Mr. Sandford's is the hard case of an artist whose *genre* has gone out of fashion. 'The Black Prince at Limoges' is no worse in technical skill than the historical canvases which have long since made his name; but a generation which looks back with scorn on "those ridiculous old days when the subject was everything," even if it will not "laugh at faith so naïf," is clearly not likely to give the painter his price. And Mr. Sandford at sixty finds "a stop in the wheels of his life." The pathos of the situation is heightened by the total unconsciousness of the bright, unpractical boys and girls just grown up to happy adolescence, and of the faithful and confiding mother of the family. Mrs. Oliphant has done full justice to her theme on all its sides, but the touch of ruth to which she confesses leads her to provide an outlet for the despairing husband and father—something which he prays for, but dares not anticipate, a solution "by the grace of God." This slight story is marked by the penetrating insight into average human nature, the humorous detail, the clean workmanship which Mrs. Oliphant's readers have often enjoyed on a larger scale. As of old, the writer's art is none the worse for an occasional idiomatic Scotticism, as remote from the kailyard as it is characteristic. How forcible is the latent Celticism of the sentence, "It is you that should not say that, Mary," in the closing scene! This familiar trait is, of course, more noticeable in the second tale, of which the scene is laid near Edinburgh. Susie Dalyell—or D'yell, as she prefers to call it, "in the true antiquous way"—is one of Mrs. Oliphant's own charming little girls, a very Malaprop in her use of long words, and full of innocent palpitations, hopes, and fears. The story, indeed, though much more full of humour, is less impressive in the development of its theme than the first, though in it, too, the moral annihilation of a man who has just passed the climax of his practical life is "mysterious, natural, and true." But in both cases the full piteousness of the position is only suggested.

Cottage Folk, by Mrs. Comyns Carr (Heinemann), is a collection of nine stories, four of considerable length and five of a shorter description. All are well written, and but for the sadness of their subjects they might be called pleasing. In the last two of the collection there is an effort to paint the picture in brighter colours, and both of these are excellent. The lives of cottage folk are, however, too often involved in sadness. Mrs. Comyns Carr has an artist's eye for "effects." The figures in the foreground and the landscape in the middle distance and background are always carefully sketched. Details of dress are not omitted, and the whole *mise-en-scène* is invariably well thought out. "Hoppers" from the metropolis are among the many cottage folk who figure in these pages, and they appear to have been frequently studied by the writer. As a whole, the volume is very much above the average of collected short stories.

It is impossible not to be sincerely sorry for Mr. Vincent O'Sullivan, the author of *A Book of Bargains* (Smithers). Possibly it is not his fault that he has disagreeable ideas, and it is certainly his misfortune that he writes so badly as he does. One must regret, too, that Mr. Aubrey Beardsley should have furnished the unfortunate little volume with a peculiarly unpleasant frontispiece. The seven sketches contained in the book are all nasty stories of murder or violent death, with details constructed to make one's flesh creep or, if possible, to make one sick; but the manner of telling is so ineffective that one is more inclined to laugh than to be horrified, though certainly some of the ideas are very fairly disgusting.

Paul's Stepmother. By Lady Troubridge. (Richards.)—Lady Troubridge shows more skill in her writing than in her choice of subject; and there is little doubt that the writer is capable of far better work than appears in either 'Paul's Stepmother' or 'Poor Roderick.' Both of them involve unfortunate elements. In one the hero is in love with his father's second wife, in the other with the wife of his colonel; and in both the ladies share, though they do not indulge the affection. Of the two stories we prefer the second.

Litanies of Life. By Kathleen Watson. (Bowden.)—A little volume of five stories is issued under this title, and includes some graceful and clever narratives. The title sufficiently indicates the sadness which pervades the volume. The best piece in the collection is that entitled 'Off Arran's Isle.' One seems to be an American story; but all are Lenten litanies.

Miss Arabella Kenealy has a very decided inclination for the horrible, in which she indulges freely in *Belinda's Beaux*, &c. (Bliss, Sands & Co.). As might be expected, there is considerable display of a vague medical lore, which sometimes degenerates to nastiness when allied with the horrible, as it is in 'A Human Vivisection.' The effect of this tale seems to us not to be the legitimate effect of a tale of horror, merely to produce a momentary sensation of terror, but rather to disgust, as does the sight of a filthy object. Further, it is not creative; anybody can imagine the horror of being vivisected; nothing is added to that idea in this story. Some of Lord Syfret's experiences are better work; the gruesome story of the man imprisoned in the dentist's chair is more imaginative in its description of the patient's agony and more suggestive of truth. The "Frivolities and Sentimentalities" which begin the book are

in a lighter vein, and the first two are amusing. Miss Kenealy, however, seems to go on the principle in all her light tales that in love-making the chief advances should come from the girl.

OUR LIBRARY TABLE.

Mr. H. D. Traill publishes, through Messrs. Bliss, Sands & Co., *Lord Cromer: a Biography*. It is well illustrated, and contains an admirable photograph of Lord Cromer himself. We fear, however, that Mr. Traill has undertaken—indeed, he knows that he has undertaken—a task impossible of accomplishment. The youth of Lord Cromer was extremely undistinguished. He is an example of the truth of the famous statement that any English gentleman is fit for any post to which the favour of the sovereign may call him. As a schoolboy he made no impression upon his masters or his companions; as a soldier he was not thought remarkable; and, while he was a respectable finance minister in India, it was not until he assumed his task in Egypt, in the course of his second employment in that country, that he became the considerable personage that he is. As soon as he arrived in Egypt he became mixed up in events of extraordinary difficulty connected with that grave of reputations—the Soudan; and he can only be cleared from the charge of considerable inconsistency by throwing on to others responsibility which is probably theirs, but which cannot, definitely and finally, be proved to be theirs in the lifetime of living people. Mr. Traill, of course, explains that Lord Cromer himself, being a trustworthy servant of the Foreign Office, cannot denounce his masters, and denunciation of his masters may be necessary to an historical defence. Many books have appeared, beginning with Gordon's diaries, which have caused controversy, in which the names of Lord Wolseley, of Sir E. Malet, of Sir E. Baring, of Mr. Gladstone, and of Lord Granville are mixed up. But all these rest either upon Blue-books or upon rumour; and Blue-books admittedly do not tell the whole case, while rumour is untrustworthy. Mr. Boulger's recent book made some such publication as the present probable, but cannot make it complete or final. Mr. Traill is somewhat inclined, by his politics, to throw blame on British administrations, and mainly upon that of Mr. Gladstone; but his careful examination of the Blue-books has led him to see that a great deal is to be said upon the other side, and his final censure of Mr. Gladstone's Government rests mainly upon the feebleness or vacillation of their military policy. It is clear, however, that he thinks that Gordon was too mad to be employed; and that will probably be the verdict of history upon his employment. The side issue of the refusal of Zebehr to Gordon is a difficult question for our author, because Sir Evelyn Baring's view upon this question underwent a sharp change. The crucial point at last became "public opinion in England," but Sir Evelyn Baring in the despatch quoted was evidently not in possession of the facts, which indeed only became clear after its receipt. The Zebehr policy may have been the best, and Lord Cromer may be justified now in thinking that his final advice in favour of Zebehr's employment ought to have been taken. But "public opinion in England" did not mean a mere vague feeling. It was an opinion which would have prevented the actual step being taken. Mr. W. E. Forster gave private notice of a vote of censure, and privately assured the Government that he could count for it on the support of the Conservative party, which made it certain that the House of Commons would have passed a resolution declining to sanction the employment of Zebehr Pasha; so that while this was very probably the wisest policy, it was as a matter of fact impossible to adopt it. Mr. Traill's strictures upon the military policy of Mr. Gladstone's Government are deserved. It is known that Sir Evelyn Wood, as Mr. Traill states, advised a Suakim expedition to Berber, as did General Stephenson. It is also known that Lord Roberts was willing to have carried it out with an Indian force, and that Lord Wolseley, who at first inclined to the same view, finally pronounced in favour of the Nile route, the adoption of which involved that waiting for high water which was fatal to the chance of arriving in time. The execution of the book, considering the difficulties of the subject, is good.

The Annual Register for 1896 is published by Messrs. Longman & Co., and is upon the ordinary lines and of the usual merit. In other words, it continues to be necessary, and contains the full obituary notices and those accounts of events in various countries which we look for in it, and never fail to find. The weak points of the volume remain, and concern chiefly the imperfection or want of fulness of the index, to which we have always been inclined to take exception. The value of 'The Annual Register' for reference is great in cases where one has a clue which, owing to the regular arrangement of the book, replaces the necessity for an index; but in the common case where the clue is very slight the index is the only resource to save waste of time, and we have always thought that 'The Annual Register' would be more useful if there were a full and clear index of all names referred to in it. There is no clue for rapid reference equal to a name. If one wants to look out an event concerning Germany, which one thinks occurred in a particular year, one turns naturally to the name of the minister or statesman involved, and not to the heading of a subject such as "Germany," or whatever it may be. Now 'The Annual Register' index has never been a full one of names, and although such an index is in fact much easier to make than the scientifically constructed index which does figure in the 'Register,' yet we believe that the former would be more effective for the purpose in view. Otherwise we have nothing but praise for this publication.

British Golf Links, edited by Mr. Horace Hutchinson (Virtue & Co.), is a book that no publisher would have ventured upon a dozen years ago; but no doubt the present craze for golf will induce a sufficient number of people to buy a folio containing views of clubhouses, greens, players, and medals derived from photographs not always particularly good. Mr. Hutchinson contributes the letterpress, and writes in a sensible and straightforward style; indeed, he has more literary skill than any other of those who write on golf, but it is impossible to make a description of links interesting.

Messrs. Gowans & Son have brought out a handsome volume containing some early writings of Carlyle's under the title of *Montaigne and other Essays*. Whether, however, it was a wise thing to disinter biographies written as hack-work for Sir David Brewster is more than doubtful. Carlyle certainly would not have reprinted them nor turned Lady M. W. Montagu into "Lady Montagu." Mr. Crockett contributes an egotistical and affected preface.

The Hon. W. Warren Vernon has published a second edition of his *Readings on the Purgatorio of Dante* (Macmillan & Co.), in which he has enlarged his notes and remodelled his translation and running commentary. The text of Dr. Moore has been followed instead of that of Scartazzini.

The handsome edition of *Harold, the Last of the Saxon Kings*, which Messrs. A. Constable & Co. publish, has been edited, with elaborate prolegomena, facsimiles, and notes, by Mr. Laurence Gomme, as if Bulwer Lytton's romance were a classic. As we are unable to regard it in that light, we cannot help thinking that Mr. Gomme has wasted his pains, although there is no doubt that he has done his work well. It may be remarked that on the debated question of the palisade at Hastings he adopts Mr. Round's views.—Messrs. Bliss, Sands & Co. have reprinted in one portly volume Boswell's *Life of Johnson* and the *Tour to the Hebrides*. The type is good, and the price is wonderfully moderate. Mr. Percy Fitzgerald is the editor.

Mr. Smith sends us the new issue of Dickens's useful *Dictionary of the Thames;* it is printed on rather poor paper.—The insertion of a better map would improve *Cassell's Guide to London*, and make it an excellent sixpennyworth. Some discriminating hints on restaurants would be an advantage to the stranger.—*Along the Medway* (Taylor & Son) is a useful little manual for the pedestrian by Mr. W. Miles.

We have on our table *England in the Days of Old*, by W. Andrews (Andrews),—*Mayville: an Anglo-French Pleasaunce* (Fisher Unwin),—*The Heritage of Burns*, by W. R. Turnbull (Haddington, Sinclair),—*Shakespeare an Archer*, by W. L. Rushton (Liverpool, Lee & Nightingale),—*Pope's Essay on Criticism*, edited by J. C. Collins (Macmillan),—*Pope's Essay on Criticism*, edited by the Rev. H. Evans (Blackie),—*Pitt Press Series: The Anabasis of Xenophon, Book II.*, edited by G. M. Edwards (Cambridge, University Press),—*Blackie's Modern French Texts: Gustave Aimard's Les Trappeurs de l'Arkansas*, edited by M. Ninet (Blackie),—*English Visible Speech in Twelve Lessons*, by A. M. Bell (Washington, the Volta Bureau),—*English and French and French and English Explanatory Dictionary of Terms and Phrases relating to Finance*, by M. A. Méliot (Wilson),—*Catalogue of the Coins of the Indian Museum*, by Charles J. Rodgers, Parts III. and IV. (Calcutta, Trustees of the Indian Museum),—*The Journal of Experimental Medicine*, edited by W. H. Welch, M.D., Vol. I. Nos. II. and III. (Appleton),—*Model of a Horizontal Steam Engine*, by C. Volkert, edited by A. Philip (Philip & Son),—*Out-of-the-Way Pets*, by the Rev. T. Wood (Sherlock),—*The Physiocrats*, by H. Higgs (Macmillan),—*Lectures on Ecclesiastical History*, by the Rev. F. W. Farrar, D.D., and others (Nisbet),—*The Action of Light in Photography*, by Capt. Abney (Low),—*Crystal-Gazing and the Wonders of Clairvoyance*, by J. Melville (Nichols),—*The Railway Map of South Africa, 1897* (Office of 'South Africa'),—*Francesca Halstead*, by R. St. Barbe (Digby & Long),—*Ferdinand Lassalle and Helene von Dönniges*, by E. E. Evans (Sonnenschein),—*Toby's Promise*, by A. M. Hopkinson (Arnold),—*Old Dorset*, by R. C. Rogers (Putnam),—*Three Daughters of the United Kingdom*, by Mrs. Innes Browne (Burns & Oates),—*Animal Episodes and Studies in Sensation*, by G. H. Powell (Redway),—*The Haunted Looking-Glass*, by G. Darrell (Digby & Long),—*The Ideals of a Parish*, by John Gott, Bishop of Truro (S.P.C.K.),—*Studies in Theology*, by Guy Sylvester (J. Heywood),—*Saint Benedict*, by the Rev. Abbot Tosti, translated from the Italian by the Rev. W. R. Canon Woods (Kegan Paul),—*Parsons and Weavers*, by the Rev. F. B. Smith (Skeffington),—*Christian Men of Science*, by Various Authors (R.T.S.),—*The Prophecies of Jesus Christ*, by Dr. Paul Schwartzkopff, translated by Rev. Neil Buchanan (Edinburgh, T. & T. Clark),—*Life of Christ*, by the Rev. J. Duggan (Kegan Paul),—*Quesnay et la Physiocratie*, by Y. Guyot (Paris, Guillaumin),—*De Ectypis Quibusdam Æneis*, by A. de Ridder (Paris, Fontemoing),—*Le Collier de Chevreux*, by L. Letang (Paris, Lévy),—*L'Anti-sémitisme*, by A. Leroy-Beaulieu (Paris, Lévy),—*Geschichte der isländischen Geographie*, by A. Gebhardt, Vol. I. (Leipzig, Teubner),—*Kiev la Mère des Villes Russes*, by the Baron de Baye (Paris, Nilsson),—and *L'Islande avant le Christianisme*, by A. Geffroy (Paris, Leroux). Among New Editions we have *Appearance and Reality*, by F. H. Bradley (Sonnenschein),—and *Dickens's David Copperfield* (Croome & Co.).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Aveling's (F. W.) Who was Jesus Christ? and other Questions, cr. 8vo. 6 cl.
Baring Gould's (Rev. S.) Lives of the Saints, Vol. 3, 5 net.
Griffith-Jones's (C. G.) Helps towards Belief in the Christian Faith, cr. 8vo. 3/6 cl.
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Vasari's (G.) Lives of Seventy Painters, Sculptors, &c., ed. by Blashfield and Hopkins, 4 vols. 4to. 36/ net, cl.

Poetry and the Drama.

Maitland's (E. F.) The Song-Book of Bethia Hardacre, 6 cl.
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Savile's (W. H.) Poems, 12mo. 2/6 cl.

Bibliography.

Allen's (C. D.) Ex-Libris, Essays of a Collector, 14/ net, cl.
Description of the Wordsworth and Coleridge MSS in possession of Mr. T. N. Longman, ed. by White, 4to. 10/6
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Political Economy.

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THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE 'Dictionary of National Biography' is now rapidly approaching completion. Below we publish the final list of names which it is proposed to insert. Cross-references are excluded. When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

Yalden or Youlding, Thomas, divine and poet, 1670-1736
Yale, Elihu, Governor of Fort St. George, 1649-1721
Yale, Thomas, divine and author, 1577
Yarranton or Yarrenton, Andrew, economic writer, 1616-1685*
Yarrell, William, naturalist, 1784-1856
Yarrington, Robert, playwright, fl. 1600
Yates, Edmund, journalist and author, 1831-1894
Yates, Mrs. Elizabeth, actress, b. 1799
Yates, Frederick Henry, actor, 1798-1842
Yates, James, 'The Castell of Courtesie,' fl. 1582
Yates, James, antiquary, 1789-1871
Yates, John, divine, fl. 1625
Yates, Joseph, judge, 1770
Yates, Joseph Brooks, antiquary, 1780-1855
Yates, Mrs. Mary, actress, 1737-1787
Yates, Richard, actor, 1736-1783
Yates, Richard, historian of Bury St. Edmunds, 1769-1834
Yates, William, Oriental scholar, 1792-1845
Yea, Walter Giles, lieutenant-colonel, 1808*-1855
Yeamans, Sir John, Governor of South Carolina, 1605*-1676*
Yeamans, Robert, Sheriff of Bristol, 1643
Yeardley, Sir George, Governor of Virginia, 1580*-1627
Yeardley, John, Quaker missionary, 1786-1858
Yearsley, Mrs. Anne, "Lactilla," poet, 1756-1806
Yeates, Thomas, Oriental scholar, 1768-1839
Yeats, Grant David, F.R.S., medical writer, 1774-1836
Yeldart, Arthur, divine, 1599
Yellowly, John, physician, 1774-1842
Yelverton, Barry, Viscount Avonmore, 1736-1805
Yelverton, Sir Christopher, Speaker of the House of Commons, 1607
Yelverton, Sir Henry, judge, 1566-1630
Yelverton, William, judge, fl. 1460
Yelverton, William Charles, 4th Viscount Avonmore, 1824-1883
Yeo, Sir James Lucas, commodore, 1782-1818
Yeowell, James, compiler, 1868
Yevele, Henry de, mason, 1400
Yolland, Col. William, F.R.S., scientific writer, 1819-1885
Young, Bartholomew, translator, fl. 1585
Yonge, Charles Duke, Professor of English Literature, Belfast, 1812-1891
Yonge, Sir George, admiral, 1732-1819
Yonge, James, physician, 1646-1721
Yonge, John, judge, 1546
Yonge or Young, Nicholas, 'Musica Transalpina,' 1619
Yonge, Thomas, judge, 1476
Yonge, Sir William, politician, 1692-1755
York, Laurence, Catholic prelate, 1687-1779
York, Sir Rowland, soldier, 1587
Yorke, Charles, Lord Chancellor, 1722-1770
Yorke, Sir Charles, field marshal, 1764-1830
Yorke, Charles Philip, politician, 1764-1834
Yorke, Charles Philip, 4th Earl of Hardwicke, 1799-1873
Yorke, Henry Redhead, political pamphleteer, 1772-1813
Yorke, James, writer on heraldry, fl. 1640
Yorke, Sir Joseph, Baron Dover, 1762
Yorke, Sir Joseph Sydney, admiral, 1768-1831
Yorke, Philip, 1st Earl of Hardwicke, 1690-1764
Yorke, Philip, 2nd Earl of Hardwicke, 1720-1790
Yorke, Philip, politician and author, 1804
Yorke, Philip, 3rd Earl of Hardwicke, 1757-1834
Youatt, William, veterinary surgeon, 1776-1847
Young, Andrew, "There is a happy land," 1807-1889
Young, Sir Arthas William, soldier and colonial governor, 1778-1835
Young, Arthur, prebendary of Canterbury, 1759
Young, Arthur, agriculturist and traveller, 1741-1820
Young, Sir Charles George, Garter King-of-Arms, 1795-1869
Young, Charles Mayne, actor, 1777-1856
Young, Edward, author of the 'Night Thoughts,' 1684-1765
Young, Sir Henry Edward Fox, Governor of South Australia, 1810-1870
Young, James, admiral, 1789
Young, James, originator of the paraffin industry, 1811-1883
Young, John, author, fl. 1420
Young, John, Master of Pembroke College, Cambridge, 1580
Young, John, Bishop of Rochester, 1605
Young, John, Professor of Greek at Glasgow, 1820
Young, John, engraver, 1755-1825
Young, John, Baron Lisgar, 1807-1876
Young, John Radford, mathematician, 1799-1885
Young, Matthew, Bishop of Clonfert, 1750-1800
Young, Patrick, Biblical critic, 1584-1652
Young, Sir Peter, tutor to James VI., 1544-1628
Young, Robert, informer, 1700
Young, Robert, Orientalist, 1823-1888
Young or Yong, Thomas, Archbishop of York, 1568
Young, Thomas, Milton's tutor and Master of Jesus College, Cambridge, 1650*
Young, Thomas, F.R.S., scholar and philosopher, 1773-1829
Young, Thomas, vocalist, 1809-1872
Young, Sir William, publicist, 1750-1815
Young, Sir William, admiral, 1751-1821
Young, Sir William, Chief Justice of Newfoundland, 1799-1887
Younger, Mrs., actress, fl. 1720
Yule, Sir Henry, soldier and author, 1820-1889
Zerffi, George Gustavus, writer on art, 1821-1892
Zincke, Christian Frederick, miniature painter, 1684-1767
Zincke, Foster Barham, political parson, 1817-1893
Zoffany, John, painter, 1723*-1810
Zouch, Alan de, judge, 1270
Zouch, Edward, Baron Zouch, 1625
Zouch, Thomas, divine and biographer, 1737-1815
Zouch, William de, Archbishop of York, 1352
Zouche, Richard, judge, 1590-1661
Zuccarelli, Francesco, R.A., landscape painter, 1788
Zucchero, Frederigo, portrait painter, 1543-1609*
Zucchi, Antonio, A.R.A., landscape painter, 1726-1795
Zukertort, John Hermann, chess player, 1842–1888
Zulestein de Nassau, William Henry, 1st Earl of Rochford, 1645-1709
Zulestein de Nassau, William Henry, 4th Earl of Rochford, 1717-1781

SALE OF THE PHILLIPPS MANUSCRIPTS.

MESSRS. SOTHEBY, WILKINSON & HODGE sold a further portion of the collection of manuscripts of the late Sir Thomas Phillipps on May 17th and three following days. Many high prices were realized, some of which follow: Cathegoriæ Aristotelis cum Prologo Alcuini, on vellum, Sæc. XIV., 16*l.* Registrum Brevium, on vellum, Sæc. XIV., 20*l.* Aristotelis Physica, on vellum, Sæc. XIV., 20*l.* Arithmetica Jordani, Sæc. XIV., 16*l.* Macrobius in Somnium Scipionis, &c., on vellum, A.D. 1406, 18*l.* Beda Super Tobiam, &c., on vellum, Sæc. XII., from the Priory of Kirkham, 24*l.* 10*s.* Apocalypsis, on vellum, Sæc. X.–XI., 26*l.* The Booke of Comfort, translated from Boethius by John Walton, on vellum, Sæc. XV., 27*l.* Philobiblon Richardi de Bure, &c., on vellum, Sæc. XV., 26*l.* Julius Cæsar, on vellum, Sæc. XV., 22*l.* 10*s.* Diplomatic Correspondence and State Papers, Charles II. to Queen Anne (Southwell Collection), 369*l.* Chronique d'Angleterre, in old French, on vellum, Sæc. XIV., 14*l.* 10*s.* Ciceronis in Antonium Orationes, on vellum, Sæc. XV., 19*l.* 5*s.* Borlase's Cornwall Collections, 1730–33, 24*l.* 5*s.* Vita et Miracula Beati Cuthberti Lindisfarnensis Episcopi, &c. (an unprinted MS.), on vellum, Sæc. XII., 117*l.* Original Wardrobe Book of King Edward II., on vellum, A.D. 1323–4, 41*l.* The Same of

Thomas, Duke of Gloucester, and Edmond, Duke of York, sons of Edward III., 1359–60, 15*l.* 10*s.* Original Proclamation in MS. against Excess in Apparel, signed by Queen Elizabeth, 1565, 13*l.* 10*s.* Beda in Laudem Etheldridæ Reginæ, on vellum, Sæc. XII., 25*l.* Euclidis Geometria cum Campani Commentario, &c., Sæc. XIII.-XIV., 41*l.* Evangelium S. Joannis, on vellum, Sæc. XII., 16*l.* 5*s.* Galfridus Monumetensis, on vellum, Sæc. XIII., 40*l.* Household Book of Henry, Prince of Wales, son of James I., 13*l.* 10*s.* Epistolæ S. Hieronymi, on vellum, Sæc. XV., 30*l.* Higden, Polychronicon, Sæc. XIV., 80*l.* Sir Roger Bradshaigh's Original Entry Book of Letters, &c., 1662–76, 49*l.* Anothomy of Mayster Langfranke of Meleyn, on vellum, Sæc. XV., 20*l.* 10*s.* Mandeville de Itineracione Terre Promissionis et Visiones S. Patricii, on vellum, Sæc. XV., 49*l.* Mariani Scoti Chronicon, &c., on vellum, Sæc. XII., 40*l.* Original Document, on vellum, signed by Mary, Queen of Scots, May 2nd, 1585, 25*l.* 10*s.* Jo. de Muris de Musica, &c., on vellum, Sæc. XIV., 48*l.* Nicodemi Evangelium, &c., on vellum, Sæc. IX., 122*l.* Ovidii Opuscula, Sæc. XV., 31*l.* Ant. à Wood's Genealogical History of his Own Family, autograph on vellum, 19*l.* 5*s.* Palladius de Agricultura, on vellum, Sæc. XIV., 20*l.* Promptorium Parvulorum, Sæc. XV., 46*l.* Psalterium de Wherwell, co. Southants, on vellum, Sæc. XIV., 44*l.* 10*s.* Psalterium Latine cum Versione Scotica et Paraphrasi, on vellum, Sæc. XIV.–XV., 105*l.* Original Wardrobe Book of Richard II., on vellum, 50*l.* Barons' Book of England, Arms of the Kings of Scotland, &c., Sæc. XVI., 52*l.* Sedulii Carmina, on vellum, Sæc. XII., 35*l.* A volume containing eight original quarto Plays of Shakspeare (all imperfect), 170*l.* Chronicle of Henry V., 1608, 36*l.* Life and Death of Thomas, Lord Cromwell, 1613, 36*l.* Shropshire MSS. collected by Rev. G. Williams, &c., 124*l.* Sidonii Apollinaris Epistolæ, &c., on vellum, Sæc. XII., 61*l.* Vincentii Belvacensis Speculum Historiale et Naturale, on vellum, 4 vols., Sæc. XIII., 47*l.* Vitæ Sanctorum, on vellum, Sæc. XI.–XII., 105*l.* Joseph Hunter's Yorkshire Collections, 17*l.* Pedigrees of Gentry of the West Riding, 14*l.* 15*s.* Total realized by the four days' sale, 4,194*l.* 14*s.* 6*d.*

TENNYSON BIBLIOGRAPHY.

In the *Athenæum* for May 11th, 1889, will be found some "In Memoriam" lines prefixed by Lord Tennyson to the life of the late Dr. W. G. Ward by his son, which was then on the eve of publication by Messrs. Macmillan. These lines were reprinted in 'Demeter, and other Poems,' which was issued in December, 1889, but their original publication was in the *Athenæum*, although the fact is not stated by Mr. R. H. Shepherd in his 'Bibliography of Tennyson.'

W. F. P.

Literary Gossip.

The veteran and esteemed writer Dr. Smiles has recovered so completely from the serious accident with which he met a year ago as to have been able to prepare another work for publication, which will be similar in character to the 'Self-help' series that has made him famous.

It is understood that the leading advocates of degrees for qualified women are not disposed to accept the vote of May 21st as final, and still less to abandon the position held by women students at Cambridge during the last generation. It is not considered that any proposal to withdraw the privileges hitherto accorded to such students would be supported by a majority in the Senate.

Sir Edward Maunde Thompson deserves congratulation for succeeding in securing for the nation the two quarto volumes of Sheridan manuscripts from the collection of Sir Thomas Phillipps, which were sold at Sotheby's on the 20th of this month. If these volumes had not found a home in the British Museum, they would have followed others of a like kind to New York. The letters of Sheridan's son Tom are of special interest, while many of the letters addressed to Sheridan are most instructive.

Messrs. Smith, Elder & Co. propose to publish early in October a 'Sketch of the History of the National or "Coptic" Church of Egypt,' written by Mrs. Charles Butcher, wife of Dean Butcher, the English Chaplain at Cairo. Mrs. Butcher has made the history and antiquities of Egyptian Christianity her study for many years, and the book will probably throw much new light on the subject. Since the publication of Mr. A. J. Butler's book on the 'Coptic Churches of Egypt,' intermittent attention has been drawn to this venerable Church, but much of the ground traversed by Mrs. Butcher is completely new to the general reader, and, indeed, is far from familiar to most students of ecclesiastical history.

Much satisfaction has been given to the secondary organizations by the Duke of Devonshire's undertaking to introduce the Secondary Education Bill this session. This step will provide ample opportunity for discussing the Bill out of doors, though it will not be read a second time until next year.

As a prelude to legislation, the Secretary of the Education Department is sending to all secondary schools whose addresses he can find a circular asking for information as to the number of pupils, the number and character of the staff, &c. It is impossible to do more than conjecture the number of secondary schools in England, for no approximately complete list has ever been drawn up.

The finances of Oxford and Cambridge will be once more, but indirectly, inquired into by a departmental committee of the Board of Agriculture, which has been appointed to consider the working of the Universities and College Estates Acts.

Mrs. Thomas Macquoid, who was at work on an historical novel, has been obliged, we are sorry to say, to lay it aside on account of the serious illness of Mr. Macquoid. Of course, the series of articles the veteran artist was writing for the *Architectural Review* has perforce been suspended.

Mr. Owen writes, in reply to our review of 'The Great Jekyll Diamond' last week:

"May I be allowed to point out a palpable error on the part of the reviewer? He says: 'Not the least noticeable feature in the book is the frequent misprinting of the hero's name.' There is no such blunder either on the part of the printer or myself. The name Lionel is correctly printed throughout, but has evidently been connected by your critic with that of Lemuel—quite a distinct character."

Jekyll is repeatedly printed "Jeykll," and the surmise of the author that we were confusing two characters is wrong.—Another author, Mr. Herbert Clarke, informs us that the volume of verse by him we recently reviewed was not his latest, as we supposed, but that he has since published another. The activity of our bards is astonishing.

Mr. C. Smith writes from Faversham:—

"I note with satisfaction in the *Athenæum* of the 15th inst. the coming issue of the last volume of the 'Roxburghe Ballads' under the direction of the Rev. J. W. Ebsworth, who, without fee or reward, has for nineteen years carried on his shoulders the whole burden, not only of editing, but of copying, engraving, and revising the various issues for the press. Surely, now that such a great work is so near its end, would it not be a suitable time for students of our ballad literature and well-wishers of our indefatigable friend to raise some testimonial which will evidence our regard for him personally, and the high opinion we have of his labours? Among the numerous authors who have given their life-work ungrudgingly for the benefit of others the Rev. J. W. Ebsworth stands pre-eminent, and *relieved* as he was a short time back of his vicarage at Molash without superannuation or compensation of any kind, I do think that some recognition of his claims to our regard would be at the present time a graceful mark of attention. If you would be kind enough to ventilate the matter in your columns, I feel sure that it would be taken up in a spirit worthy of the occasion."

The *Modern Language Teachers' Guide*, edited by Mr. Walter Rippmann, has been incorporated in the *Modern Language Quarterly*, and those who have paid for No. 3 of the *Guide* will receive instead a copy of the first number of the *Quarterly*, which will be published on July 1st, under the general editorship of Dr. H. Frank Heath.

Owing to the observance of the Diamond Jubilee, the directors of the Booksellers' Provident Institution have decided to postpone the proposed garden party at Abbots Langley till next year. It is suggested that members wishing to visit the Retreat during the summer should form themselves into parties of from twelve to twenty, and that arrangements should be made to supply such parties with tea, &c., at moderate charges. All information can be had from Mr. George Larner at 48, Paternoster Row.

The decease is announced of Dr. Pulsford, the author of 'Quiet Hours' and other religious works of a semi-mystical kind which have enjoyed considerable popularity; also that of Canon Churton, of King's College, Cambridge, who was known by his contributions to the criticism of the Old Testament.

The Parliamentary Papers of the week include Abstracts of Accounts of the Universities of Glasgow and St. Andrews (3*d.* each); Warrant approving of Alterations in the Statutes of the Royal University of Ireland (1*d.*); Report of the Committee of Council on Education, Scotland (3*d.*); and Educational Reports for the North-Eastern and North Central Divisions of England (2*d.* each).

SCIENCE

The Dawn of Modern Geography. By C. R. Beazley. (Murray.)

Nothing is more characteristic of the present state of scholarship than the interest attaching to geographical research. It concentrates the interest of curiosity, of adventure, of historic sentiment, not to mention political and commercial aggrandizement, in a way which no other study can do. In particular the historian now regards the

scenes of the deeds he relates as so many *pièces justificatives*, a full description of which has to be included in his account. Hence the large amount of attention that is being paid to historical geography throughout the world. In the last edition of the 'Encyclopædia Britannica' it was noticeable how the names of the foremost scholars were attached to the geographical articles. It is, therefore, natural that the progress of the science of geography itself should form the subject of specialist investigation. For ancient geography we have Sir E. H. Bunbury's very full account, and now there comes from the same publisher Mr. Beazley's book, which is obviously intended, though not expressly stated, to be the first volume of a continuation of Bunbury which is to cover at least the progress of the science up to the discovery of the New World.

There was ample room for such a book. Cooley's three volumes, which appeared in "Lardner's Cyclopædia," formed a really good piece of work for its time; but vast accessions to our knowledge have appeared since its publication, and at the best it was only a sketch. The publications of the Société de l'Orient Latin and of the Palestine Pilgrims' Text Society have rendered accessible almost all the whole material for the period which Mr. Beazley has under review, which may be roughly defined as from 300 to 900 A.D. At the same time our idea of the Arabic geographers and travellers has been largely increased by the work of De Goeje and other Orientalists, but Mr. Beazley has not made much use of them in his seventh and concluding chapter, which is accordingly only slightly in advance of Cooley.

After an introductory chapter on the divisions of modern geography Mr. Beazley allots three chapters to the pilgrims, among whom the Bordeaux pilgrim, Arculf, and Willibald engage his chief attention. He next deals in a significant chapter with commercial and missionary travel. Neither of these branches of his subject is dealt with at all adequately. As regards the former he has by no means made sufficient use of Heyd's researches; as regards the latter he does not furnish a general view, but devotes his attention mainly to the Nestorian Church and to the legend of St. Brandan, which last he regards as a Christianized version of the Sindbad stories, seemingly unaware that it is the culmination of a whole series of "Imranas" in early Irish literature.

The chapter on "Geographical Theories" which follows is the longest and most important, and in several ways the most satisfactory of Mr. Beazley's work. After a full account of Solinus—based, of course, on Mommsen's excellent edition—he gives for the first time a full account of the remarkable geographical vagaries of Cosmas Indicopleustes, who may be said to be the hero of Mr. Beazley's book. Cosmas has, of course, been known to curious inquirers. Charton gives a tolerably full account of him, but Mr. Beazley brings out in a striking way the typical significance of his 'Christian Topography.' In him we have one of the earliest examples of the so-called conflict between religion and science. The book is one long tirade against the sphericists, or those who hold that the earth is round. Cosmas has no patience with such heretics. What is it that sustains that infallible axis of theirs? How has it been driven through the earth for it to revolve on? What is it made of? How much simpler to explain day and night by the assumption of a great mountain in the north behind which the sun hides itself! Does not Scripture rightly tell us that the earth is twice as long as it is broad? Finally, if the earth were round, imagine four men standing upon it at the cardinal points. Surely three out of the four would have to drop off; and Cosmas draws an ironic picture of four men in this impossible position.

Mr. Beazley has added to his analysis of Cosmas a number of photographic reproductions from the Florentine manuscript of him, which he seems inclined to trace back to Cosmas himself. They are extremely curious and interesting; but unfortunately the photographic reproductions are by no means satisfactory. It is rather stretching a point to call them the earliest Christian maps. Christian they may be, though that is doubtful, but they are certainly not maps.

The remainder of this chapter deals in less detail with the Ravennese geographer and with Dicuil, the Irish geographer who tells of the first discovery of Iceland, and the geographical views of the Greek and Latin Fathers. There are short excursuses on the terrestrial Paradise, on Gog and Magog (on which Mr. Beazley has missed Arturo Graf's admirable essay), and on the conception of Jerusalem as the middle point of the earth which animates most of the mediæval maps. This section of Mr. Beazley's book is concluded with an account of the maps of the period. Mr. Beazley furnishes a tolerably complete list of the few maps falling within his period, and reproduces almost all he notices. Several of these appear reproduced in this volume for the first time, and it is especially to be regretted, therefore, that the reproductions are unsatisfactory.

Mr. Beazley concludes the present instalment of his work with an account of non-Christian geography, which he deals with in a very summary way. He is aware of the inadequate character of his treatment, and apologizes for it on the plea that his immediate subject is Christian geography of the Middle Ages. But even so he might have trusted to later work than that of Reinaud, who is practically his sole source. He has, however, an interesting discussion of 'The Voyages of Sindbad,' which he is inclined to regard as only slightly idealized. With an account of the Chinese pilgrimages to India this highly interesting volume closes.

Mr. Beazley is only at the threshold of his great subject, and the manner in which he has dealt with the obscurest part of his theme causes us to look forward with pleasant anticipations to its continuation. It is gratifying to think that the best extant account of the dawn of geography should emanate from an Englishman.

THE ROYAL SOCIETY'S PROJECTED CATALOGUE.

Oxford, May 15, 1897.

In to-day's *Athenæum* I read that "the Royal Society propose to form in London an office of scientific bibliography in 1900, and to carry it on under their own auspices for ten years, making in the mean time all the arrangements necessary for so huge an undertaking as an author and subject catalogue of science in the widest sense of the word."

According, however, to the *Library* of last August, the catalogue is to include only the mathematical, physical, and natural sciences, and is to exclude the so-called "applied" sciences. As regards such sciences as the science of language, the science of history, the science of economics, they would, of course, find no place in it as such; though isolated branches of them might be included—the production of speech-sounds, for instance, as being part of human physiology, the language of monkeys and the song of birds as sections of zoology.

Nor do I imagine that the catalogue is to include past literature, but only that of the future, issued in annual or other periodical instalments.

Even this, however, is an undertaking justly to be described as "huge," and that word by no means exhausts the difficulty of carrying it out. It needs the permanent co-operation of many countries, each providing the money and the men to catalogue its own annual contribution to the literature of the subjects included before the materials can be periodically arranged and edited. And unless the cataloguing follows a single code of rules, and is done by persons properly trained for such work (of whom at present very few are likely to exist outside the walls of large libraries), the execution will inevitably be faulty—to what degree it is impossible to forecast. It would consequently be interesting to know whether the Royal Society propose to take any steps, and if so what steps, to obtain the experience and suggestions of those who are professionally and perennially engaged in directing the preparation of author and subject catalogues. For such a catalogue to be organized solely by scientific men without any knowledge of librarianship might be almost as unfortunate as for it to be organized solely by librarians without any knowledge of science.

E. W. B. Nicholson.

MYTHIC SINGING CROCODILES.

Reading Dr. James's introduction to his 'Apocrypha Inedita,' ii., in the Cambridge "Texts and Studies," vol. v., No. 1, I was interested to see that he illustrates the strange flying creatures called Chalkadri, with the feet and tails of lions and the heads of crocodiles and wings like those of angels (a description which also applies to the phœnixes), by Vishnu's bird Garuda. Long ago this same mythical bird was introduced into discussions on the Hebrew cherub, on which Jehovah is said to ride (Ps. xviii. 10), since it is Garuda's chief function to act as the animated chariot of Vishnu. It was new to me that Garuda is also said to have carried Aruna (Vishnu's charioteer) on his back, and placed him in front of the sun to prevent it from consuming the world by heat. This gives an interesting parallel to the use of the wings of the phœnix and the Chalkadri, but suggests that Aruna, and not Garuda, is a parallel to these two mythic birds. Garuda still seems to me a distant relative of the cherub. As to the name Chalkadri, I cannot agree with my friend Mr. Charles that it is a transliteration of χαλκύδραι, brazen hydras or serpents. The serpents of Num. xxi. 6 have no solar connexion whatever: neither did the old writers attribute any to the brazen serpent. It seems to me that one of the two French scholars to whom Dr. James's volume is dedicated has given the most reasonable view of the name Chalkadri. I will not take up space with recapitulating M. Berger's interesting analogies and arguments, for which see a recent number of the French journal of folk-lore called *Melusine*. His conclusion is that Chalkadri is a corruption of "crocodile," the letters being mixed up, as so often happens in corruptions. I know that the description only speaks of the head as being that of a crocodile. But

the name preceded this description. The only thing which M. Berger has not cleared up is the combination of the phœnix and (*ex hyp.*) the crocodile as attendants on the sun. Can this arise from the fact that the sun-god was identified (among other symbolic animals) with the *bennu* or phœnix and the crocodile (see Brugsch, 'Religion und Mythologie der alten Aegypter,' pp. 24, 105)? How animals with crocodiles' heads were supposed to sing, I do not know. I presume that the phœnix (which was confused apparently with the swan) sang before it had the misfortune to get a crocodile's head, and that the crocodile learned the secret of the phœnix!

The references in the introduction to the dragon are also very interesting. Has Dr. James intentionally omitted mentioning the old Babylonian dragon-myth? It is true this has become sadly distorted.

In the act of closing this letter I find in the Palestine Fund *Quarterly Statement* for July, 1888, a note by Col. Conder on crocodiles in Palestine, in which he points out that these animals are mentioned as 'corcodrils" by Sir John Maundeville; this is very near Chalkadri. He also quotes from a tract of the thirteenth century, showing that crocodiles were then called "cocatrices." T. K. Cheyne.

SOCIETIES.

Society of Antiquaries.—*May* 13.—Sir J. Evans, V.P., in the chair.—Mr. M. Williams exhibited a Viking sword, with silver-plated hilt inlaid with gold, and Mr. E. Barry a plain sword, both found in the Thames.—Mr. Read expressed his opinion that both were of the same date, *circa* 1000, despite the difference in the shapes of the guards.—Mr. S. Klein exhibited three specimens of some curious hollow earthenware vessels dug up at Stanmore, probably of mediæval date.—The Benchers of Lincoln's Inn exhibited a much mutilated alabaster carving of the Annunciation, found at Lincoln's Inn, which Mr. Hope claimed to be the work of one of the Nottingham "alablastermen" during the latter part of the fifteenth century.—Mr. J. A. Clark exhibited a good mediæval jug of green glazed pottery, also found at Lincoln's Inn.—On both objects some notes were read by Mr. Baildon.—Mr. E. Green communicated a note 'On the Insignia of an Archbishopric,' in which he urged that the cross and pall usually claimed as the armorial ensigns of the sees of Canterbury, York, Dublin, and Armagh were not the arms of the see at all, but simply the insignia of an archbishopric, and as such impaled with the arms of the archbishop for the time being. In support of this theory Mr. Green quoted instances of the impalement of the cross and pall with the cross and monogram of Christ, which he contended were the real arms of the see of Canterbury, by Archbishop Cranmer and Cardinal Pole, and of the concurrent use by some of the Archbishops of York of their own arms impaled with the cross and pall, and of the arms of the see (the crossed keys and Papal mitre of St. Peter).—Prof. Windle read a note on the discovery of several pottery kilns, presumably of Roman date, near Mancetter.

May 20.—Viscount Dillon, V.P., in the chair.—Mr. Romilly Allen exhibited a stone ball, with curious markings, found at Lumphanan, Aberdeenshire, and some Roman remains found at Carmarthen.—Mr. Peacock exhibited an engine-turned wooden bowl mounted in silver, of late seventeenth century date.—Mr. P. G. Stone read a note on the discovery, within the keep of Carisbrooke Castle, of the walls of a series of chambers of the thirteenth century.—Mr. R. H. Warren exhibited and communicated a note on a safe-conduct of the year 1406 by the bailiffs and burgesses of Portland on behalf of William Pires.—The Rev. H. Gee read a paper on the *domus inferior*, or frary, of our oldest Charterhouses. There were in England nine Charterhouses. Of these the two oldest, Witham and Henton, were situated in Somersetshire. A special point of interest attaches to them from the fact that they both possessed a *domus inferior*, which differentiated them in plan and life from all other English Charterhouses. The Grande Chartreuse, the mother house of the order, still possesses, in what is called the Currière, her ancient *domus inferior*. For perhaps two hundred years each Charterhouse was built in two distinct parts. The upper house, with its cloisters, church, &c., was the monastery of the monks proper of the order. At some distance below was built the lower house for the lay brethren. In this went on all the noisy work, such as carpentering, milling, &c., whilst the fathers served God on the mountain above in silence. On stated occasions the lay brethren with the procurator ascended to the upper house for festival services and so forth, but most of the life of these *conversi* was passed below. The *domus inferior* also served as a hospital to which sick monks might be remitted, and as a guest-house to intercept the guests whom it was not thought necessary to send on to the father prior above. The 'Magna Vita' of St. Hugh of Lincoln, third prior, but real founder of Witham, proves that the two houses existed there. The present Witham Friary, with its beautiful church, represents the site of the old lower house, but the upper house has not been identified. In 1458 the lower house was converted into a grange at Witham, and the church of the lay brothers practically became a parish church. At Henton the chief remains are those of the monastery of the fathers, but the site of the lower house, half a mile distant, can easily be traced, with its mills, reservoirs, &c. There is reason for believing that at Henton also the lower house was changed into a grange in the fifteenth century. This alteration was due to the great difficulty of obtaining *conversi* in sufficient numbers to do the ordinary work of the lower house. It was a difficulty which apparently operated very widely in the order after the ravages of the Black Death. The difference in plan occasioned by the change may be seen in the Charterhouses in London and at Mount Grace, which were built on one level, and never possessed a lower house. The Carthusians themselves say that the alteration was a good one, because all the monks, both clerical and lay, were thus placed more immediately under the eye of the prior. When there was a *domus inferior* he went to it for one week in five, and cannot have known the lay brothers well.

Numismatic.—*May* 20.—Sir J. Evans, President, in the chair.—Lord Grantley exhibited a medal commemorating the foundation of the French Society of Bibliophiles in 1820. It has on the obverse a portrait of Jacque Auguste de Thou, and on the reverse a view of the interior of a library.—Mr. R. Day exhibited a gold badge of the Jamaica Royal Military Club, founded on August 21st, 1788, the anniversary of the birthday of its patron William, Duke of Clarence, afterwards William IV.—Dr. F. P. Weber exhibited three medals with portraits of Priam, Alexander the Great, and Octavius, which, though unsigned, he attributed to the Italian medalist Alessandro Cesati, called "Il Grechetto."—Mr. L. A. Lawrence showed a rare penny of William I, and others of Æthelstan and Eadmund of East Anglia in very fine condition.—Mr. Ready exhibited a rare penny of Henry I., and Mr. A. E. Copp a medalet with the portrait of James Blomfield Rush, who was executed at Norwich for murder in 1849.—Mr. E. J. Seltmann contributed a paper on the type known as "the Demos" on coins of Rhegium. After describing the representations of the figure of Demos on coins of late date, and also citing the earliest representations of this divinity in sculpture and painting, the author was of opinion that the seated figure found on the reverse of the early coins of Rhegium was that not of the Demos, but of Aristæus, the protector of flocks and shepherds, of vines and olive plantations, the instructor in the art of cultivating bees, the averter of the burning heat of the Dog-star, &c. The various symbols and figures which are to be found below the chair on which the figure is seated appeared to Mr. Seltmann also to be connected with the nature and functions of Aristæus in their various phases.

Statistical.—*May* 25.—Mr. A. E. Bateman, President, in the chair.—A paper was read by Sir R. Hunter 'On the Movements for the Inclosure and for the Preservation of Open Lands.'

Zoological.—*May* 18.—Prof. G. B. Howes in the chair.—Mr. Sclater exhibited a plan of the new zoological garden attached to the Pará Museum, Brazil, and the skin of a penguin which he had received in exchange from the Musée d'Histoire Naturelle as a specimen of *Microdiptes serresianus* (Oust.); and read a note from Mr. Ogilvie-Grant, according to which it was only an immature example of the rock-hopper penguin (*Eudyptes chrysocome*).—Mr. R. E. Holding exhibited a skull of a Theban goat (*Capra hircus*, var. *thebaica*), and made remarks on the shortening of the skull in this and other domesticated animals.—Mr. G. A. Boulenger read a paper entitled 'A Revision of the Lizards of the Genus Sceloporus.' From a study of the large mass of material in the British Museum, the author had come to the conclusion that the difficult genus Sceloporus, so far as was at present known, consisted of thirty-two species. Nearly all the specimens examined, with the exception of very young ones, had been measured, and their dimensions and the number of scales and femoral pores possessed by each of them were recorded in the paper. One new species (*Sceloporus asper*) was described.—Dr. G. H. Fowler read the second of a series of papers 'On the Plankton of the Faeroe Channel,' which dealt with the distribution of *Conchœcia maxima* (a midwater or mesoplankton form), with the European species of Tomopteris, and with the distribution of *Tracheloteuthis riisei*.—Mr. M. Jacoby contributed the second part of a paper 'On the Phytophagous Coleoptera of Africa and Madagascar.' Nine new genera and eighty new species of the families Eumolpinæ, Halticinæ, and Galerucinæ were described.—Mr. W. G. Ridewood read a paper 'On the Structure and Development of the Hyobranchial Skeleton of *Pelodytes punctatus*,' in which he showed that the dismemberment of the hyoidean cornua, the formation of the lateral foramina, and the almost complete enclosure of the hyoglossal sinus — features which render the hyobranchial skeleton of the adult Pelodytes so remarkable—are peculiarities which arise quite late, when the metamorphosis is nearly complete. Allusion was made to the fact that the persistent inner boundary of the thyroid foramen developes into the thyrohyal of the adult, and the suggestion was thrown out that this might prove to be the normal mode of development for the thyrohyal in the Anura generally. The author also discussed the morphological value of the branchial spicula of the larva, and the mode of development of the antero-lateral and postero-lateral processes of the adult hyobranchial skeleton.—Messrs. O. Thomas and R. Lydekker contributed a paper on the number of grinding-teeth possessed by the manatee. From an examination of several specimens of this animal it had been ascertained that the number of its grinding-teeth was not a fixed one, but that it developed a continuous and indefinite number to replace those which had become worn away by the sand which was necessarily present in somewhat large quantities in its food of water-weeds.

Chemical.—*May* 20.—Prof. Dewar, President, in the chair.—The following papers were read: 'The Theory of Osmotic Pressure and the Hypothesis of Electrolytic Dissociation,' 'Molecular Rotation of Optically Active Salts,' and 'Heats of Neutralization of Acids and Bases in Dilute Aqueous Solution,' by Mr. H. Crompton,—'A Comparative Crystallographical Study of the Normal Selenates of Potassium, Rubidium, and Cæsium,' by Mr. A. E. Tutton,—'The Platinum-Silver Alloys, their Solubility in Nitric Acid,' by Mr. J. Spiller,—and 'Dalton's Law in Solutions,' by Dr. M. Wilderman.

Historical.—*May* 20.—Sir M. E. Grant Duff, President, in the chair.—The following were elected Fellows: Capt. G. G. Traherne, Rev. W. B. R. Caley, and Mr. W. Camidge.—The ordinary members of the Camden Society were individually nominated and elected Fellows of the Royal Historical Society in accordance with the terms of amalgamation arranged between the two societies.—A communication was made by Mr. F. Palmer on the subject of an order of battle during Marlborough's campaign of 1710 before Villers-Brulein, the original of which was exhibited.—A discussion followed, in which Mr. O. Browning criticized the suggested explanation of this draft order.—A paper was read by the Rev. J. N. Figgis 'On some Political Theories of the Early Jesuits.'—A discussion followed, in which Father Gerard spoke at some length in opposition to certain theories expressed in the paper.—Prof. W. E. Collins also spoke, and the President congratulated the Society upon the important contribution which had been made to the study of the history of the Jesuit movement.

MEETINGS FOR THE ENSUING WEEK.

Mon. Surveyors' Institution, 3.—Annual General Meeting
— Geographical, 8½.—'Nupe and Ilorin (Nigeria),' Lieut. S. Vandeleur
Tues Royal Institution, 3.—'The Heart and its Work,' Dr. E. H. Starling
— Biblical Archæology, 8.—'Abraham and the Land of his Nativity,' Mr H. Rassam
— Zoological, 8.—'Structure of the Skull in the Paraguayan Lepidosiren,' Prof T. W. Bridge; 'Classification of the Thyrididæ, a Family of the Lepidoptera Phalænæ,' Sir G. F. Hampson; 'Collection of Lepidoptera obtained at Shoa in 1894 by Mr. F. Gillett,' Dr A. G. Butler
Wed. Archæological Institute, 4.—'Inventory of Arms and Armour belonging to Thomas, Duke of Gloucester, in 1399,' Viscount Dillon and Mr. W. H. St. John Hope; 'The Coronation Stone at Westminster,' Mr J. Hilton
— Victoria Institute, 4½.—Annual Meeting
— Entomological, 8
— British Archæological Association, 8.—'Notes on North Lancashire,' Mr T. Cann Hughes
Thurs Royal Institution, 3.—'The French Revolution and English Literature,' Mr C. Collins
— Royal, 4.—Election of Fellows
— Linnean, 8.—'Observations on Termites,' Dr G. D. Haviland; 'On the Genus Ramulina,' Prof. T. Rupert Jones and Mr. F. Chapman
— Chemical, 8.—'On the Thermo-Chemistry of Carbohydrate Hydrolysis,' Messrs H. T. Brown and S. Pickering, and five other Papers
Fri Physical, 5.—'Perception of the Difference of Phase by the Two Ears,' Dr A. A. Gray; 'The Isothermals of Isopentane,' Mr Rose-Innes
— Philological, 8.—'The Uses of the Subjunctive Mood in Early Irish,' Prof J. Strachan
— Geologists' Association, 8.—'The Origin of the High Level Gravel with Triassic Débris adjoining the Valley of the Upper Thames,' Mr H. J. Osborne White

1. Royal Institution, 3. Signalling through Space without Wires. Mr. W. H. Preece.
8. Royal Institution, 3. Music in England during the Reign of Queen Victoria. Mr. J. A. Fuller Maitland.

Science Gossip.

Mr. Rollo Appleyard recently showed some interesting experiments at the Physical Society in the course of a paper 'On Liquid Coherers and Mobile Conductors.' From these experiments it appears that the passage of an electric spark or current from a battery of a thousand volts has the effect of accelerating the separation of oil from water. On becoming electrified, the water particles suspended in the oil cohere, thus forming enlarged drops. The result is that the frictional resistance to falling is materially diminished, the water being in consequence precipitated through the oil; indeed, the water may sometimes be seen descending in a rapid succession of globules, precisely as large raindrops are after thunder.

Mr. Appleyard finds that about equal parts of oil and water are good proportions for this experiment. It was again more recently exhibited at the Royal Institution, when Lord Rayleigh took occasion to say a few words on the subject.

The planet Mercury will be at greatest western elongation from the sun on the 16th prox., and will, therefore, be visible for a short time before sunrise in the constellation Taurus. Venus will be at her greatest brilliancy as a morning star on the 3rd, and near the horned waning moon on the 26th; in the course of the month she will move from the constellation Aries into Taurus. Mars is still visible in the first part of the night, situated in the constellation Cancer; by the end of next month he will have moved into the western part of Leo, and set before 11 o'clock in the evening. Jupiter is in Leo, and will set at midnight on the 13th prox., afterwards earlier. Saturn is nearly on the boundary of the constellations Libra and Scorpio; he will be due south at 10 o'clock in the evening on the 14th prox. and at 9 o'clock on the 29th.

The completion of the great Yerkes telescope deprives that at the Lick Observatory on Mount Hamilton of its pre-eminent position as the largest in the world, which it has occupied during the last twelve years. The effective aperture of the former is 41½ in., whilst that of the latter is 36 in.; those of the largest two in Europe are the 30 in. of the Imperial Observatory at Pulkowa and the 29·9 in. of the Bischoffsheim Observatory at Nice, so that the area of the Yerkes glass is very nearly twice that of the last.

The German scientific and medical societies have collected a considerable sum towards the erection of a monument to Johannes Müller, the physiologist, at Coblence, where he was born in 1801. Several contributions have been sent by foreign scholars, including one lately made at a session of the Paris Academy of Sciences.

The next meeting of the German Zoological Society will take place at Kiel from the 9th to the 11th of June.

FINE ARTS

Foreign Bookbindings in the British Museum. Illustrations of Sixty-three Examples selected on Account of their Beauty or Historical Interest. With Introduction and Descriptions by W. Y. Fletcher. The Plates printed in Facsimile by W. Griggs. (Kegan Paul & Co.)

The best criticism and highest praise which we can bestow on Mr. Fletcher's new book is to say that it is in every way worthy of the magnificent volume on 'English Bookbindings in the British Museum' issued a year ago, to which it is the complement. That this should be the case was by no means a matter of course, for whereas the transference of the old Royal Library to the Museum in 1757 placed the national collection, from the outset, beyond the reach of competition in respect to the massive and dignified English bindings of the Tudors and early Stuarts, no such splendid benefaction has suddenly enriched it to the same extent with specimens of the work of foreign binders. It has always, however, been the boast of the British Museum that while the pre-eminence of its English collections is undisputed, in its foreign collections it is only second to the national libraries of the countries which they represent, and it will be interesting to note how far in the case of foreign bookbindings this boast can be sustained, and the manner in which the collection has been brought together. Mr. Fletcher does not say very much in his two books as to the sources of the Museum treasures, but with a single accidental omission (a binding with the arms of Thomas Wotton, No. 29 of vol. i.) he mentions the manner in which each of the 126 examples he describes has been acquired, and we have had the curiosity to tabulate and analyze this information. So much has been written of late years as to the historical development of binding that it will perhaps be interesting if, with the help of these notes, we glance through his book from the standpoint of the history of book-collecting instead of following the strict chronological order of the plates.

The difference in the origin of the English and foreign collections will be at once apparent when we note that a hundred years ago the Museum possessed no fewer than twenty-five of the English bindings selected by Mr. Fletcher, as against only four of his foreign examples. All these came from the old Royal Library given to the Museum by George II. in 1757, and three of the foreign books are presentation copies: a Venetian panel binding with the arms of Queen Elizabeth, a most richly tooled and inlaid French binding (possibly an early example of the work of Le Gascon) with the arms of James I., and, lastly, a copy of the first volume of De Thou's 'Historiæ sui Temporis.' This bears the arms of Henri IV. of France, but as the historian presented the book to James through the French ambassador, and, according to his statement, with the express permission of his own king, the French arms probably only emphasized the official character of the present. All three bindings are fine examples, and the brilliancy and elaborate decoration of the first two are admirably reproduced in Mr. Griggs's plates.

The bequest of the library of the Rev. Clayton Mordaunt Cracherode in 1799 brought the Museum several fine examples of the work of Roger Payne and two brilliant specimens of the bindings of John Day, the Elizabethan printer, which have hardly obtained from historians of the art as much attention as they deserve. For the foreign collection it did much more than this. This generous bequest furnishes Mr. Fletcher with as many as fourteen of his sixty-three selected examples, among them being all the four specimens of books bound for Grolier; both the bindings for his contemporary Maioli: the sunk medallion binding of the 'Anthologia Græca' of 1494; one of the three Henri II. books; a Katharine de' Medici; a splendid specimen of one of the books bound for De Thou in the style attributed to Nicolas Eve; an example of the style ascribed to Clovis Eve; a little Greek Testament (Amsterdam, 1633) in the daintiest and most perfect manner of Le Gascon; one of the much overrated bindings, with the stamp of the golden fleece, executed for the Baron de Longepierre; and a good specimen of the work of Derome. If these fourteen books were taken away the gap in the Museum collection would be irreparable. Not only numerically, but in artistic interest, Mr. Cracherode's bequest is its most important constituent.

In describing and illustrating these fine books both Mr. Fletcher and Mr. Griggs rise to the height of the occasion. Mr. Fletcher's discussions of the problems as to the French or Italian origin of the later Grolier bindings, the personality of Maioli, the connexion between the ciphers of Diane de Poitiers and Henri II., and the degree of positiveness with which we can connect with the Eves and Le Gascon the styles usually attributed to them, are models of careful statement. Mr. Griggs makes the Katharine de' Medici binding a little too garish, and does scant justice to the beauty of the leather in the Greek anthology and the Longepierre; but his Groliers and Maiolis are excellent, and the examples of the work of Nicolas and Clovis Eve and of Le Gascon are beyond all praise.

The acquisition of the library of George III. in 1822 brought to the Museum nine important English bindings, chiefly of the end of the seventeenth century and the beginning of its successor. Two, however, were royal bindings of an earlier date, the first being a fine, but rather worn binding executed for Mary, Queen of Scots; the other, the little velvet and enamel binding of a 'Libellus Precationum' which had belonged to Queen Elizabeth, and must be reckoned as among the gems of the Museum collection. As against these the only foreign binding received at this time was that enclosing a 'Historia Utriusque Belli Dacici,' the tooling of which shows it to be the work of Le Gascon. It is a large and magnificently decorated specimen of his skill, the groundwork of red morocco being inlaid with olive, citron, and brown. In such profusely ornamented examples Mr. Griggs's skill is seen at its best, and the plate (No. 48) is one of the most successful in the book. As a work of art we greatly prefer the little Greek Testament in the Cracherode Library.

During the first seventy or eighty years of the existence of the British Museum the Parliamentary grants it received were both fitful and niggardly. It is, therefore, not surprising to find that, until the beginning of the present reign, only one of Mr. Fletcher's selected examples (a rather poor Italian binding with the arms of Clement XIII., hardly worthy to be included in his volume) entered the Museum by purchase. But the Commission which reported in 1836 resulted in a large increase of the annual grant, and the appointment of Panizzi to the Keepership of

Printed Books in the following year seems to have been hardly less conducive to the purchase of fine bindings. Other causes, notably the great increase of prices during the last thirty years, have doubtless to be reckoned with; but the testimony of figures is certainly eloquent as to Panizzi's enthusiasm for this class of purchases. Between 1837 and his resignation in 1867 eighteen of Mr. Fletcher's selected specimens of English work were purchased, as against four acquired in the last thirty years; while of the foreign bindings, one, as we have seen, was bought in 1834, twenty-two during Panizzi's rule as Keeper or Principal Librarian, and only one since his retirement, a Byzantine silver-gilt binding enclosing a Greek manuscript of the New Testament, purchased from Lord Wimborne in 1871. A few of the bindings acquired before Panizzi became Principal Librarian were of manuscripts, and their purchase, therefore, cannot be laid to his credit; but it is evident that the examples bought under his auspices amount to upwards of one-fourth of the whole collection. Among the earlier of these acquisitions may be mentioned a fine Spanish binding of the seventeenth century; an Italian painted binding of a French Horæ, dated 1549; a book of devotion bound for Mary de' Medici; a Le Gascon binding for Dominique Séguier, Bishop of Meaux; and the splendid German stamped binding by Johann Hagmayer, of Ulm, some of the designs on which are copied from the playing-cards of the master E. S. of 1466—altogether a sufficiently catholic selection.

The library bequeathed to the Museum by Mr. Grenville in 1846 apparently only contained one English binding of the first class, a book bound for Leicester, Earl of Dudley; but it will surprise many people to learn that ten of the foreign bindings here illustrated are from Mr. Grenville's collection. Their former owner's well-known dislike to a shabby binding, no matter how venerable its age, and his preference for his own coat of arms over those of earlier collectors, have given rise to a legend that he was a sort of vandal among collectors, and took a special delight in destroying fine bindings. As a matter of fact, Mr. Grenville even spared a little Francis I. binding with the badge of the salamander, though it was dilapidated enough to have to be inlaid; and among the other treasures from his collection here illustrated we find the copy of Celsus (Venice, 1497), with painted medallions of Curtius and Horatius Cocles, which once belonged to Grolier; a fine Henri II. book; an unusually fresh Canevari; a Marcus Laurinus; and specimens of the work of both Nicolas and Clovis Eve and of Padeloup.

From the books acquired by purchase during the next twenty years Mr. Fletcher has selected twelve of his specimens, among them being the jewelled cover of an eleventh century Evangeliarium; the Byzantine ivory binding of a twelfth century Psalter (both well reproduced by Mr. Griggs, though slightly darkened); a binding with the "pot cassé" of Geoffroy Tory; some good examples of anonymous French, German, and Italian work; and one by Magnus of Amsterdam. Finally, he has included six bindings, justly described as of great beauty and interest, which reached the Museum in 1868 as a bequest from Mr. Felix Slade, the most noteworthy of these being the exceptionally fine French stamped binding by Jehan Norins, and the mosaic binding of red morocco, ornamented with flowers formed by inlaid leather of various colours, in which Le Monnier enclosed a small French Bible printed at Cologne in 1739.

As we have already noted, only one binding here illustrated was acquired after the date of Mr. Slade's bequest, and this, with three books respectively presented by the Earl of Home ('Le Chappellet de Jesus,' bound for Anna, wife of the Emperor Ferdinand), by Lady Banks (the very important binding by Nicolas Eve of 'Le Livre des Statuts de lordre du Sainct Esprit,' for which his bill is extant), and by Sir R. C. Hoare (a good seventeenth century Italian fan-pattern binding), completes our tale. In the way in which the collection has been built up good fortune has certainly played no small part, for the removal of the examples bequeathed by Mr. Cracherode, Mr. Grenville, or even by Mr. Slade would cause a most serious breach in its completeness; but we have compared the plates in Mr. Fletcher's volume with the sober collotype illustrations in M. Henri Bouchot's 'Les Reliures à la Bibliothèque Nationale,' and the gaps which the comparison reveals are remarkably few. A binding for Louis XII., a better example of work done for Francis I., a more showy binding for Henri II. or Diane de Poitiers (the two here given are admirable, but both in the same sober style), and one for Francis II., would bring the Museum collection within a very little of the representative completeness at which it may reasonably aim, though the lavish profusion of French royal bindings at the Bibliothèque Nationale can, of course, never be rivalled. But with, perhaps, half a dozen exceptions, the examples brought together in Mr. Fletcher's fine book represent the work of every noted foreign binder and the library of every noted foreign collector, and they are illustrated with a brilliancy and faithfulness which, except in a mere handful of plates in two or three French books, have never been approached. Of Mr. Fletcher's own share in these two books we have already spoken incidentally. Save for two slight misprints we have not been able to discover a flaw in his introduction and descriptions, and he writes with as much judgment as enthusiasm. With the help of Mr. Griggs he has done a great work in making the Museum collection of bindings, both English and foreign, serviceable for purposes of study and comparison to students in every part of the world, and he is himself among the best and pleasantest of instructors.

The Bengal Government has done good service to the cause of Indian art and archæology by the publication of *The Revised List of Ancient Monuments in Bengal*. The volume does much more than give a mere list of these antiquities. Its careful classification of monuments according to their historical and archæological value, and the practical suggestions it gives for the preservation of those of greater importance and interest, should lead, it is to be hoped, to speedy measures being taken for their protection from decay and the many adverse influences which tend to their destruction. In India archæological remains have a peculiar value, in that we depend so largely upon them for accurate information as to the past history of the country. Every effort, therefore, to preserve them should be encouraged. The present list is revised from that drawn up in the year 1887, which was itself a development of the first list published by the Government in 1879. Care has evidently been taken to make the present compilation as complete as possible. The classification is clear and comprehensive, while the information embodied under the head of local history or tradition is interesting, and may prove valuable for purposes of research. Scarcely less useful for this end are the references to already existing sources of information on the various antiquities. Literature dealing with such subjects tends to increase so rapidly that references of this kind are indispensable to all engaged in this branch of work. The volume includes maps of the different divisions of the Bengal Presidency, containing the names of the districts and villages in or near which the antiquities are found, and a carefully compiled index.

Academy Notes, No. 23 (Chatto & Windus); *Pictures of 1897* ('Art Journal' Office), and *The Royal Academy and New Gallery* ('Black and White') are competing series of illustrated guides to the art exhibitions to which they refer. On the whole, although not the dearest, but chiefly because its cuts are larger, *Black and White's* venture seems to us the most worth having. Many of the cuts in it are very good; those of the 'Notes' comprise a considerable proportion of outlines, which, though clever, hardly suffice to represent more than the designs of the pictures, but this issue is most conveniently arranged, being in the order of the catalogue. 'Pictures,' for reasons it is not hard to guess at, proclaims loudly that it contains only works that are "hung in the exhibitions." This is a sly hit at a rival which was once weak enough, as we pointed out at the time, to publish cuts of rejected pictures.

The Report of the Committee appointed to inquire into the Distribution of Science and Art Grants, with a Revised Edition of the Science and Art Directory (Stationery Office), has been published, and, being one of the most complicated documents ever issued by a department, defies any sort of analysis that could be given within our limits. It would, indeed, be necessary to enter upon fundamental questions, in respect to some of which we are at direct issue with this department, if we attempted to deal with the report. We may say, however, that the public has not the slightest notion of what is being done at its expense.

THE SALONS AT PARIS.

(Fourth Notice.)

The painters who exhibit at the Champs Élysées have proceeded, as they do each year, to vote the awards. The Médaille d'Honneur, which is bestowed on the vote of all the exhibitors, after having obtained at least an honourable mention, has been conferred on M. Harpignies. The old landscape master shows this year *Solitude* and *On the Banks of the Rhone* (Nos. 817 and 818), in which he presents, one may almost say, a *résumé* of all his previous work. After having studied nature much, lived in intimacy with her, and painted with feet in wet grass, and head *sub Jove crudo*, he has arrived at that peaceful time of life in which the artist is fain to turn over the sheets of portfolios full of old studies and fond memories. And as he knows all that can be known of his handicraft, he puts together in beautiful pages of a decorative cast what he once analyzed with a more minute attention to a literal rendering of a copy "after nature." He is as enamoured as ever of beautiful robust forms, of vigorous trees

sturdily fixed in the deep earth; but he shows himself more alive than he was in the past to the problems of envelopment; he generalizes more, he paints in the open air. His style, always powerful, has now become less rough. Of his two landscapes, one, 'Solitude,' represents a setting sun on the Rhone, at one of the defiles where the river penetrates between Vienne and Avignon before issuing forth into the plain; the other, 'On the Banks of the Rhone,' renders a morning effect. It is the first of these two pictures which has especially attracted public notice by the opulence of its colour. But its admirable firmness and the breadth of its design no less than the exquisite fineness of its transparent atmosphere make me prefer the second. Something of the charming soul of Corot is diffused, one would say, through this beautiful landscape and mingles its tenderness with the robust vigour of secular oaks.

The list of landscapes—and good landscapes too—in the two Salons is so long that I cannot here enter on the study of them. Indeed, this *genre* of landscape—of which the academic critics of the school of David wrote, in their superstitious respect for "history" and "style," that it ought not to exist—has encroached on everything. It has joined hands with decorative art, portrait painting, religious and historic subjects. The modern man has perceived the profound relationship of primitive nature—has seen that "a landscape is the groundwork of human life," as a great poet wrote; and it is as much by the various states of the nature that surrounds us, her smiles, her caresses, the melancholy moods of light and sky, as by the expression of human movement that painters endeavour to convey the impression, picturesque or moral, of the historical or religious subjects they have chosen to illustrate. I have already had occasion in a previous article to speak of some pictures in which landscape, especially landscape in twilight, plays an effective part. I ought to speak, if there were time and place here, of the delicious landscapes of M. Cazin (Champ de Mars, 261–267); above all, *The Bell*, *souvenir of the Zuyder Zee*, *A Village of Artois*, *The Wanderers*, and *Stormy Weather* are full of a penetrating poetry. What is a poetic landscape if it is not that in which—by careful observation of all the characteristic forms, and all the connexions of tones and values which are to be seen between the bright heaven and the earth—the great law of harmony and love in nature, and the very order of creation, are revealed once again to our eyes and our heart? Every artist brings to the observation of these everlasting laws, ever new in their effects, the peculiar shades of his own feeling, which cannot be reduced to rules. The bent of M. Cazin is always a little towards melancholy; but it is a melancholy with nothing morbid in it; it always expresses itself discreetly, although it is penetrating. M. René Billotte (Champ de Mars, 93–98) has found in the suburbs of Paris a region previously but little explored, where he has made real discoveries. In the quarries of Nanterre or Soisy, at the gate of Courcelles, on the slopes of fortifications, he has painted landscapes which are at once portraits of the country in the scrupulous and precise observation he has put into them, and poetical reproductions of certain states of nature in the delicacy of the feelings with which the artist has approached and endowed them.

To feel finely—this is everything, and in a general way to *feel*—to mingle with all that one sees and copies the confidence of one's emotions and dreams. Some are more sensible to the inexhaustible force of nature; they prefer solitary forests, where giant trees stand like the sole masters of the earth (M. Emile Michel, *The Edge of the Forest*, Champs Elysées, 1179); others go to study in cultivated fields the human form in action in the ever-renewed beauty of various seasons and hours (M. Lhermitte, *Haymaking*, *Field with Geese*, *The End of the Day*, 817–819, Champ de Mars, or M. Jules Breton, the *Harvest of Poppies*, 249, Champs Elysées); but be they solitudes or fields of human labour, it is always nature, and the quality of the representations of her depends chiefly on the quality of emotion in the painter. The introduction of photography into the studios is from this point of view a danger against which young artists cannot be too much warned. Our day has seen the creation of an industry of landscape photographers who offer painters documents after nature which are too often made use of. The only thing wanting in these documents is life, and it would be as idle to attempt to make a persuasive work from them as to put together a living human body from anatomical sections. Leonardo da Vinci, insisting in his treatise 'On Painting' on the details of form and construction which must be especially observed by the portrait painter, "bone and the cartilages which make up the nose, eyes, brow, chin, &c.," adds: "You will find also some particular points in the smaller parts which you must observe more than you naturally would, in order to fill your imagination with them."

To fill one's imagination; it is only when one has reached this point that the work of art begins. This is also the reason why a portrait discovers to our gaze as much of the sensibility of the painter as of the likeness of the sitter. This principle is evident at the exhibition of portraits of women and children which has for some time been attracting all Paris to the Ecole des Beaux-Arts; evident, also, in examples of lesser value at the two Salons. There was much talk, before varnishing, about the portrait of *His Royal Highness the Duke d'Aumale*, by M. Benjamin-Constant (Champs Élysées, 120). There was nothing in the gossip of the journals of the Boulevards but points of exclamation, indiscretions, and sayings of the prince or the painter about the colour of the eyes, "bleu de France," or the beauty, towards the close of afternoon on a fine autumnal day, of the park of Chantilly, in the middle of which M. Benjamin-Constant decided to paint his royal model. And as nothing, as everybody knows, is usually more veracious, more disinterested, and more spontaneous than this reporters' gossip, we expected a masterpiece. Now or never was indeed the time to make one. What nobler model, what finer motive could be suggested to a portrait painter? One was reminded of a small work in which Prud'hon painted the Count of Somariva at the end of his life in the walk of a park which the setting sun filled to the horizon with its sadness and its serious splendour; and one pictured to oneself, in the eyes of the mind, in "the walk of the Constable" or "the wood of Sylvia," in that historic and truly royal land of Chantilly which Bossuet celebrated and Théophile de Viau sang in charming verses near the ponds and under the great trees where walked "Monsieur le Prince," the victor of Rocroy—one pictured to oneself the last magnanimous heir of the Condés screening in the retirement, the majesty and poetry of nature, his remembrances, his dreams, his regrets, and unavailing glory. Why in M. Constant's picture do we feel more of ambition, or, let us say, pretension, than of realization of all this? Why does the prince's figure, seated in the foreground, in a riding dress, on a bench, in the shadow of a tree already touched by autumn brown, appear lost, and, as it were, drowned in the landscape, instead of being, as it ought to have been, accompanied, supported, and completed by it? Why do those features, which were so expressive and so fine, express—I will not say, fatigue and weariness (which the invisible presence even then of the death so near would explain too well), but a kind of ill humour and *ennui* which assuredly was not usual with him, as if the prince had lent himself with but an ill grace to the fantasy of his painter! Why does the landscape itself seem indifferent! Why, in fine, does this great picture impress one as superficial and mediocre! This is a question M. Constant must not be asked, for he is satisfied that he has painted a masterpiece. The future will decide the question. The portrait of *M. Chauchard* (121), who owns the great *magasins du Louvre*, is simpler and better.

I read recently in a study by Eugène Delacroix on the portrait of Pope Pius VII. by Sir Thomas Lawrence:—

"The artists of old times would have been afraid to enliven their portraits by rapid passionate movements; nothing could be wiser than this reservation. They used to paint serious figures in restful attitudes. No more of those insupportable inspired airs or of those smiles which follow us in those ridiculous portraits, of which the originals have slept in their tombs for centuries, and are 'grave men,' I think, to use Mercutio's phrase."

There is a school of portrait painters of to-day which does not share the views of Delacroix. M. de La Gandara (Champ de Mars, 724–727), M. Alexander (9–11), M. Boldini (127–129), prefer grimacing faces or agitated attitudes. There has been much talk about the portrait of *Count Robert of Montesquiou* (129). M. de Montesquiou, who is an æsthete of the very young school, has already been painted by Mr. Whistler, a serpentine figure flying into the depth of the canvas like a transitory shadow, and trying with complicated movements to get into a glove of Barbey d'Aurévilly. In M. Boldini's portrait he is seated in a bright dress on a bright background, sunk in the contemplation of an enamelled riding whip. When our descendants comment on these works, they will say with astonishment, "This was how they dressed in those days; this was how they admired beauty and looked at themselves. Under very complicated forms these æsthetes, perhaps, concealed souls at bottom very simple; but the fear of being like common humanity tortured them, as their semblances prove, which are as full of contortions as their prose and verse pieces. It is known that some of them, to avoid speaking the language of all the world, wrote, like Joseph Prudhomme, in delirium; and the painters appeared at the proper moment to take the portraits of these childishly disquieted souls, some with malice like M. Boldini, others with candour like M. Aman Jean."

Before these specimens of a humanity decidedly too superior, good people feel their inferiority and look instinctively for semblances more simple and reassuring, with which, as Montesquieu said, "on pourrait se tirer d'affaire avec son esprit de tous les jours." There is no lack of this sort of thing at the two Salons. At the Champ de Mars M. James Guthrie (605, 606), Mlle. Louise Breslau (185–187), M. Dagnan-Bouveret (361–364), M. Meslé (899), M. Burnand (210), M. René Ménard (891, 892), M. Lucien Simon (1139), M. Jacques Blanche (117–121), M. Louis Picard (991–995), exhibit excellent portraits no less simple in arrangement than persuasive in expression. At the Champs Élysées those of MM. Paul Dubois, Bonnat, Humbert, Loeb, Bordes, Seymour, Thomas, Marcel Baschet, Henner, and Wencker also deserve notice. But it will be enough to mention their names.

In a last article I shall pass in rapid review the most interesting exhibits in the sections of sculpture and *objets d'art*. ANDRÉ MICHEL.

SIR AUGUSTUS WOLLASTON FRANKS, P.S.A.

THIS distinguished archæologist, the elder son of Capt. F. Franks, R.N., was born at Geneva in 1826, and, his family removing to Rome, his schooling began in that city; it was continued at Eton, and, finally, he graduated at Trinity College, Cambridge, in his twenty-third year, and took his M.A. degree in 1852. The artistic side of mediæval archæology attracted him while he was still a B.A., and so long ago as 1846

he published through the Cambridge Antiquarian Society an excellent essay on palimpsest monumental brasses, a recondite subject; but he was fond of out-of-the-way subjects, as his other monographs show. He wrote, too, 'On the Bosses of Roman Shields' and 'A Book of Ornamental Glazing Quarries,' 1849, which, though a mere selection of examples, remains an authority in its way, so far as it goes, which is not, of course, very far. 'A Treatise on Vitreous Art at Manchester in 1857' was a more serious and scientific example of that power of patient study and acute logical surmise to which he owed his well-deserved reputation. In 1863 he re-edited Kemble's 'Horæ Ferales' with remarkable success, and, before and since, contributed profusely to *Archæologia* and to the 'Journals' and 'Collections' of several societies.

In 1850 he acted as Secretary to the Society of Arts' Mediæval Exhibition, with the late Sir Henry Cole as his coadjutor. In 1851, under the auspices of Edward Hawkins, one of the best antiquaries of his time, Franks became an Assistant in the Department of Antiquities in the British Museum, and helped materially in enlarging, systematizing, and enriching it. Subsequently, when it was divided into three sections, Franks took charge of one of them, and, possessing greater opportunities as well as concentrating his energies more than Hawkins had done, he succeeded in developing it in an extraordinary manner, not only himself presenting costly and well-selected gifts of various kinds, but being one of those (not, however, as has been said, the only one) by whom Mr. John Henderson and Mr. Felix Slade were confirmed in the intention they long entertained to bequeath their rich collections of glass, ceramics, and other antiquities to the British Museum. William Burges, too, consulted Franks as to that bequest of armour which is now the staple of the fine, though small body of such relics in Bloomsbury. Burges, one of the best judges of armour in Europe, gathered these specimens with exemplary care, and the collection, so far as it goes, is perfect. Franks took a still larger part in securing for the nation the valuable Christy collection of prehistoric antiquities, and he had no share in the discredit of that unfortunate bungle which let slip at an almost nominal price the great, though mixed and unequal, Cesnola collection of Cypriote antiquities. It was, in fact, reported at the time that Franks, whose good taste was as sound as his learning, was in this affair strongly opposed to the late Sir Charles Newton, the official chiefly responsible. As soon as Franks attained an independent position in the Museum he not only devoted his energies to research, but procured from the Government the means for several important and costly purchases, and in more than one instance bought choice examples with his own money, risking the repudiation of his bargains on the part of the Treasury, which is seldom too liberal. In this way he made himself responsible for the purchase of the gold cup which is one of the great treasures of mediæval art now in the national possession. Of course, being in the position that he was, Franks was frequently consulted as to purchases by the authorities, but more frequently it was he who appealed to them to back his judgment and good taste. When he reached his sixty-fifth year the wisdom of a grateful Government proposed that he should be compelled to retire, though still in the plenitude of his powers. Common gratitude, to say nothing of common sense, revolted against the letter of the law, and Franks was requested to continue in the post he had filled so long and well. Accepting this invitation, he remained in office till the inevitable day arrived, and he gave way to his present accomplished successor. He was, nevertheless, invited to become a member of the Standing Committee of the Museum, and he continued to be one till his death. Besides these public services he became Director, and subsequently President, of the Society of Antiquaries. He discovered, and almost succeeded in securing universal belief in, that curious revival of art which is recognized as the expression of what he called "the late Celtic phase of decoration." He was an ideal cataloguer, and prepared several masterpieces in that line of work, treating of ceramics of all sorts; his knowledge of the decorative arts of the Extreme East, especially those of China and Japan, was of the first class, and probably superior to that of any other Englishman. He excelled in a laborious sort of insight, and his ingenuity and intuition sometimes enabled him to throw quite unexpected light on the dark corners of artistic archæology, several of his successes which seemed like guesses being really due to untiring study and a rare acumen, backed by a wonderful memory. The records of the British Museum bear no more distinguished name than that of the learned antiquary who was buried at Kensal Green on Thursday last.

THE SILCHESTER EXCAVATIONS OF 1896.

The exhibition of the results of the excavations at Silchester during the year 1896, which has been on view during the present week at Burlington House, is in many ways just as interesting and instructive as its predecessors. The work is probably being done after a far more effective manner than if any endeavour had been made to accomplish it in two or three years. Last year was the seventh successive season during which these patient operations have been in progress, under the superintendence of the Society of Antiquaries.

The area selected for excavation in 1896 was on the west side of the city, immediately to the south of the portion examined in 1895. It contained two squares or insulæ, which are numbered 15 and 16 on the plan, and cover about three and a half acres.

Insula 15 was bounded by streets on the north, east, and south, and on the west by the city wall. In common with five of the adjacent insulæ, examined in 1894 and 1895, it appears to have been given up to the dyeing industry, which was obviously one of the most important trades of Silchester. It contained four blocks of buildings, in addition to two separate houses, as well as the remains of various hearths and furnaces. A large extent of this insula was free from remains of buildings or pits, and it is conjectured, with much probability, that this open area was used as a bleaching ground. Two wells were opened, one with a wooden framing at the bottom and lined with flints. The other well, which had also a lining of flint, terminated in a large tub. This tub, after considerable trouble, was brought to the surface, and has been again pieced together. The upper ends of the staves have perished through decay, but it now stands four feet high, with a diameter of three and a half feet. The staves are twenty-six in number, and were banded together with wooden hoops; in several places they are lightly branded with the letters HERM, the meaning of which has so far eluded any satisfactory explanation. The tub rested on a massive frame of four pieces of oak, which were also brought to the surface. The use of a circular wooden frame, generally termed a "well-curb," in sinking wells, is still common in many parts of the country where the soil or strata are loose, the object being to prevent the falling in of the sides. A similar plan, though on a larger scale, is frequently used in sinking colliery shafts, the curb in this case being of iron. The well-sinkers of Silchester seem to have been content to leave the tub (an ordinary one, not specially made for the purpose) at the bottom when they had reached the water, their confidence in the lasting powers of wood when constantly saturated having been abundantly justified by its present remarkable condition. The statement made to us at Burlington House, that this is the oldest tub in the world, may very well be correct.

Insula 16 contained an important house of the courtyard type in the north-west angle, and two other houses of the corridor type. There was also an isolated square building, as well as traces of various timber structures. A large number of pits in this insula yielded a variety of minor antiquities. In a pit of unusual size at the south-east angle were found a large quantity of blade-bones of sheep. This was a discovery of special interest, for all of them were perforated with many circular holes, showing that they had been used in the manufacture of counters or discs as well as of bone rings. The holes are cut with great accuracy, and were evidently made by a centre-bit or some such tool. The rings were cut by an instrument capable of making the two circles at the same time, as is shown by the unfinished or imperfect rings left in some of the specimens.

A curious cutting was disclosed at the south-east angle of this insula, about six and a half feet from the surface. This cutting or trench was followed for a considerable distance, the remains of a series of iron bands or collars being found about seven feet apart. These bands had formed the joints of a series of wooden pipes laid in the trench. The tracing of this pipe led to the unexpected discovery of a hitherto unknown gate in the city wall, which had an original single opening twelve feet wide, though subsequently reduced to seven feet by blocking with masonry. A cutting across the wide ditch outside showed that this gate had been approached by a wooden bridge, resting midway on a gravel bank left for the purpose. In the gateway two interesting relics were found. One was a cylinder of iron, four inches in diameter and the same in depth; inside the iron ring were traces of wood, showing that it was one of the pivots on which the doors of the gate turned. The second relic is a massive strap of iron bent round so as to embrace both sides of the gate, to which it was fastened by stout nails. The woodwork of the gate was four and a half inches thick.

Here, too, were found a number of fragments of worked stone, of some architectural value and significance. They do not appear to have had any connexion with the gate, but seem to have been fragments from the more important earlier buildings, used up for masonry when the gateway was narrowed in the last period of the city's occupation. It is no exaggeration to say that if the future excavations yield no more worked stone, there will already have been placed in the Reading Museum a far larger collection of Romano-British architectural fragments pertaining to one site than can be seen anywhere else.

The minor yields from the pits and trenches are about as varied and interesting as those of the preceding years. A good many perfect or nearly perfect vessels of pottery have been recovered, but they call for no special comment. Among the bronze objects the most noteworthy are a portion of a delicately-made strainer with the perforations arranged in a set pattern; a bronze jug of considerable size with a comic mask at the handle; a flattened boss inlaid with niello; the mounts of a casket, one portion showing the key-hole; two small bells; and a charm against the evil eye in the form of a bull's head. The yield of bronze brooches of various patterns, pins, spoons, tweezers, and ligulæ is as large and varied as usual. There are also four small oval brooches, slightly gilt, two of which retain their imitation glass gems, one blue and the other red, which were probably the delight of the Silchester servant-girls.

A special feature of this year's exhibition was the complete series of excellent coloured drawings and plans of the various buildings, pave-

ments, and other details that have been brought to light since the Society first undertook this important work. These are all the work of Mr. G. E. Fox, F.S.A., whose artistic powers are of such value to the Silchester committee.

Although more than half of the area (100 acres) within the walls of Silchester has now been systematically excavated, with the most important and interesting results, there is still several years' work to be done before the complete nature of this Romano-British city is disclosed. It is hoped that the subscriptions will permit of the work of this year being carried out on at least the same scale as in the past seven seasons. Subscriptions and donations can be sent to Mr. F. G. Hilton Price, 17, Collingham Gardens, South Kensington; or to Mr. W. H. St. John Hope, Burlington House.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 18th inst. the following engravings after the works of Meissonier, collected by Mr. J. H. Birch: A. Blanchard, The Chess Players, 26*l.*; Les Bons Amis, 27*l.* A. Boulard, Solferino, and Partie Piquet, 27*l.* F. Bracquemond, La Rixe, 110*l.*; La Partie Perdue, 28*l.* J. Jacquet, The Sergeant's Portrait, 36*l.*; '1806' (Jena), 40*l.*; '1807' (Friedland), 68*l.*; '1814,' 110*l.*

The same auctioneers sold on the 22nd inst. the following from various collections. Drawings: É. Detaille, Mounted Infantry Skirmishing, 173*l.* J. L. E. Meissonier, The National Guard, 73*l.* Pictures: Rosa Bonheur, A Royal Stag in Fontainebleau Forest, 535*l.* J. Constable, Salisbury Cathedral, 141*l.* T. Creswick, Folkestone, with group of figures on the cliffs by Frith, 131*l.* L. Deutch, The Arab Guard, 157*l.* B. W. Leader, The Carnarvonshire Coast, from near Llandudno, 168*l.*; Stonehill Common, Worcestershire, 299*l.*; An April Day, 651*l.*; A Welsh Landscape, 173*l.* J. L. E. Meissonier, A French Hussar, *temp.* Napoleon, 210*l.* J. Stark, Postwick Grove, near Norwich, 120*l.* P. Wouwerman, A Sandy Road, with a cottage on the left, 189*l.* C. Bargue, The Algerian Guard, 651*l.* H. W. B. Davis, In the Highlands, 201*l.* J. L. Gérôme, The Dispute, 420*l.* F. Goodall, The Doveseller, 105*l.* P. Graham, A Highland Spate, with cattle, 441*l.* E. Grutzner, Blessing the Vintage, 178*l.* K. Heffner, Twilight, a river scene, with boat and figures, 210*l.*; Misty Morn, 189*l.*; Sunny Eve, 336*l.* A. Holmberg, A Music Study, 149*l.*; The Council of Peace, 252*l.* P. Joanowitch, The Indian Snake-Charmer, 178*l.* H. Kauffmann, Chaffing, 162*l.* Lord Leighton, Solitude, 997*l.* Munkacsy, The Two Families, 997*l.*; A la Promenade, 199*l.*; My Old Mother's Song, 493*l.* C. Seiler, The Reconciliation, Sir Joshua Reynolds's last visit to Gainsborough, 220*l.*; Tracing the Route, 178*l.* R. Ansdell, Deerstalkers having Refreshment, 283*l.*; Waiting for the Ferry, Isle of Mull, 210*l.* Sam Bough, Dutch Fishermen, sunrise, 168*l.* T. S. Cooper, March, Lambing Season, 152*l.* Birket Foster, Fording the Stream, 231*l.* J. Linnell, The Sheep Drove, 451*l.* J. T. Linnell, "A-top of the Hill," 294*l.* G. Morland, The Woodcutter, 131*l.* J. Phillip, "O Nanny, wilt thou gang wi' me?" 236*l.* P. F. Poole, Lighting the Beacon, 194*l.* W. Bouguereau, The Little Sulker, 493*l.* A. Calame, On a Swiss Stream, sunset, 246*l.* J. H. L. de Haas, The Impending Storm, 315*l.* Emile Lambinet, View on the River Orge, Seine et Oise, 152*l.*

Fine-Art Gossip.

THE Church Congress, which meets at Nottingham in October, is making rather a new departure in its subjects. One session is to be given up to the discussion of painting, sculpture, and architecture as they respectively affect the Christian Church. Mr. Richmond, R.A., will introduce the question of painting, and Dr. Cox that of architecture. The selection for sculpture has not yet been made.

THE Royal Archæological Institute holds its annual meeting this year at Dorchester in the beginning of August. Dr. Cox has accepted the position of President of the Architectural Section, and proposes to take as the subject of his address 'The Treatment of the Cathedral Churches of England during the Victorian Age.'

WE spoke last week of the proposals of Prof. Aitchison and the Institute of British Architects regarding the Government offices. We may add that they advocate the formation of two roadways in Parliament Street, separated by a grass plot; the placing of the buildings of the new War Office opposite to the Horse Guards; the preservation of the official residence of the First Lord of the Treasury, which Mr. Mitford wants to demolish; and the widening of the opening of Whitehall into Charing Cross, which would involve the setting back of Drummonds' Bank. Twenty years ago the Treasury could have acquired the site of the bank for a comparatively small sum, but it did not, and the difficulty of widening on the west side has been increased by the rebuilding of the bank.

THE decease is announced of Mr. C. J. Phipps, F.S.A., who had a large practice as a theatrical architect.

THE exhibition of portraits of women and children, which we have already mentioned as held in the hall of the École des Beaux-Arts, Paris, and which has been a great success, especially as regards the attention it has ensured for specimens of English art by Reynolds, Lawrence, Gainsborough, Hoppner, and Romney, was at length closed yesterday (Friday).

MUSIC

THE WEEK.

ROYAL OPERA, COVENT GARDEN.—'Manon'; 'Lohengrin'; 'Roméo et Juliette.'
QUEEN'S HALL.—Philharmonic Concerts. Symphony Concerts.
ST JAMES'S HALL.—Richter Concerts.

AGAIN there is a preponderance of opera in French at Covent Garden, and of further performances in Italian we have none to chronicle this week. Massenet's 'Manon,' a charming work that for some mysterious reason has not gained the favour in London that it deserves, was received by a poor house on Friday last week, many being probably disappointed by the non-appearance of M. Van Dyck as the Chevalier des Grieux. The illness of the Belgian artist gave a chance to M. Bonnard, who sang and acted with all needful care, though not, perhaps, with much power. Madame Saville was a piquant Manon Lescaut in all respects, M. Plançon sang irreproachably as the Comte des Grieux, the smaller parts were commendably represented, and M. Flon conducted in a manner giving ample evidence that he thoroughly understood the requirements of the score.

The reappearance of MM. Jean and Édouard de Reszké, of course, gave prominence to the performance of 'Lohengrin' in German on the following evening, and the interest of the occasion was enhanced by the circumstance that Mr. Anton Seidl, who had not conducted in London since the memorable performances of 'Der Ring des Nibelungen' in 1882 at Her Majesty's Theatre, was to direct Wagner's earlier music-drama. With full remembrance of many commendable performances of the work in London, we do not think it has ever been more effectively given than on the present occasion. To begin with, M. Jean de Reszké was in full possession of his vocal powers, and acted with his usual distinction of manner. Madame Emma Eames continues to improve as Elsa, and infused much passion into her share of the bridal duet. Earnest as ever, Mr. David Bispham was unsurpassable as Telramund, and Miss Marie Brema sang and acted superbly as Ortrud. Of course M. Édouard de Reszké was again impressive as King Henry the Fowler; and Mr. Lempriere Pringle did fair justice to the part of the Herald. The chorus showed further improvement, though if the ear may be trusted they sang in Italian, while all the principal artists adopted the original text. Several matters in the stage arrangements showed much taste, and the orchestra, under Mr. Seidl, cannot be overpraised. Every detail in Wagner's score—or such of it as remained, for the "cuts" were as cruel as ever—was brought out in fullest relief, and the band was never permitted to overrule the voices.

The repetition of 'Roméo et Juliette' on Tuesday should be chronicled, for M. Jean de Reszké made his first appearance this season in his assumption of Shakspeare's ill-starred hero. No one can approach the Polish tenor in this part, and he has never rendered it more delightfully than on this occasion. M. Édouard de Reszké also resumed his impressive embodiment of the Friar, and the general performance was as good as could be desired. It should be noted that M. Van Dyck, having recovered from his illness, appeared in 'Manon' on Wednesday, and his voice showed no sign of deterioration.

The fourth Philharmonic Concert on Thursday last week was on the whole successful. Mr. Hamish MacCunn's clever and effective little suite in three movements, 'Highland Memories,' recently produced at the Crystal Palace, was placed at the head of the programme, and was conducted by the composer. Another musician of Scottish birth, Mr. Eugen d'Albert, played in his most brilliant manner the solo part in his Pianoforte Concerto in E, No. 2, a striking work, in which the influence of Liszt is perceptible. Subsequently the gifted artist was heard in Weber's 'Concertstück,' in which he was on perfectly safe ground, for Weber's music, though showy, is not difficult. Beethoven's Symphony in F, No. 8, played, of course, under the direction of Sir Alexander Mackenzie, concluded the concert. Madame Albani, who was in excellent voice, sang "Non mi dir," from 'Don Giovanni,' and "Ombra mai fù," from Handel's 'Serse,' better known to English amateurs as a *largo* for violin solo and orchestra.

The penultimate Symphony Concert at the Queen's Hall last Saturday afternoon did not contain a symphony, for it was a tribute to the memory of Richard Wagner, who was born on May 22nd, 1813, at Leipzig. There is no need to go into details concerning the familiar selections from 'Der Fliegende Holländer,' 'Tannhäuser,' 'Die Meistersinger,' 'Die Walküre,' 'Tristan und Isolde,' and 'Götterdämmerung.' It is enough to say that every one of the

ems was interpreted with rare intelligence nd delicacy by Mr. Henry Wood's orchestra. Volfram's two airs, "Blick' ich umher" and O du mein holder Abendstern," from Tannhäuser,' were exceedingly well ren- ered by Mr. Louis Fröhlich, a young bari- one who has a voice of agreeable quality, nd evidently the making of an accom- lished artist.

There seems to be a great desire on the art of the public for orchestral music at resent, for there was an immense audience t the first of the summer Richter Concerts n Monday evening. Concerning Beet- oven's 'Leonora' Overture, No. 3, Wag- er's to 'Die Meistersinger,' and Tschaï- owsky's 'Symphonie Pathétique,' the last ord has been said. Record, however, hould be made of the fact that in the econd movement of the symphony, ve-four measure in D, Herr Richter id not conduct, but let his forces o their own way. It was a hazardous xperiment, but it was entirely successful, or there was not the slightest faltering in he phrasing, the observance of the nuances, r in the varying *tempi*. Brahms's pic- uresque Variations on a Theme by Haydn n B flat were, of course, splendidly played ; nd all that remains to be mentioned is Herr Richard Strauss's tone poem 'Don Juan,' based on Nicolaus Lenau's romance. It vould be unfair to speak too critically con- erning this rhapsodical piece after a first earing, and it may suffice for the present o say that, however strange in form, it is ichly scored, and leads to the hope that vhen the composer abandons his eccen- ricities, and determines to pen music that vill speak for itself, he will give to the vorld something which deserves to live.

THE FEIS CEOIL.

The object of this musical festival, which occupied the whole of last week in Dublin, was o revive the old Feis Ceoil (Faysh Keeōle), or national musical festival, held periodically at Tara and elsewhere before the English invasion. At that early date the art of music had reached a higher degree of perfection in Ireland than in any other country. Indeed, for many centuries afterwards the Irish was the leading school of harp music, and a great store of original airs, instrumental and vocal, were composed and handed down orally to later generations. Not many of these had been musically recorded before the close of last century ; but at the Belfast Harp Meeting in 1790 the few surviving great harpers were brought together, and the ancient airs they played were noted down by Edward Bunting. Thus originated his famous collection of Irish music, from which store Moore drew most of his 'Irish Melodies.' Then followed Dr. Petrie, who justly relied upon the vocalists rather than on the instrumentalists (as Bunting had done) for recording the old Irish airs in their purity. Just as Petrie in his youth assisted Bunting before forming his own famous collection, so he, too, found in Dr. Joyce an enthusiastic helper, who has since published a fine selection of Irish folk music on his own account. Other gleaners were in the field, including Holden, also a contributor to Dr. Petrie's volume, and notably Surenne, whose fine collection, now out of print, con- tains a valuable introduction by Farquharson Graham. These and Levy's collections of Irish dance music and Hoffman's selection from the hitherto unpublished portion of the Petrie collection have given such distinguished musicians as Dr. Stanford and Madame Holmes, the French Irish composer, ample materials for their Irish works.

To bring into general notice these treasures of old song ; to revive the interest in the charming works of Field, Rooke, Tom Cooke, Lord Mornington, and other Irish musical worthies of the last generation or two ; to present worthily recent Irish compositions of high repute ; to produce, if possible, fresh music of note ; and generally to stimulate musical taste throughout Ireland were the objects which the projectors of the Feis set before them.

By their judicious action party spirit was kept out of the movement, and Irishmen of every class and creed came forward to guarantee its success. The local musical composers, solo and part singers, choirs, instrumentalists, and bands were stirred to fresh life by promises of a hearing in the capital. The Irish orchestras and choirs, who are not too strong, were put upon their mettle by the opportunity, and the Gaelic societies were interested in the programme by a con- siderable introduction into it of purely Irish music to Irish words. Encouraged by this, they after- wards led up to the festival by a combined literary and musical gathering in the Rotunda, somewhat on the lines of the Eisteddfod. This was largely attended, and proved extremely successful. Again, the taste of the Anglo-Irish music lover was consulted by giving a judicious preponder- ance in the concerts to works by modern Irish composers, while the education of young musi- cians and vocalists was promoted by laying stress in the competitions upon works by the great world-masters of music without unduly neglecting Irish work. The result of the festival, whilst indicating weakness in one or two directions, has been on the whole en- couraging. The Feis orchestra proved itself even more promising than when recently com- plimented for its achievements by Sir Arthur Sullivan. The Feis choir, if somewhat weak in its tenors, was pure and rich in tone generally, and showed a firm and spirited attack and a deli- cate appreciation of light and shade ; indeed, both orchestra and choir reflect much credit on the skill of their clever conductor, Dr. Joseph Smith. Of the principal soloists Madame Duma was a refined and spirited *prima donna*, Mr. Iver McKay sang with intelligence, and Mr. Ludwig's dramatic power and noble voice were impressive ; indeed, the audience was com- pletely carried away by the performance of these three singers and the *verve* of orchestra and chorus in the prize cantata 'Deirdre,' to Mr. T. W. Rolleston's fine libretto, brilliantly con- ducted by its author, Signor Esposito. Of the local singers Mrs. Scott Ffennell, Miss Alex Elsner, Miss Shellard, Miss Rose-Byrne, Miss Treacy, Mr. Melfort D'Alton, and Mr. Charles Kelly won the chief honours ; and Dr. Lawrence Walker, of Belfast, at the piano, and Mr. Owen Lloyd on the harp proved themselves capable instrumentalists. Last, but not least, pipers from each of the four provinces gave notable evidence of their skill, performing amongst many other ancient melodies four fine ones which had never been noted down until played into the Feis phonograph.

The financial success of the festival is en- couraging its promoters to make it an annual event. Its organization evoked sympathy in Wales, so much so, indeed, that the Eisteddfod authorities sent over a herald bard with a con- gratulatory address to represent them at the Feis. He received a thoroughly Irish welcome, and was asked to distribute the musical prizes at the close of the festival. A. P. G.

Musical Gossip.

A very favourable impression was created by Mlle. Ella Pancera, a young pianist who gave a recital at St. James's Hall on Thursday after- noon last week. She has a crisp, firm touch, much intelligence, and, generally speaking, per- fect command over her instrument, as was proved by her interpretation of such works as Beethoven's Sonata in E flat, Op. 31, No. 3, Chopin's Scherzo in C sharp minor, and Brahms's Variations on a Theme by Handel. Mlle. Pancera announces two more recitals in June.

On Friday afternoon last week Mr. Eugen d'Albert was heard at another pianoforte recital in St. James's Hall, his programme, which was for the most part brilliantly interpreted, includ- ing Beethoven's Sonatas in A flat, Op. 110, and C minor, Op. 111 ; also various items by Chopin, among which were the Ballade in G minor and the Polonaise in A flat.

The music of Sir Arthur Sullivan written for the national ballet 'Victoria and Merrie England,' produced at the Alhambra on Tuesday evening, deserves notice, for it is the first time that a composer of such eminence has devoted his genius to the service of a variety theatre. The idea of Signor Carlo Coppi, the author of the *scenario*, has been to present the history of England from the time of the Druids to the present year in miniature, and Sir Arthur Sullivan has carried out the idea to perfection. His own original music is thoroughly English in phraseology, and his adaptations of familiar British tunes are singularly happy, the hand of a true musician being displayed in the manner in which they are welded in the *finale*. When the ballet has run its course at the Alhambra, the score may be cut up, so to speak, in suites suitable for the concert-room.

Concerts given for charitable purposes do not, as a rule, call for criticism, but attention should certainly be drawn to the admirable entertain- ment at Stafford House on Tuesday afternoon, given by the Magpie Madrigal Society in behalf of the Hospital for Women in Soho Square. Since the demise of the Henry Leslie Choir we have never heard more effective unaccompanied part- singing, and the glorious old madrigals and part-songs by Orlando di Lasso, Gibbons, and Morley, with modern examples by Dvoràk, Brahms, Dr. Hubert Parry, and other com- posers, could not have been more beautifully rendered than they were on this occasion with Mr. Lionel S. Benson as conductor. The Magpie Society already boasts nearly two hun- dred members, and we cordially recommend it to give a concert at one of the large halls, after the manner of Bristol, one of the few centres where the art of madrigal singing is still culti- vated to perfection.

As already stated, the Handel Festival at the Crystal Palace will take place on June 11th, 14th, 16th, and 18th, and the selection pro- gramme on the penultimate day is now announced. It will, of course, include the Overture to the Occasional Oratorio ; the magnificent choruses, "Immortal Lord," from 'Deborah' ; "Your harps and cymbals sound," from 'Solomon' ; "Envy, eldest born of hell," from 'Saul' ; "Wretched lovers," from 'Acis and Galatea' ; and "As from the power," from the 'Ode on St. Cecilia's Day.' The programme generally looks attractive, though most of the items are familiar not only to Handelian amateurs, but to the ordinary public.

The work on 'British Musical Biography' which Mr. J. D. Brown, of the Clerkenwell Public Library, has had in preparation for some years past, in conjunction with Mr. S. S. Stratton, of Birmingham, is announced for immediate publication. It contains over four thousand notices of British and colonial musi- cians, and covers every period, from the earliest to the present. The publication has been delayed owing to the large mass of material which had to be sifted and selected. This is believed to be the largest work ever devoted to the biography of any single nation on the subject of music.

PERFORMANCES NEXT WEEK

SUN. National Sunday League Concert 7 Queen's Hall
MON. Mr Carl Armbruster's Parsifal Lecture 3 King's College
— Miss Flair Hall's Concert 3 Steinway Hall
— Misses Sutro's Recital of Pianoforte Ensemble Music 3 St James's Hall
— Mrs Leonora Bailey's Concert 3 Queen's Small Hall
— Royal Opera, Covent Garden 7 30 Die Meistersinger
— Mr Edwin Samson's Concert 8 Queen's Small Hall
— Richter Concert 8 30 St James's Hall
— Concert by La Société des Instruments Anciens 4 Salle Erard
TUES. Cologne Gurzenich Quartet 3 Queen's Small Hall
— M Sevadjian's Recital 3 St James's Hall
— North Eastern Hospital Concert 3 Queen's Hall
— Patti Concert 3 Albert Hall
— Regina Vocal Trio Concert 4 Queen's Small Hall
— Mlle Klingberg's Pianoforte Recital 3 30 Salle Erard
— Herr Kruse's Orchestral Concert 8 St James's Hall
— Miss Ada Giles's Concert 8 Queen's Small Hall
— Mr Isidor Cohn's Trio Concert 8 Steinway Hall
— Miss Clinton Fynes's Concert in Aid of the Prince of Wales's Hospital Fund 8 Portman Rooms
— Royal Opera, Covent Garden 8 'Aida'
WED. Fitzner Quartet Concert 3 Queen's Small Hall
— Mr Julian Clifford's Pianoforte Recital 3 Steinway Hall
— Westminster Orchestral Society's Concert 8 Westminster Town Hall
— Royal Opera, Covent Garden, 8, 'Faust.'
THURS. Herr Fritz Masbach's Recital 3 Queen's Hall
— Mlle Ella Pancera's Recital 3 St James's Hall
— Aptommas's Harp Recital 3 Queen's Small Hall
— Patti Concert 8 Albert Hall
— Philharmonic Concert 8 Queen's Hall
— Senor Zerega's Mandoline and Guitar Recital 8 30 St James's Hall
— Royal Opera, Covent Garden
FRI. Miss Katie Goodson's Recital 3 St James's Hall.
— Miss Rosa Green's Vocal Recital 3 Queen's Small Hall.
— Mrs Clarinda Webster and Mr Julian Pascal's Chopin Recital 3 Steinway Hall
— Miss Adela Verne's Orchestral Concert 8 Queen's Hall
— Concert by La Société des Instruments Anciens 4 Salle Erard.
— Royal Opera, Covent Garden
SAT. MM Fauré and Wolff's Concert 3 St James's Hall.
— Royal Opera, Covent Garden.

DRAMA

THE WEEK.

LYRIC.—'Othello.'

OLYMPIC.—Afternoon Performances: 'Antony and Cleopatra'; 'The Merchant of Venice.'

A STRANGE and unexpected outbreak of Shakspearean drama comes to vary the frivolity of the season's entertainment. No fewer than three plays of Shakspeare have been given within a week. It is true that in no instance has the play been mounted or produced with a view to a run in London. The three pieces come with the seal of a country success to get what added reputation may attend a temporary acceptance "in town." If there is one thing that stands out plainly, it is that what is good enough for the country is not in every case, or even in many cases, good enough for London. London is sapped by frivolities, and shot through with heresies. Criticism finds little to say concerning any of these performances.

Wholly incapable of giving an adequate rendering of 'Othello' is the company at the Lyric. Mr. Wilson Barrett is himself the possessor of expository gifts which, once and again when rightly applied, have brought him fame and fortune. These are lost in his revival of 'Othello,' which, as regards collective performance and separate impersonations, only shows us how it ought not to be done. In the character of Othello Mr. Barrett himself poses heroically, and declaims in approved style. He is in turns vehement, angered, passionate, what not. The tragic note is, however, not once sounded; there is no informing spirit within, the passions are donned or doffed at a moment's notice. After the performance was over we read the play, and found the old magic still exercised, but during it we remained unmoved and even uninterested. Desdemona, in spite of her sweetness and beauty, got no nearer us than the Moor. Far more tenderness and passion than Miss Maud Jeffries has yet shown are necessary to give full value to the sorrows of Desdemona. The very significance of the character was not grasped. There is no temptation to dwell upon the shortcomings of actors who have had few opportunities of practising the line of parts they are called upon to essay. It is a subject of regret, however, to see an actor of Mr. Barrett's intelligence directing a performance of Shakspeare from which intelligence is absent. In earlier days tradition kept men to some extent in the right grooves. A man made the points that his predecessor had made, or perhaps sought to vary them. Even these influences seem to have vanished, and the entire representation was spiritless and uninspired.

'Antony and Cleopatra' has never proved remunerative as an acting play, and not a single actor has won a name as Antony. Garrick and Macready head the list of those who lost reputation in the part. Nor is the hold on the public which Macready could not command likely to be won by the company from Manchester which has been seen this week at the Olympic. In the case of Miss Janet Achurch conception and performance were fantastic; in most other cases they were unintelligent. As the performances are already over and qualified for oblivion there is no need to dwell upon shortcomings. It is enough to say that Shakspeare's verse was delivered after the rhetorical fashion now common on our stage.

Though the least pretentious, the revival of 'The Merchant of Venice' is the best and most interesting of the three Shakspearean performances. Mr. Nutcombe Gould's Shylock reveals the possession of gifts with which previously we had not credited this actor. Miss Hanbury's Portia is conceived and carried out in the right spirit, and is both romantic and beautiful. Most of the parts are agreeably played, and the entire performance raises the drooping spirits of those whom recent experiments in tragedy have depressed.

Hugo of Avendon. In Four Acts. By E. L. M. (Stock.)—As much obscurity as can be produced by disarrangement and dislocation of words has been accomplished by E. L. M. in his, or her, romantic play of 'Hugo of Avendon.' Having come into the title and estates of Avendon and fallen in love with the fair Stella, Count Hugo disturbs the plans of two Jesuit priests who have looked upon his wealth as the inheritance of their order. They plot wickedly to sow dissensions between husband and wife, and all but succeed in their task. The more active priest, however, while in pursuit of his designs, dresses as a young cavalier, of whom Hugo is to be made jealous, and in so doing encounters death, and re-establishes harmony between the couple he sought to divorce. So involved in phrase and so turgid is the dialogue that the task of perusal becomes a weariness. Count Hugo is guilty of lines such as

I judged your judgment, ere you came to judge.

His wife, friends, associates, and enemies follow and emulate his diction until the whole becomes a carnival of wild and disjointed phrase. When E. L. M. learns to be simple and direct, and dismisses his flowers of rhetoric, he will repent of his early effort, and may even—who knows?—do respectable work.

Dramatic Gossip.

So whimsical is the dialogue written by Mr. Lumley for his new four-act farce of 'Belle Belair,' which now holds possession of the Avenue Theatre, and so well fitted are the principal members of a clever company, that the piece triumphs over inherent silliness of plot. Some invention is, indeed, shown, and some mirthful scenes are reached. The whole, however, is slight and inconsiderable. Upon her reappearance on the stage Mrs. John Wood was warmly applauded. Miss Irene Vanbrugh, Mr. Weedon Grossmith, and Mr. Gilbert Farquhar contributed to the favourable reception of the whole.

'LE FIACRE 117' of MM. Émile de Najac and Albert Millaud has, we are told, been rejected by the reader of plays; nor have all the supplications of Mlle. Jane May been able to obtain a removal of the interdict. With this decision we are not disposed to quarrel. The piece, first produced at the Variétés on the 23rd of February, 1886, is included in the repertory of Madame Chaumont, which repertory is now declining into the hands of Mlle. Jane May. It is, in some respects, a sequel to 'Divorçons,' dealing with the same theme, and employing like it a *sonnerie électrique*. In very fact it is not too cleanly, and the pictures of Parisian life it supplies are sufficiently dishonouring. That, however, is a matter on which Parisians may speak for themselves.

THE performance by Mlle. Jane May at the Royalty of Suzanne in 'Le Monde où l'on s'ennuie' had much grace and beauty, and shows that her powers extend beyond farce into comedy. The Duchesse of Madame Devoyod, a familiar impersonation, has conspicuous merits. In other respects the performance of this sparkling comedy left much to be desired.

'M. ET MADAME PIERROT,' in which Mlle. Jane May has also been seen, both parts being played by her, shows the discovery by Madame in the pocket of her husband of a portrait of another woman, and gives rise to some moderately amusing scenes accompanied by some rapid changes of costume.

THE season of Madame Réjane at the Lyric will begin on June 26th with 'Madame Sans-Gêne.' It will last three weeks, and will, it is expected, include performances of 'La Douloureuse,' 'L'Amoureuse,' and 'Lolotte.'

MISCELLANEA

The 'Atys.'—Line 54 of the 'Atys' of Catullus runs thus in the vulgate:—

Et earum omnia adirem furibunda latibula.

This of course is not a strict Galliambic line, so that it is usual to read: "Et earum ad omnia irem." But "omnia" is extremely weak. May I venture, without any possibility of verification, a very rash emendation? "Et earum homæna adirem" would make excellent sense, and would lessen the harshness of "furibunda" and the other feminines in the poem. "Homæna" would be to "homo" as "leæna" to "leo," and would, indeed, be a most appropriate word under the special circumstances. Moreover in the MSS. it would be written "omena," so that "omena adirem" would be much nearer the vulgate than "ad omnia irem" is. However, I feel that I am making a suggestion of an unusually temerarious character.

R. J. WALKER.

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Erratum.—No. 3630, p. 679, col. 2, line 25 from bottom, for "Sunderland" read *Sutherland*.

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The STUDY of FRENCH according to the NEWEST and BEST SYSTEMS. By ALFRED F. EUGÈNE, Professeur Officiel de l'Enseignement Secondaire (Université de France), and H. E. DURIAUX.

MACMILLAN & CO., LIMITED, London.

SATURDAY, JUNE 5, 1897.

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LITERATURE

A History of our own Times from 1880 to the Diamond Jubilee. By Justin McCarthy, M.P. (Chatto & Windus.)

MR. MCCARTHY doubtless had reasons satisfactory to himself for writing this supplement to the readable and highly successful work which he issued some years ago. But there was less call for the present volume, except as a piece of book-making, than for its predecessors, and it was inevitable that it should be, even as a piece of book-making, inferior to them. Mr. McCarthy honestly tries to be impartial, and sometimes goes out of his way to speak kindly of political opponents. It was not possible for him, however, to view as an outsider movements in which he has taken part. Nor was it possible for him to know enough about the inner workings of proceedings that he merely watched or glanced at from the surface, or of the motives and hindrances of those principally engaged in them, for his report to be of much value. "A history of our own times," if it is to be accurate and lucid, can only be written hereafter, when a sufficient store of "mémoires pour servir" is available for use by a student and critic who has not himself been a partisan in the events he discusses and describes. Mr. McCarthy is so "up-to-date"—"to use a vile slang phrase of the present day," which he is himself fond of using, along with some others—that, not content with passing judgment on such unfinished incidents as the Greek war, he assumes prescience of occurrences between the moment of going to press and the "Diamond Jubilee," which is still more than a fortnight off. This may be smart journalism, but it is outside the historian's range.

Mr. McCarthy writes most fully and most instructively about Irish affairs, or rather about English dealings with them. Here his intimate acquaintance with the subject is serviceable. If he reveals no secrets and is discreetly reticent at times, he traces clearly the developments and ramifications of the Home Rule question since 1880, when Mr. Parnell came to the front. In particular he tells nearly everything that there is need to tell about the public career of the great Nationalist leader, who, he is anxious to explain, was not an Irishman:—

"On his father's side he came of an old English family who had moved at a comparatively recent period from Congleton, in Cheshire, and had set up their home in the county Wicklow. One of the family was Thomas Parnell, the poet, whose name figures so often in the letters and in the verse of Swift, and whom Pope describes as 'with softest manners, gentlest arts adorned, blest in each science, blest in every strain.' The praises of Parnell the poet by most of his great contemporaries would fall rather flat on the ears of the present generation, by whom, indeed, his name would be almost altogether forgotten had not the political career of Charles Stewart Parnell revived a faint, reflected interest in the author of 'The Hermit.' Sir John Parnell, Mr. Parnell's great-grandfather, was for many years Chancellor of the Exchequer in the Irish Parliament, and resigned his office because he would not and could not vote for the Act of Union. Sir Henry Parnell, Mr. Parnell's grand-uncle, held high office in the English Ministry, and was raised to the peerage as Lord Congleton in 1841. His end was a tragedy: his brain was overwrought; he lost his reason, and died by his own hand. Mr. Parnell's mother was an American, a daughter of Admiral Charles Stewart, a famous American naval officer, who fought against the English in the war of 1814, and who was affectionately termed by his sailors and his friends, 'Old Ironsides.' So far as we know there was not a drop of Irish blood in Charles Parnell's veins, although his whole public career absorbed itself into the Irish question. During all his earliest years he had had no interest whatever in politics of any kind. He was sent to various private schools in England, and afterwards went to Magdalene College, Cambridge. Here it was, so far as we can learn, his curious fate to make no impression whatever on his teachers or his comrades. He did not distinguish himself in any way, and although he had at all times a great love for science, especially for applied science, he did not make his mark in any branch of study. While he was at Cambridge the Fenian movement broke out in Ireland. His mother was then in his ancestral house at Avondale, in the county of Wicklow. She was supposed to have some sympathy with the movement, and to have sheltered Fenians in the house. Avondale was searched by the police, and even Mrs. Parnell's bedroom was not allowed to be sacred from the investigation. When young Parnell heard of this indignity offered to his mother, he became suddenly filled with a passion of hatred for English government in Ireland. That was the first time that he ever thought anything about an Irish national movement, and from that moment forth he became the inveterate enemy of English rule in Ireland."

The apology for Mr. Parnell's policy of obstruction is well put:—

"He was not a lover of England; he was not in feeling much of a democrat. But he was thoroughly convinced that if the attention of the English people, and more especially of the English democracy, could be really aroused to the Irish national claim, the conscience of the majority of Englishmen would be compelled to recognise its justice, and the cause of Home Rule would be gained. Now that and nothing else was the meaning of Mr. Parnell's policy of obstruction—the policy which he carried on, for example, after Mr. Gladstone had come into office in 1880, and when Parnell was made leader of the Irish party. Many people set him down merely as a man who, out of some sort of sinister purpose or malignity, wished to interfere with and harass, obstruct, and irritate every English Government and the whole House of Commons. Mr. Parnell had no feeling of the kind. His was a deliberate purpose, and it was even by the process of exasperation that he tried to fix the attention of the House and the country on the fact that there was an Irish national demand, which it would be necessary to listen to and to take into consideration. Parnell's creed was that the House of Commons was the one great public platform of the country. From that platform he was determined to appeal to and arouse the English people. Therefore he said in substance to the House of Commons: 'If you will not listen to our Irish national claim, then we will not allow you to discuss any other question whatever of which we can prevent the discussion.' He acted on the inspiration of the woman in the Eastern story—of which woman he had probably never heard—who, having tried in vain to get a petition delivered to the Sultan, took her place with her little children in the public street, and waited until the Sultan rode that way, and then flung herself and her babes in front of his horse's hoofs, and declared that she would not move from that spot until he had listened to her appeal or had trampled her and hers to death. That was the real meaning of the later policy of obstruction. It had its effect."

Mr. McCarthy's surmises as to the process of Mr. Gladstone's conversion to Home Rule are open to dispute; but few readers, to whatever party they belong, will object to his account of its results. There is less bias in it than might be expected. He is tolerant of the defection of Mr. John Bright and others. He finds excuses even for Mr. W. E. Forster:—

"He was sometimes actually accused, and in good faith, by his accusers of taking a delight in the sufferings of the Irish evicted tenant. Of course this was outrageously and grotesquely unjust and absurd, and it is only mentioned here as a sign of the times and an illustration of the distorting passion of hatred which had grown up amongst many men in Ireland towards some of the Liberal statesmen. Those who knew Mr. Forster, knew well that he was a humane, single-minded, and Christian man. But the truth is that he was not what most people believed him to be—a strong man. His whole appearance, his huge frame, his massive head, his energetic movements, all seemed to proclaim the strong man. But he was not strong in the best meaning of the word; certainly he was not strong enough for the difficulties by which he found himself surrounded. He had enough of personal courage. Where it came to be a question of meeting danger he never took heed of the risk. But, to put it in familiar language, he lost his head when he found himself confronted with the terrible troubles of the Chief Secretary's office in Ireland. He became completely and, if I may use the expression, sentimentally disappointed with the Irish people. He believed that they had failed to appreciate him, that they had not given him enough of their confidence, that they had shown themselves distrustful of him and impatient with him, and so he allowed his heart to turn against them. They were to him the ungrateful people, who would make no allowance for the difficulties with which he was beset, and who turned against him because he could not give them all they asked for at once. Mr. Forster apparently idealised the Irish people, and regarded it as one ungrateful man."

Mr. McCarthy is at his best perhaps in the obituary notices, which fill several chapters, and are sprinkled about in others. In some he is over-fanciful, as when he likens Disraeli to Faust; but his estimate of Disraeli is enriched by a very characteristic anecdote:—

"He cannot be regarded as a great statesman, as statesmanship ought to be considered. He

was rather what Carlyle might have called a 'Swiss of Heaven,' and fought for many a cause with which neither his brain nor his heart had any particular sympathy. He had a boundless ambition, and he followed his own star. Men of thorough sincerity, and who had nothing but public purpose to inspire them—men like Gladstone and Cobden and Bright—felt shocked now and then by what seemed to them his lack of earnestness. Not many years before Lord Beaconsfield's death, Bright had spoken of Disraeli's 'sated ambition.' Bright and Disraeli talked one night privately in the House of Commons, and Disraeli suddenly said, 'You know what you and I come here for. We come here for fame.' Bright could not succeed in persuading him that he, Bright, at least did not go to the House of Commons for fame. Disraeli smiled blandly, and almost pityingly, and declined discussion."

Many of the notable men and women who have died within the past seventeen years were Mr. McCarthy's personal friends, and, though he says little that is new about them, there is refreshing geniality in his mention of George Eliot, Carlyle, Browning, Tennyson, R. L. Stevenson, Du Maurier, Ford Madox Brown, Dean Stanley, Cardinal Manning, Henry Fawcett, Lord Randolph Churchill, Charles Bradlaugh, and others. In some cases there is a lack of proportion. While Darwin is disposed of in a page and a half and Sir John Millais in two sentences, five pages are devoted to Sir Isaac Pitman and four to Blondin; and while there are nine sentences about one foreign dancer, Taglioni, eleven are found sufficient for three English men of letters—William Morris, Coventry Patmore, and "Tom" Hughes.

There is a like disproportion in Mr. McCarthy's references to public affairs. He has been content to write about matters in which he is interested, or of which he claims to know something, or which he remembered at the time of writing; others he slurs over or ignores. Filling nearly a fourth or a fifth of his volume with Irish questions, he barely mentions Scotland—indeed, the word only appears once in the index, where the entry is "Scotland Yard, dynamite explosion in." Minute and diffuse on some subjects of minor importance, he is silent concerning much about which instruction would be useful. Of the proceedings in Parliament throughout several sessions he says practically nothing, but as compensation some items of information are impressed upon the memory by repetition. Thus Speaker Peel's retirement in 1895 provokes the same reflections as Speaker Brand's retirement in 1884, and the reader is asked thrice in almost the same words—twice in one paragraph—to condole with the occupant of the chair because he has to sit in it "on an ordinary day, when the House is not in committee, from three o'clock until half-past twelve, midnight, or thereabouts, with one single interval of about twenty minutes for food of some kind."

"It would be hard," says Mr. McCarthy, "to expect that the ordinary British householder should take the trouble to make himself acquainted with our policy in foreign countries." That, if the assumption is correct, would seem to be a reason for the historian taking some trouble to inform him. Mr. McCarthy does not do so here. When he says anything at all about foreign and colonial affairs his remarks are apt to be unintelligible or misleading to the reader who is not already cognizant of the facts. In one short chapter, for instance, sympathy is bespoken for Arabi Pasha, but no attempt is made to explain or criticize British policy in Egypt. In another we are told that "Gordon was still shut up in Khartoum," but there is no account of the circumstances that took him there, and next to none of the sequel. The references to last year's operations are yet more disjointed. "We have already spoken," writes Mr. McCarthy, "of the advance that was made along the Nile southward to Dongola, and the skill and the success of the expedition." But where? The passage is not in this volume.

Mr. McCarthy's concluding chapters will scarcely rank as "history" a year or two hence. One, given up to the recent expedition to Benin, which he localizes "in northern or almost in Equatorial Africa," was evidently compiled in great haste from one or two newspaper articles written before the facts were known. Another chronicles the proceedings of the South Africa Committee which is now sitting, and passes judgment in favour of Mr. Rhodes, in terms which might lead the reader to suppose that the business had been already finished were it not for this closing sentence—due, it would seem, to an afterthought: "The question, however, is still, and is likely to be for a long time, a matter of public inquiry, and this writer at least can only patiently await the result."

The shortcomings of this volume may be in part attributed to the severe illness from which Mr. McCarthy is fortunately recovering, and which has aroused for him widespread and hearty sympathy. But it is a pity that he did not delay its issue till he was able to make it worthier of his well-earned reputation, especially as it purports to "review all that has happened in the affairs of the Empire" up to a date which has not yet been reached.

The Eclogues of Virgil. Translated into English Hexameter Verse by the Right Hon. Sir George Osborne Morgan, Bart., Q.C., M.P. (Frowde.)

The Pharsalia of Lucan. Translated into Blank Verse by Edward Ridley, Q.C. (Longmans & Co.)

To those who have known Sir George Osborne Morgan only as a politician his volume will come as something of a surprise; but a former Craven Scholar and Newdigate Prizeman must possess qualifications which justify him in lightening the arid toils of Parliamentary life by the "elegant exercise" of classical translation. Sir George tells his reader that his original purpose was to translate the whole of Virgil; but, less fortunate than the great leader to whom he dedicates his volume, he has been unable, as yet at least, to complete his task, and has confined himself to that part of the Roman poet's work which has been least frequently handled by translators. His preface makes a claim which requires a brief notice, namely that, in translating Virgil into his own metre, he is undertaking a task which has never been attempted before; to which is added the avowal that "of course a writer who ventures on so novel and bold an experiment can expect but scant mercy from the critics." Sir George, however, is not so revolutionary as he supposes, having been anticipated by a trifle of three centuries, and by no less notable a person than one of the first translators of Virgil into English verse, Richard Stanyhurst, whose version of the first four books of the *Æneid* in hexameters was published in 1582. No doubt it will be a disappointment to Sir G. Osborne Morgan to find that, instead of being a radical reformer, he is in fact a pronounced reactionary; but so far as the critics are concerned, his alarm is unnecessary. A critic would be glad to welcome a good translation into English hexameters; and the very rarity of the experiment is the more likely to attract his attention and interest.

Sir George's version, it may be said at once, attains a fair measure of success; at the same time it illustrates once again the difficulty of writing musical hexameters in English. That this can be done, at any rate in short passages, has been shown by Kingsley; that it *must* be done, if the version is to represent the rhythms of Virgil, will be obvious to all who can read Latin. It does not quite follow that, because Virgil wrote in Latin hexameters, therefore English hexameters will faithfully reproduce his style. The Virgilian hexameter is essentially musical; the English hexameter is almost inevitably harsh. Even when it is well written, its character is nearer to the hexameter of Homer or of Lucretius than to that of Virgil; and it would need a really great artist in verse to make the English hexameter faithfully represent the musical charm of Virgil's measures.

An example or two will show how far Sir G. Osborne Morgan has achieved success:

Vagabonds we! Some fly to the thirsty regions of Afric,
Some to Scythia, and some to the rushing Cretan Oaxes,
Some to the Britons, from us by the whole of the Universe severed.
And shall I ever again in the far-off years of the future
Gaze on the turf-crowned roof of yonder poor little cabin?
Gaze on the straggling corn, the remains of what once was my kingdom?
Fallow-lands trim, such as these, shall a godless soldier inherit?
Barbarous hands reap these crops? Ah! where has disunion hurled you?
Citizens, children of woe! see for whom we have planted our acres!

It may be objected that "universe" is not a correct translation of *orbe*, and that neither "Britons, from," nor "woe! see for," nor "hands reap these" is a good dactyl; but the whole passage is readable and not ineffective. The following, from the tenth Eclogue, is better:—

Naiads! what were the glades or what were the forests that held you,
When, of unworthy love, the gentle swain lay a-dying?
Surely not Helicon's heights, nor yet the ridges of Pindus,
Hindered your onward flight, nor Aonia's fount Aganippe.
Him, too, the laurel wept, and the lowly tamarisk also:
Him, as he lay forlorn in the jaws of the desolate mountain,
Pine-crowned Mænalus wept, and the rocks of the icy Lycæus.
Round him his sheep stand still; they turn not away from their shepherd.

There is no abstract reason why the hexameter should not be an effective English measure. No doubt we scan by accent and the ancients by quantity; but the same might be said of iambic verse, and yet our blank verse is as fine an instrument of poetry as the Greek iambic trimeter. Some day, perhaps, a great artist in verse will arise and teach us how hexameters should be written, just as Virgil taught his countrymen, and as Pope taught his contemporaries how the heroic couplet should be written, or as Milton and Tennyson set standards for blank verse. But it has not been done yet, in spite of some fine passages by Kingsley, and the effective, but quite peculiar hexameters of Clough. And when it is done the hexameters of Sir G. Osborne Morgan, really good though many of them are, will, no less than those of Stanyhurst, rank in the pre-artistic age, like the heroics of Jonson and Donne.

No verse translation of Lucan has been published in England during the present century, and to the reviewer, satiated with versions of Virgil and Horace, of Homer and Æschylus, this fact alone commends Mr. Justice Ridley's volume to his favourable notice. A further interest has been added to it since its publication through the elevation of Mr. Ridley to the Bench—a promotion which brings his work into the same category as the late Lord Bowen's translation of Virgil. It is satisfactory to have the proof which this volume affords that the latest occupant of the Bench is both a scholar and a man of letters.

There is another consideration, besides that of novelty, which makes Lucan a promising subject for a translator. With the greatest poets of the ancient world success is impossible; and the reader who is acquainted with Homer and Virgil has nothing to do but to note how far each fresh competitor has come short in his efforts. Especially is this the case in dealing with the great artists in language. It is hopeless for any except a poet of the first rank and of kindred gifts to try to reproduce the verbal music, the felicities of phrase, which characterize Virgil or Sophocles. The sense may be transferred from one language to another, but the charm is gone. It is different when the poet to be translated is of lesser rank; it is especially different when, as is the case with Lucan, his merit lies in the vigour of his rhetoric rather than in any delicate workmanship of style. Rhetoric is within the reach of many writers who have never trained themselves in the minute artifices of verbal music, and the rhetoric of the original rouses a corresponding fire in those who read it.

At the same time it is not every one who could produce a version of the 'Pharsalia' which could be read as a work of literature in itself, and in which the style is kept fresh and vigorous throughout. It is no light praise to be able to say that Mr. Justice Ridley has succeeded in realizing this ideal. His blank verse is strong and dignified, and his vocabulary is effective and poetical. The poem moves with a firm step and in thoroughly idiomatic style. The translator rarely flags in his task, though there are parts of Lucan's poem which it is impossible to render interesting. The first book strikes us as particularly well translated, though there are many striking passages in the later books as well. Two extracts may be given as examples of Mr. Justice Ridley's style. The first (from the first book) describes the abandonment of Gaul by Cæsar's legions as he gathers his forces for the march on Rome:—

The tents are vacant by Lake Leman's side;
The camps upon the beetling crags of Vosges
No longer hold the warlike Lingon down,
Fierce in his painted arms; Isère is left,
Who past his shallows gliding, flows at last
Into the current of more famous Rhone,
To reach the ocean in another name.
The fair-haired people of Cevennes are free:
Soft Aude rejoicing bears no Roman keel,
Nor pleasant Var, since then Italia's bound;
The harbour sacred to Alcides' name,
Where hollow crags encroach upon the sea,
Is left in freedom; there nor Zephyr gains
Nor Caurus access, but the Circian blast
Forbids the roadstead by Monœcus' hold.

It is one of the passages which illustrate the effectiveness of proper names in poetry, if rightly handled; and the translator has been equal to it. The other example shall be from the dream of Pompeius before Pharsalia, at the beginning of the seventh book:—

Pompeius on that morn,
To him the latest day of happy life,
In troubled sleep an empty dream conceived.
For in the watches of the night he heard
Innumerable Romans shout his name
Within his theatre; the benches vied
To raise his fame and place him with the gods;
As once in youth, when victory was won
O'er conquered tribes where swift Iberus flows.
And where Sertorius' armies fought and fled,
The west subdued, with no less majesty
Than if the purple toga graced the car,
He sat triumphant in his pure white gown,
A Roman knight, and heard the Senate's cheer.
Perhaps, as ills drew near, his anxious soul
Shunning the future wooed the happy past;
Or, as is wont, prophetic slumber showed
That which was not to be, by doubtful forms
Misleading; or as envious Fate forbade
Return to Italy, this glimpse of Rome
Kind Fortune gave. Break not his latest sleep,
Ye sentinels; let not the trumpet call
Strike on his ear: for on the morrow's night
Shapes of the battle lost, of death and war
Shall crowd his rest with terrors. Whence shalt thou
The poor man's happiness of sleep regain?

On the whole, Lucan, as well as his translator, comes out of the ordeal with credit, and the volume will be found thoroughly readable on its own merits. It is easy to pick holes in Lucan. His faults are many and manifest—the florid rhetoric, the exaggeration, the ostentation of knowledge, the almost Zolaesque delight in exhaustive catalogues of details (as in the list of serpents in the ninth book or the performances of the Thessalian witches in the sixth). But it has been truly said that the man who never makes mistakes will never make anything, and Lucan has many of the qualities of his defects. He has vigour and rhetorical power; above all, he has an individuality. After Virgil he is the only epic poet among his countrymen who possesses an interesting personality or shows any originality in his versification. The rest are mere echoes of Virgil. What he might have done with matured years it is impossible to say, but it should be equally impossible to be blind to the fact that the 'Pharsalia,' as the unfinished work of a youth who died at twenty-six, holds a very remarkable place in the ranks of Roman literature.

La Vraie Jeanne d'Arc. Par J. B. J. Ayroles, S.J. Vol. III. (Paris, Gaume & Cie.)

FATHER AYROLES has now published the third volume of his monumental work, 'La Vraie Jeanne d'Arc.' This tome deals with the Maid in action as "La Libératrice." Father Ayroles first sketches France as she was before the Maid came in the spring of 1429. He introduces the characters in the ensuing drama, the Dauphin, the princes, Trémoille, Gilles de Rais, La Hire, D'Aulon, and he gives an estimate of the military forces of the national party, native militia or foreign auxiliaries. A Gascon himself, the learned father supplies a fuller roll call of Gascon than of Scottish comrades of the Pucelle; and we do not recognize "le comte de Bucland, fils du regent Albany," or "le duc de Darnley." "Bucland" is, obviously, Buchan (p 12). The condition, and the leading men, of the English and Burgundian factions are then described; the state of the art of war, of artillery, of fortification, of Orleans, and the early days of the siege, are made intelligible. The rest of the volume contains all known contemporary accounts of the Maid's campaigns, in chronicles, letters, and so forth, with elaborate criticisms of the value of all these sources. This is a laborious and disinterested piece of work, and is still necessary, even after the toils of Quicherat. Thus Quicherat had not a high opinion of the 'Chronique de la Pucelle,' which he regarded as a compilation made out of the 'Journal du Siège,' the 'Chronique' of Jean Chartier, and the 'Gestes des Nobles Français,' the whole being later than the rehabilitation of the Maid in 1456. As this 'Chronique' contains, for example, Jeanne's feat of second sight in beholding, from Vaucouleurs, the rout of the Scots and French at Rouvray, this portent would vanish into legend if Quicherat is right. Vallet de Visiville, however, has argued for, and is thought to have demonstrated, the contemporary and original character of the 'Chronique de la Pucelle' except where it borrows from the 'Geste,' both 'Geste' and 'Chronique' being, as it seems, the work of a father and a son. These were Guillaume Cousinot, Chancellor of Charles d'Orléans, and his son, Cousinot de Montreuil. As the son lived till 1484 he must have been young in 1429. In any case, the pair are contemporaries, and Father Ayroles thinks that their testimony to the Maid's marvels biassed Quicherat towards the opinion that the 'Chronique de la Pucelle' was late. Quicherat, however, frankly accepted as historical three sets of the Maid's prodigies which he did not profess to explain or to explain away.

The history of Jeanne's campaign is next given in the language of her 'Chronique,' whence we pass to a similar critical and exegetical treatment of the 'Journal du Siège,' the old French being modernized for the readers of to-day. The 'Journal' was apparently written some thirty-five years after the events, doubtless by aid of civic records at Orleans. In this manner Father Ayroles treats all the known texts, French, Burgundian, English, friendly or unfriendly, weighing their value as evidence by their dates and sources, and adding a full, often a

textual, citation of their contents. With Jean Chartier's 'Chronique' he has compared a copy of the Latin version now in the Phillipps collection at Cheltenham: the variants between the French and Latin forms are occasionally curious, and the comparison of texts had never been made before. The Latin version avers that Jeanne's wound under the walls of Paris was severe ("atrocissime in crure cum sagitta vulnerata"). It is impossible to follow all this work in detail, but we may note that Father Ayroles does not accept the statement of the *greffier* of La Rochelle, that Jeanne first reached Chinon on February 23rd, 1429 (accidentally printed "le xxxiii jour de février"). She probably arrived on March 6th, which gives time for the confirmation of her clairvoyance about the Battle of the Herrings to reach Vaucouleurs. A useful source is 'La Chronique dite des Cordeliers,' by a writer of Burgundian sympathies and official position. To him we owe the certainty that Charles VII. practically betrayed the assault on Paris, in which the Maid was, for the first time, defeated. Ten days earlier, as a document given at full length in this chronicle shows, Charles had signed a truce with the Duke of Burgundy (at Compiègne, August 28th) permitting Burgundy "to defend Paris against all assailants," that is, against Jeanne d'Arc. For this reason Charles could scarcely be dragged to St. Denis, and for this reason, too, he declined to let D'Alençon and Jeanne repeat their attack on the city. The policy of intriguing with Burgundy for its possession later, and hampering and delaying the Maid's assault, had the inevitable result. Paris must have fallen, as Bedford and Jeanne both declared, had Charles been loyal. This chronicler says that Jeanne tried to escape from prison by letting herself down with a rope which broke, not by leaping from the castle roof. Her own words at her trial show that she herself regarded the adventure as desperate.

The chief *trouvaille* of the learned father is the set of Venetian reports given as 'La Chronique de Morosini.' It consists of letters written chiefly by a Venetian gentleman to his father during the brief and brilliant career of the Pucelle. In 1893 Father Ayroles learned, rather vaguely, from a review of a book by Mlle. Butti, that there existed copies of these letters at Venice and at Vienna. His earlier applications for a transcript were unsuccessful. At the request, however, of M. Léopold Delisle, M. Castellani, of the Marcian Library, had a transcript made of the Morosini letters. The Viennese MS. (the original) has been entrusted to the Bibliothèque Nationale. Father Ayroles's version of the part of the Morosini MSS. bearing on Jeanne d'Arc has been collated with both the Venetian and Viennese documents. The writer of the best of the letters, "Our Foreign Correspondent" of 1429–31, was one Justiniani, residing in Bruges. He is not an eye-witness, he only records rumours which arrive from France and Burgundy. His first letter was begun on May 10th, 1429, two days after the raising of the siege of Orleans. The letter reached Venice on June 18th. At Bruges he knew, on or soon after May 10th, of the fall of Les Tourelles on May 7th, but his story is exaggerated. Talbot was not really taken prisoner. He says that Jeanne has promised to bring Charles into Paris by St. John's day, which is not more correct. He adds that, by aid of the Pucelle, "Charles has had a vision," and she said the same at her trial. This is curious, as we have no other reference to a vision beheld by the Dauphin. The report, from an English source, that "several who mocked at the Maid have died an ill death," must refer to Glasdale, and, perhaps, to the French soldier who insulted her at Chinon, according to her almoner Pasquerel. "She reasons so well that one would think her another St. Catherine." "They say that she shall accomplish two other great feats—and then die!"

All this is picturesque. Jeanne was not wont to speak of her saints, and the comparison with St. Catherine drawn by Justiniani must be an accidental coincidence. Already her doom hangs over the Maid: "fo dito da può, die far la dita damixela do altry gran fati, e quela da può die morir." She won Patay, she crowned the king, and she died. The popular presentiment is strange; we know from D'Alençon that Jeanne often said "she should last a year, or little more." The other letters often contain news wholly false, as that Charles took Rouen and Paris in the summer of 1429! The story that Jeanne had promised to recover the Holy Land is possibly true; her idea was first to free France and then to settle the Eastern Question. The story that she detected an unconsecrated Host is given here alone in a long letter of July 9th, 1429, a collection of information from many witnesses. No mention is made of her early visions of saints, which tends to confirm the opinion that she never spoke publicly of them till compelled to do so at her trial. Her prophecy of her arrow-wound at Orleans is reported, as by Pasquerel, but, indeed, this prediction was on written record three weeks before the event. On the whole, save for some minor inaccuracies, this letter (from Burgundian sources) confirms all that is known of the saintliness of the Pucelle and of her efforts to reform the morality of the nation and the army. We hear nothing of the manner of the capture of Jeanne, but it is said that St. Catherine promised her a home in Paradise.

Fragmentary as these notices are, they are full of interest, especially as the news came to Justiniani from the hostile Burgundians. The devoted industry of Father Ayroles has been rewarded by the discovery of the Morosini letters. We wish it were possible to hope for fresh English documents, or for the lost fragment of the 'Liber Pluscardensis.'

The last of the letters in the Morosini collection (June, 1431) says that the *French* burned the Maid. "Lisez: Anglais, les faux Français," writes Father Ayroles. But "les vrais Français" did very little to help or ransom the Pucelle, if they did anything.

A History of Moray and Nairn. By Charles Rampini, LL.D. [Blackwood & Sons.]

Sheriff Rampini might very well write an excellent volume of local chit-chat, but he was quite unqualified to undertake a county history. The task is no light one. Archæology, ethnology, etymology, geology, architecture, and history, both natural and national—a knowledge of all these subjects is desirable; Sheriff Rampini seems familiar with not one. To mere carelessness may fairly be ascribed such statements as that "Episcopacy was re-established for the last time in 1641," that "in 1662 came the Restoration," or that Archibald Douglas was killed both at Arkinholm (p. 147) and at Darnaway (p. 219). But what can one make of the following?—

"The fifteen years during which John Guthrie held the see of Moray (1623-1638) were years of trouble and confusion. James VI. was dead. The Covenanters were in arms against their king, Charles I., and their cause was distinctly prospering."

This, if it means anything, should mean that James VI. was dead by 1623, and that the Covenanters were in arms throughout the next fifteen years; as a matter of fact there were, of course, no Covenanters until 1638, and not a blow had been struck when Guthrie was deposed. Again:—

"In 1681 the Duke of York came to Scotland as Lord High Commissioner, and presided over the sittings of that important parliament which declared the National Covenant and the Solemn League and Covenant to be unlawful.....The abolition of the Covenant and the imposition of the Test were almost immediately followed by the adoption of stringent measures."

Does Sheriff Rampini seriously believe that the Covenant was first abolished in 1681? has he never heard (say) of the battle of Rullion Green? If so, we may safely pass by his extraordinary opinion, which it would take over long to confute—chap. viii. of Mr. S. R. Gardiner's 'History' triumphantly confutes it—that Presbyterianism in 1606 "was as yet a plant of too young and weakly a growth to be able to withstand the efforts of a king backed by all the bishops and clergy of the Church of England, and in due time it yielded to their united efforts. Episcopacy was restored."

It is the same throughout. Sheriff Rampini writes with some fulness of the priory of Pluscarden and the abbey of Kinloss, and casually remarks that "the Blackfriars were Benedictines"; of Elgin Cathedral, and tells us that "the chapter-house occupies its proper place in the north-west of the building," that "the transept consisted of a single aisle supported by four massive pillars," and that "the choir, 100 feet long, was divided into three aisles for five bays (or 80 feet) of its length; the remaining portion of 80 feet was one-aisled only." Under Kinloss he mentions the "celebrated painter" Andrew Bairhum, without saying who he was; the "distinguished abbot" Robert Reid, but not that he became Bishop of Orkney; and the "celebrated Piedmontese scholar" Joannes Ferrerius, but never a word of his Latin history of the Abbots of Kinloss, which was printed by the Bannatyne Club in 1839. The Wolf of Badenoch, who was no Celt at all, is designated "a Celtic Attila," and "resembles one of those half-human, half-

bestial barons depicted *in Erckmann-Chatrian's romances*"! Frendraught is misplaced in Banffshire; Inverlochy is "now Fort William"; and Lord James Stuart was born in 1533, and was "created Earl of Moray by the queen at Aberdeen on 1st June, 1566." For the antiquities of Burghead Sheriff Rampini has rightly gone to Dr. James Macdonald, but we doubt if on one point he has owned his full obligation. Surely the baptistery theory of the "Roman Well" is Dr. Macdonald's, and not the Sheriff's own. To describe the Castle of Lochindorb, and not to say that it was built upon a crannog; to rely for etymologies on Lachlan Shaw; to give pre-Ordnance altitudes of hills, and statistics for 1881, when statistics for 1896 are equally available; to cite Patrick Duff's 'Sketch of the Geology of Moray' (1842) as an authority, instead of Mr. Peach's masterly monograph (1883); and utterly to ignore the writings of Dr. Joseph Anderson, Prof. Rhys, and Messrs. Macgibbon and Ross—it is not in this way county histories should be written.

The annals of Moray are none too rich, but Sheriff Rampini has far from exhausted them. Thus he might have recorded that the Catholic victory of Glenlivet (1594) was celebrated by the last Mass sung in Elgin Cathedral; he might have told something of Richard Franck's, Dr. Johnson's, and Henry Mackenzie's visits to the district, with something more of Burns's and the Water-poet's; he might have glanced at the marvellous career of an Elgin unworthy, Dr. Robert Watson; the drainage of the old Loch of Spynie between 1609 and 1860 demanded fuller treatment; and the Sobieski Stuarts might well have received a word. They lived for a dozen years in Alves and Edinkillie parishes, where the Earl of Moray gave them the run of Darnaway Forest; and their 'Lays of the Deer Forest' (1848) is one of the best works on sport and much else in Moray. On the other hand, we note an immense amount of irrelevant matter which had much better been left out. The murder of the "Bonnie Earl" at Donibristle has already been fully told by Sheriff Mackay in his 'History of Fife,' which so admirably opened this series; and the writer of the forthcoming volume on Inverness-shire will surely regard the narrative of Culloden as a poaching on his domain. Both events, however, do belong in a way to the history of Moray, but not so the siege of Dunbar, the caging of the Countess of Buchan, the careers of Wallace and Balliol, the battles of Stirling and Falkirk, the long note on Colkitto, or the minute accounts of the travels of Gordon-Cumming and Grant.

The one part of the book that is good, and really good, is the fifty or so pages devoted to the folk-lore of the district. The account of the fisher-folks of Mavistoun, those Gothamites of the North, adds a new chapter to the 'Book of Noodles.' Then there is the strange system of tabu among Moray fishermen generally by which salmon must always be mentioned on board a boat only as "Spey codling," or a horse as the "four-footed beast," or a well-known landmark, the Tam o' Ron, as the "bank o' red yird." And there is a curious story how "fifty years ago and less" (we could have wished a preciser date) "a clay image, or *corps creagh*, nearly life-size, was found under a dripping bank of the river near the town of Nairn. It was so placed that the water dropped over its heart. When broken open it was found full of needles and pins. It had been placed there by a notorious witch of the day, who had been hired by a girl to compass the death of a man who had slighted her. When the clay dissolved the man would certainly die. He was only saved from that fate by the accidental discovery of the image."

NEW NOVELS.

Mrs. Crichton's Creditor. By Mrs. Alexander. (White & Co.)

THE rather vulgar old Scotswoman, Norman Adair's mother, will certainly be forgiven by most readers for her interference in the rapid intimacy between her son and the charming Gwendoline Crichton. A young married woman with an ill-conditioned husband and a young old friend of the opposite sex is in a perilous position. Yet Mrs. Alexander does her best to assure us that so disinterested and excellent a pair are safe in their platonic devotion. We probably owe the accident which removes the churlish stockbroker to a land where speculation is at rest to some misgiving on her part in the absolute security of the position. So far as it lasts, we are bound to say Norman is the pink of discretion and respectful allegiance, and Gwendoline as reticent as it is possible for a wife so ill appreciated to be. But we cannot affect much interest in the story, which is only successful in showing how a book may be filled with fluent narrative and perfectly just descriptions of the incidents of common life, and yet leave no impression and suggest no inference.

Old Corcoran's Money. By Richard Dowling. (Chatto & Windus.)

"DON'T be talkin', but you 're a wonderful masther of languige." Mr. Prendergast's compliment to McDonnell, who certainly talks much "like a book," may be transferred to the author in acknowledgment of the assiduity with which he maintains the brogue in the mouths of all his characters. In other respects the surroundings of a country town in the south of Ireland are faithfully presented. And there can be no question that the complications which involve the lost money are intricate to a degree which may well have puzzled even so efficient an officer as Head Constable Cassidy. But it cannot be said that there is much relief to the general squalor, meanness, and ferocity which are the characteristics of nearly every inhabitant of Ballymore with whom we make acquaintance. Corcoran the miser himself, only saved from imbecility by the precarious generosity of his affection for the boy he has advanced in the world; Butler, the gentleman farmer, who is willing to sacrifice his daughter's happiness if the aged usurer will take her hand as the equivalent of his mortgage-money; the treacherous Prendergast, who would promote McDonnell's marriage with Mary Butler because he is confident the young man will be convicted of the robbery from Corcoran; the bully O'Gorman, dumb Slattery the maniac, and O'Hoollaghan the fool, are about as detestable a set of personages as we have met in fiction. The hero McDonnell and one or two of the women have redeeming qualities; but the story, strong in incident throughout, and not infrequently picturesque in description, is too uniformly pessimistic in its view of character.

Only a Flirt. By Mrs. Robert Jocelyn. (White & Co.)

MRS. JOCELYN tells her last story with sufficient sincerity to make the reader resentful of the undeserved good fortune which attends the commonplace and not too well-bred Capt. Darrington. To make love to a friend's daughter, not sixteen and not out of the schoolroom, and to secure her affections without alarming her relations, and without the faintest notion of ultimate marriage, is a poor performance for a man of the world of nearly double her age. Darrington has the grace occasionally to see the meanness of his proceedings; but the mischief is done, and Sibyl Desmond, in spite of the native intelligence which makes her early alive to the very superficial nature of his admiration, is hopelessly and irrevocably in love with his regular features, liberal inches, and persuasive manner. The pity of it is the very unsportsmanlike nature of the original capture. Sibyl has too good a head to have been so betrayed by the heart had she had but a little law. As it is, her conduct in difficult circumstances is not unnatural, and while practising general flirtation as a means of correcting the too great complacency of her lover, she is straightforward and womanly in her attitude to the two honest men of good degree whose attentions to her are in earnest. That she can stick to her first lover, although bitterly conscious that his feelings are far less engaged than her own and that he is incapable of any sacrifice for her sake, is true to the nature of many of the best of her sex, though hardly in the newest mode. But Sibyl is a trifle old-fashioned, though pleasant enough to excuse an otherwise rather thin, conventional story.

Ripple and Flood. By James Prior. (Hutchinson & Co.)

To write this novel must have been easier than it is to read it. The book contains a great deal of good material, and some clever sketches of contemporary life in the Trent valley, which a painter might appreciate. But the interest of the story is affected by an unsuccessful effort to tell it autobiographically, and by a want of proportion in its component parts. The history of Edward Allius, afterwards Harrison, brought up as a ploughboy and subsequently as a painter, needs a hand more skilled in literary art. There is no other reason why the book should be as long and as dull as it is.

Blight. By Mrs. Walter Forbes. (Osgood, McIlvaine & Co.)

THERE are, probably, readers who enjoy fiction that deals with the ways of the aristocracy. Mrs. Forbes's narrative abounds in duchesses, earls, and persons of title; and it no doubt depicts their manners, their quarrels, and their sympathies with taste, and at times with literary skill. Yet we find it difficult to think that the book will interest any but those who wish to read of

titled people. It is not a novel in the ordinary sense of the term, but a narrative. "Blight" is the nickname of a lady who injures the lives and happiness of many of the noble lords and ladies. She is represented as a spiteful and revengeful woman; but she fails to interest the reader. The story is poor as a whole, and might have been much better written. In one place we read, "Long green glades gave galloping ground good enough to rouse the laziest horseman"; and it would be curious to speculate whether the alliteration is due to accident or design.

The Lady Grange. By Alexander Innes Shand. (Smith, Elder & Co.)

In the Highlands, and even in Edinburgh, in the middle of the eighteenth century, anything, as Mr. Shand explains in his opening chapter, including the sequestration of a high-born lady, was possible. The spirit of disaffection was still very much abroad. Highland chieftains, absolute in their own territories, were, for the most part, open to bribery, and no enemies to deeds of violence. The Lady Grange held Jacobite secrets which were enough to betray her husband and his boon companion to the block. She was, moreover, a shrew, of not unimpeachable character, and impossible to live with. The history of her abduction, her confinement in one remote fastness or unapproachable island after another, her futile struggles for liberty, and the final quenching of her strong spirit and stronger body, are well told, as is the vacillating remorse of Lord Grange and the brutal atrocity of Lovat. The book, however, is wanting in dramatic force, and is decidedly monotonous. The lady's friendship with the minister's daughter on St. Kilda's provides an incident of which too little is made. It is rather in the author's capacity for describing rugged scenery, and in the picture of the times that the story suggests, that the interest of it will be found.

A Princess of Islam. By J. W. Sherer, C.S.I. (Sonnenschein & Co.)

Were the writer possessed of more literary grace of style, 'A Princess of Islam' would be more agreeable reading. It is a touching story of a Mohammedan princess married to a young Englishman, a member of the uncovenanted service in India. For reasons of state the Englishman is made to believe that she died during his absence in England, and he marries again. The princess then has an opportunity of showing true nobility of character. The novel cannot boast of very wide attraction; but it may be commended to the notice of all who are interested in Zenana missions.

Pilgrims of the Night. By Sarah Doudney. (Addison.)

Miss Doudney has ever a religious aim; but in her present book there is a little incongruity, as if the author, having determined to write a "novel," felt bound to skirt the verge of "sexual problems," which, as all the world knows, are, or were yesterday, the most essential elements of that kind of literary dish. But then propriety has come to the rescue; so the lax-principled Bennet Daughton, of artistic and desultory temperament, marries his low-born love, and boredom is substituted for perfidy. Again, when the same commonplace egotist has wound himself up to an elopement with the frivolous, but hard-natured Leila Wooledge, the lady backs out at the last moment, much preferring lawful matrimony with a millionaire. If these reservations give a certain insipidity to the passionate part of the narrative, it must be granted that in Dulcie Daughton (*née* Goss) we have a good study of patient love elevating and refining an otherwise unattractive character. That the composition of short stories should be part of this development is a questionable feature; though that Bennet should appreciate his wife's accomplishment is a remarkable proof of the completeness of his conversion. These and other results are effected through the instrumentality of a sect of "Faith-healers," the "Pilgrims of the Night," who are beyond literary criticism. The fact that they are commendably free from bigotry, and convinced of the supernatural efficacy of sympathetic will, connects them in these later days with the primitive ages of faith. The gentle enthusiasts who under their leader, the cobbler, attend the funeral of "Sister Avory," bear witness to a modern form of an ancient trait of human nature, and their presentment by the author is not uninteresting.

The Winds of March. By George Knight. (Jarrold & Sons.)

Novelists appear in want of a formula to represent the respective ages of hero and heroine at marriage. George Knight might make use of the following: let x be the man's age, and y the lady's; then $^x + 7 = y$, and would be true of any value for x. One of the author's *dramatis personæ* in working out the relation of the diameter and circumference of a circle to one thousand places of decimals says that the 811th to the 990th figures recur—a proposition worthy of inclusion in De Morgan's 'Budget of Paradoxes.' Seriously, the melodramatic elements in the story are overdone, and quite overbalance the mathematics above referred to. The story is one of Liverpool in recent years; it is graphic and forcible, but shows more promise than performance. We do not often come across a heroine in fiction who is willing and able to perform an obstetrical operation at a moment's notice.

A Full Confession. By F. C. Philips. (Constable & Co.)

There is not much to say about this little trifle. The story is almost amusingly commonplace and conventional—about a girl who runs away from school to marry a young man she had met a dozen times, and her adventures in Paris and elsewhere when she lost him. The best bit in the book is the description of the music-hall director who annexes her and brings her out in the halls; but he does not last long, and the book ends appropriately with the return of the husband, who proves to be a lord and a friend of the son of the Duke of Wessex.

Le Double Joug. Par Jean Bertheroy. (Paris, Colin & Cie.)

Although 'Le Double Joug' contains at the end of the volume a very short story, the novel that gives its name to the book is so considerable that we cannot treat it as contained in what is called a volume of short stories. Did a healthy man of twenty-three, who had been living a materialistic life with an attractive married woman with whom he was not in love while waiting for the time fixed for his marriage with a charming woman of twenty, ever kill himself because he could not decide what to say to both or either? M. Bertheroy's catastrophe is false to the life which he describes, but his characters are well sketched, and his book may attract those who like this kind of study.

THE LITERATURE OF IRISH SPORT.

The *Sportsman in Ireland*, by a Cosmopolite (Arnold), a condensed reprint of which forms vol. iii. of the "Sportsman's Library," is a happy selection, for if less trustworthy in its details of sport, it is unquestionably more entertaining than either of the previous volumes. The first of these dealt with fox-hunting in England, the second with a sporting tour in Scotland, whilst the present is a description of the shooting and fishing of Southern and Western Ireland as they were in the first half of this century. The liberties the author has taken with fact are amusing rather than misleading, and they begin by his attempt to pose as an Englishman, an endeavour not uncommon amongst his countrymen before his day and after, and one which usually deceives no one save perhaps themselves. The fertility of imagination and the exuberance of the language employed recall vividly the celebrated oration of the Member for Ballyhooly. But after all this is in keeping with the scenes and adds to the entertainment of the reader. The sport enjoyed was fishing in rivers, lakes, and the sea; for the little shooting that is mentioned partook rather of wanton destruction of sea-birds than the pursuit of game, the author and his friend the Major avoiding preserves and entertaining a noble contempt for their owners. Salmon roe was the favourite bait, though lines, after the fashion of long lines at sea, baited with small trout and eels, were shot in the deep parts of the lakes and hauled in after some hours had been spent fly-fishing or trolling. Pike from 30 to 40 lb. weight are said to be not unusual, whilst the weights of trout mentioned are still more abnormal:—

"The first thing that aroused my surprise at Athlone was the continued exposure for sale of trout of eight, ten, or fifteen pounds each, which seemed to excite no admiration among the people.....The fly was not attempted, as in this lake, trout of fifty and sixty pounds are to be found, which can only be taken by trailing. Here Lady Headley succeeded in landing a trout of twenty-seven pounds weight. Although that size is considered ordinary," &c.

The estuary trout is mentioned as a species new to the author, though common in Ireland and in some Scotch rivers. He calls it "a bastard" between the common and sea trout—surely a strange expression evolved from some curious mental confusion. It may or may not be the result of a cross. Many agree with Sir Herbert Maxwell in thinking that it is an ordinary river trout modified in appearance by the tidal water in which it lives. The illustrations are generally good, and have just sufficient tendency to caricature to match the text. This quality is possibly a little over-done in the drawing opposite p. 171, for, the fish having leapt, the strain is off the line, yet the rod is shown with a curve that would do honour to many pounds. With a fish in that position the rod should be straight and lowered and the line slack.

Another work dealing with the same country and similar sport more recently pursued is entitled *Wild Sports in Ireland*, by John Bickerdyke (Upcott Gill). The author's agreeable style and his evident kind feeling towards the Irish peasantry make the little book (a reprint

for the most part of articles in weekly papers) pleasant reading, whilst sufficient information is conveyed to be of service to the reader. Regarding Irish troubles, poverty is considered to be the root, and

"the more sportsmen visit its mountains, bogs, rivers, and loughs, leaving English gold behind them in exchange for Irish salmon, white trout, gillaroo, grouse, and snipe, the better it will be for the 'distressed counthry.'"

No doubt; but as a preliminary the brutal Saxon would like some security that he gets the sport he pays for. Whilst land and water are liable to be poached at the pleasure of the peasantry, it is scarcely a matter of surprise that Englishmen prefer to expend their money elsewhere. Were it not for this, we believe Ireland would be a veritable paradise for poor sportsmen, who can no longer afford the expensive luxury of Scotch moors and rivers. John Bickerdyke writes of the estuary trout mentioned above, only whereas Cosmopolite calls it a *lob*, he terms it *slob*, and considers it to be identical with the ordinary trout. Certainly we think there is too great a tendency to admit without sufficient proof new varieties of the salmon tribe and to distinguish them by Latin names. The only one of the newer sort we are prepared to recognize is the *Salmo irritans* baptized by Bickerdyke and sung by Andrew Lang; with him we have had personal acquaintance. The forty-pound pike, too, is perhaps explained in chap. xiii.; it is said that he probably does exist and may have been caught, but that the captures defy investigation. Nevertheless he who has not a story of one is no pike fisherman. The illustrations of this bright little book deserve to be praised.

RECENT VERSE.

THE series of poems entitled *Joan the Maid*, by Mr. J. Huntley Skrine (Constable & Co.), has some thought and tenderness to recommend it. The song of the Basque standard-bearer appeals to us by its dash and vigour, and Thomas de Courcelles is dignified and somewhat pathetic. But Mr. Skrine's metres are unfortunate. He has chosen too often to write in short lines, and seems seldom to have left himself room in them for what he wished to say. He clears the way for his nouns by a wholesale sacrifice of articles—or do they call them "demonstrative adjectives" in these daring days that have made all things new, even grammar? A certain clumsiness inevitably follows, and the reader is annoyed by such phrases as "step of Joan at door," "Yet I for her could hold banner up," "from saddle tree," and "girt with caitiff sark"—whatever this last may mean. Mr. Skrine seems to have said his say on the subject of Joan of Arc in his 'Joan the Maid,' and we wish he had been contented with that. The verses that follow are somewhat superior in poetic merit; but their real value is in their sterling and strong patriotic feeling—a sentiment foreign to the artificial muse of most minor-verse writers. There is something so strenuous, so manly, so entirely earnest and noble, about Mr. Skrine's enthusiasm for his country, as expressed in these verses, that we long to shake him by the hand, and could find it in our hearts to forgive him for all his faults of form were they twice as many and twice as glaring. The following poem is not a fair example of Mr. Skrine's patriotic and heroic feeling, but it strikes a true note and deserves quotation:—

REWARD.

What shall the brave in soul attain
Who shape a thought in act and life,
What guerdon to redeem the pain,
What victor palm beyond the strife,
When the worn spirits pass to wait
In silence with the silent great?

Men say "It were reward for all—
For hours of strife an age of fame!"
Ah! faint, methinks, the echoes fall
Of mortals' praise or mortals' blame,
When breaks upon the widening soul
The deep archangel trumpet-roll.

Nay, brothers, neath the Eternal Eyes
One human joy shall touch the just,
To know their spirits' heirs arise
And lift their purpose from the dust;
The father's passion arms the son,
And the great deed goes on, goes on.

The publishers of *Piccadilly Poems: Vers de Société*, by Mr. J. L. Owen (Roxburghe Press), are good enough to relieve its critics of their tedious duties by telling them what they ought to say about it. It reached us considerately accompanied by a type-written intimation to the following effect:—

"Mr. Owen's powerful word-pictures of 'Society' both East and West are a revelation, and are boldly while delicately touched with the life of the scenes depicted.....Mr. Owen's previous work 'Lyrics from a Country Lane' will doubtless sufficiently speak for the coming book."

We do not remember reading 'Lyrics from a Country Lane,' though many books of verse have reached us, at different times, from a "Town Lane," otherwise yclept Vigo Street; and after a perusal of 'Piccadilly Poems' we shall certainly never repair the omission. We have found Mr. Owen's "word-pictures" neither "powerful" nor "a revelation," except, indeed, of the unlucky vulgarity of their writer, and of the amazing tolerance of the average magazine editor. So far from their being "boldly while delicately touched with the life of the scenes depicted" (whatever that remarkable phrase may imply), we have no hesitation in describing them as at once feeble and coarse, both in sentiment and execution. A single verse from 'A Ballad of Boxing Night' will, we venture to say, justify the foregoing strictures:—

I saw the willowy figures glide
And sway in the mazy dance,
And billowy bosoms, like the tide,
Rise and fall as waves advance.
But those waves were warm, and jewels bright
Gleamed on that human tide,
And luminous eyes shed softer light
Than even the moon outside.

A Trip to Fairyland, by the Rev. John Morgan (Stock), appears to have been merely the honeymoon tour of the poet and his bride. As the author's name plainly promises, the poems are very Welsh indeed, and there is not a gleam of humour from beginning to end. The book concludes with some "free translations of popular Welsh hymns"; but in the earlier portion of the volume the Rev. John Morgan throws sheer Welsh in heavy handfuls at the reader's head. A true love of nature and a true love of the "bride" redeem the book from absolute worthlessness, and the quality of the verse may be judged by the words in which Mr. Morgan expresses his appreciation of the way in which "Creation yields a perfect lyre." After describing "dawn," "noon," "dusk," "burnished wings," "brooklet's murmurs," and "enchanted scenes," his pleasure finds characteristic expression when he says:—

We feel one uniform delight
With the spectacular display.

The Rose-tree of Hildesheim, by Miss Jessie L. Weston (Nutt), is the title of a rather long narrative poem dealing with the loves and sorrows of Konrad and Hildegarde. The tale flows on with some smoothness, and the style has no strength of fault or of merit. Some passable songs and a series of poems on King Arthur's knights complete a little volume in no way interesting or remarkable. The author's most annoying characteristic is the persistent use of certain words, always a snare to the novice in the writing of narrative verse. "Adown," "erst," "aye," are all too obviously chosen because they fill the line, not because they fit the thought. The sudden addition of two redundant syllables in the first line of an heroic couplet comes rather as a shock:—

And as the Benediction of the Presence falls
On all who bow within these hallowed walls.

We suppose that Miss Weston could find no shorter word for "Benediction," and thought a syllable or two more or less of no account.

"Solemn stars" and "white moths," "silver stairs" and "pearly treasures," with other pale virginal objects, have been woven by Miss Irene Putnam into a series of *Songs without Answer* (Putnam's Sons), quite harmless and well-meaning, if a little thin. Indeed, the delicate soul of the author pleads so plaintively through her work that to adjudge in plain English the value of her poems would be like breaking one of her own "white moths" with a sledge-hammer. Therefore let the rest be silence.

ECONOMIC LITERATURE.

Lectures of Adam Smith. Edited with an Introduction and Notes by Edwin Cannan. (Oxford, Clarendon Press.)—The efforts made in recent years to place before us the surroundings of Adam Smith, the books that he studied, the plan on which he built up his *magnum opus*, contrast curiously and somewhat sadly with the more successful efforts made by Adam Smith himself to destroy the incomplete fragments of his writings, and even the more complete works unworthy, in his opinion, of publication. Few narratives of death-beds of lone and aged men whose delight in life has been in their studies are more characteristic and more touching than the history of the destruction of the "thin folio paper books" which had remained so long "within the glass folding doors of a bureau" in the bedroom of a man conscious of the fact that his memory, childless as he was, could be perpetuated only by his writings—conscious also of the influence which his works had exerted, and anxious, as only a great author can be, that nothing unworthy of his fame should survive. Recent years, which have done more justice to the great ability of Adam Smith than many more immediately preceding them, have brought forward students and inquirers desirous to know more about him than had previously been the case. A great deal that is interesting may be found in Mr. John Rae's 'Life of Adam Smith.' The attempt recently and most sympathetically made by Dr. Bonar to reproduce the catalogue of his library introduces us more intimately to his fireside occupations. But the contribution at present before us is even more characteristic, as it explains in a great degree his mode of work with his pupils. It consists of a transcript of notes, apparently taken at the time, of the lectures on Justice, Police, Revenue, and Arms delivered by Adam Smith at Glasgow as Professor of Moral Philosophy. Mr. E. Cannan, as editor, has done his work with great care. He gives good reason in his introduction, pp. xix and xx, for believing that these lectures were delivered towards the close of the period of Adam Smith's occupation of that chair. In 1764 Adam Smith undertook the tutorship of the young Duke of Buccleuch, which was destined to exercise an influence on his own life and mode of thought at least as great as that which he exercised on the mind of his pupil, though different in result. Into this subject, attractive as it is, we must not now go further; we can only refer our readers who desire to follow it up to the interesting narrative in chap. xii. of the 'Life' by Mr. Rae. It is sufficient to state now that in January, 1764, Adam Smith severed his connexion with the University of Glasgow; and as Mr. Cannan, by careful study of the internal evidence, shows that the lectures were "almost certainly" not written earlier than November, 1762, we are brought to see that the date was probably 1763, and that they hence show the subjects which occupied Smith's mind from an economic point of view at the end of his career as University Professor. The manuscript was apparently not written out by the person who took the original notes. These were doubtless the work of a student, who would have avoided the mistakes which the copyist fell into. Mr. Cannan has sought carefully to correct these errors; in doing this he has very wisely disregarded the punctuation of the manuscript, which appears to represent only the ideas of the tran-

scriber, and he has not sought to reproduce the spelling of the period, which would only perplex modern students. He has supplied explanatory notes which will be of service to the reader. He has supplemented the original index made at the time, and placed then at the end of the manuscript volume, with a careful index of his own. What will be even more valued, he has added a table of parallel passages in the 'Wealth of Nations,' which will enable the reader at once to follow the gradual growth and building up of that well-known work. The method of composition followed by a great thinker is always of interest, and the economist will find in Mr. Cannan's table of parallel passages a subject for much careful study. Mr. Cannan successfully vindicates the publication from any objection which might be made to it on the ground "that it is an act of impiety towards Adam Smith's memory." The 'Wealth of Nations' has long been a classic among us, and any labour which assists the student of the present day to understand the *modus operandi* of its author is valuable as an assistance to the science over which he exercised so great an authority. The work has been edited most conscientiously and carefully, and we trust it will find that acceptance which the labour bestowed on it deserves.

Banks and Banking. By H. T. Easton. (Effingham Wilson.)—Though at first sight it might seem scarcely to be expected, the history of banking never loses its interest. Often as chroniclers have been found of the doings of the bankers of old time, Italian, Jewish, or Assyrian, fresh writers continually desire to take up the story, fresh matters of importance arise, fresh points of view from which the questions involved may be observed. The reason we take to be that banking occupies itself with a subject of personal and primary interest to all—the progress of economic and social development. This is traced out in Mr. Easton's pages. The history is continued carefully from the foundation of the Bank of England. Mr. Bagehot's remarks on the monopoly it long possessed are quoted, and also what he said regarding the possible superiority of a permanent head to the Bank rather than a continual change of Governors. It is always an advantage that this sound advice of Mr. Bagehot's should be kept before the public, and Mr. Easton deserves our thanks. The change might be beneficial. A more distinct maintenance of a definite policy might result from it. The position of the Bank of England relatively to the other banks now and at earlier periods is also noted by Mr. Easton, and the gradual changes in the conduct of banking business arising from the difference in the manner in which ordinary business is now carried on. It is clear that in proportion to business done bills are fewer than they used to be; and increased loans on the Stock Exchange appear in some measure to take the place of these documents as a channel for the employment of money. Such loans, however, are scarcely so good a form of investment as bills of exchange. Mr. Easton also relates the history of many other changes in the course of business; thus the following sentence mentions an alteration in the number of cheques drawn and of their size, which is highly characteristic of matters at the present time: "In 1880 Messrs. Glyn, Mills, Currie & Co. cleared 19,950 cheques in one day, of which 2½ per cent. were under 1*l.*; but in 1887 they cleared 13,090, of which 4 per cent. were under 1*l.*" It would be interesting to know the proportion of small cheques to the total number of cheques drawn at the present time. It has probably largely increased since 1887. This "paper" circulation in a form entirely unthought of when our present banking laws were instituted appears likely to extend. Already by far the largest part of the cash transactions of the country are entirely independent of "coin," and are merely "book entries" in some form or other. Many other changes in the course of business will be found chronicled in Mr. Easton's pages. In the words of the preface:—

"The author has endeavoured to show how the deposit of money in a bank has developed into a complex system of finance, and also how capital, wielding an immense power in the present day, is largely under the management and control of our great banking institutions."

The sketch which Mr. Easton has provided is necessarily slight, but it gives the main features of our existing system in a manner which will be very clear to those who have adopted banking as their profession, and who appear from his preface to be those to whom he specially addresses himself. We may observe that Sir R. Giffen is mentioned throughout the book as Mr. Giffen, and that his name on p. 75 is misspelt.

A History of Modern Banks of Issue; with an Account of the Economic Crises of the Present Century. By C. A. Conant. (Putnam's Sons.)—The purpose which Mr. Conant had before him in this work is explained in the first lines of his first chapter. This was "to bring together, in compact form, the leading facts regarding the banks of the world authorized to issue circulating notes and the history of the financial and economic crises through which they have passed." This was a highly useful task to undertake, and Mr. Conant has completely accomplished it. There is no work extant which exactly covers the same ground, or which contains the information thus brought together with so much care and industry; and further, the volume is a good deal more than a mere collection of statistics; it is written in the spirit of a trained economist who has also a good knowledge of the method on which banking operations should be conducted. This imparts to the book a high character. In order to do justice to Mr. Conant's work it is not necessary to trouble the reader with a list of all the banks and banking systems comprised in his pages. It is sufficient to say that every country in the world in which banks of issue exist is commemorated, and a statement is given (clear, concise, and generally accurate) of the system followed. Mr. Conant commences with laying down the principle that the first requirement of a sound banking currency is that the notes issued shall be redeemable in standard coin on demand. This is not merely a test of the solvency of banks, but it goes a good deal further. "It goes to the foundation of the economic and financial system of the country, and regulates its commercial relations with other countries." Again and again throughout his work we find Mr. Conant insisting on the importance of this point. With this view clearly before him it is natural that the "currency principle," the basis of Sir Robert Peel's Act of 1844, should find no favour in his eyes. The years which have elapsed since that Act was passed have shown that while the note circulation of the Bank of England has the fundamental merit of absolute security, it does not possess the convenient adaptability to the wants of the country which the issues of others of the large banks of Europe enjoy. Mr. Conant observes that the question "whether the notes constitute a prior lien on the securities and bullion in the issue department is a point which is not clearly set forth, and has never been judicially decided." We may refer him on this subject to the paper prepared by Mr. Freshfield for the information of the Chancellor of the Exchequer, November, 1856, printed in the Report of the Select Committee on the Bank Acts, 1858, which sets out clearly the position of the matter. On other crucial points also Mr. Conant is absolutely sound, such as the necessity that the banking system should be financially independent of the State. Official supervision may be useful, though the advantages of Government inspection may easily be overrated. But no doubt, like the inspection of outside "auditors," such investigations may be of use by interposing a warning to the too venturesome bank manager. In this way official rules may even be an assistance; but the dealing with the note issue is quite another matter. A Government issue of paper is almost always put out in excess. Pledges may be given that a fixed limit "should never be exceeded"; but again and again, as Mr. Conant reminds us, "this pledge was disregarded." Perhaps M. Thiers summed up the matter most clearly in a few concise words when speaking of the Bank of France—the bank in Europe which has gone through the most severe trials of recent years, and which has done more than any other to support public credit—"The bank saved us because it was not a bank of State." Mr. Conant describes with a strict impartiality the national banking system of the United States. He observes with truth that, great as were its services, it "always lacked the essential feature of a purely banking currency. The currency was without elasticity, in the sense of responsiveness to the demands of business." In this respect the principle on which the note circulation of the Bank of Germany is arranged may be regarded as superior. In the case of that bank the note issues are allowed to exceed the fixed limit on the deposit of certain securities and the payment of a tax of 5 per cent. for the time the excess issue lasts. This arrangement permits increased issues when they are required and secures their withdrawal as soon as the pressure is passed. There are many other points in the volume at which we can give only a passing glance. The comparison between the Canadian banking system and that of the United States is a good example of the impartial spirit in which Mr. Conant has written. He observes that the effect of the Canadian system of branch offices compared with the United States plan of isolated and separate banks "has been to make the rate at the most distant interior branch not more than one or two per cent. higher than to the best borrower in Montreal or Toronto, while in the United States rates range between ten and twelve per cent. in the newer sections of the country, while money is a drug" in the great reserve cities. It is not often that a reviewer can close a book dealing with such a subject as is the staple of this volume with the feeling that the interest of the narrative has been maintained over nearly six hundred pages. But Mr. Conant has fairly accomplished this. When his work reaches, as we hope it will, a further edition we trust that a curious misprint on p. 35, another on p. 178, and others on pp. 471 and 481 will be corrected; also Mr. Goschen is incorrectly described on p. 589. The limit of "authorized circulation" of the Imperial Bank of Germany is described correctly on p. 199 as having been originally 250,000,000 marks. A few lines lower it is spoken of as having been "increased to 42,117,000 marks." The sentence should undoubtedly read *by* and not "to"; but in this there is a slight error, the amount at the present time being, not 292,117,000 marks, but 296,229,000 marks. The statement also of the limits of uncovered circulation of the other German issuing banks on p. 205, though correct, is scarcely clear, as the "actual" as well as the "authorized" issues are both mentioned in a manner which renders it somewhat difficult to discriminate between the one and the other. These, however, are almost inevitable discrepancies in a work of this description, dealing with statements extending over many countries and a large number of figures. We have great pleasure in bearing our testimony to the general accuracy of the work and its great usefulness.

STORIES OF ADVENTURE.

THE elements of popularity contained in a book of adventure are apt to blind the reader to its defects. There is little doubt that *Captain Kid's Millions*, by Alan Oscar (Chapman & Hall), is very well suited to the taste of the day, and that it has attractive characteristics. The story-telling is good, and recounts the finding and

then the loss of a great treasure, and its final rediscovery and realization. In one half of the volume we have the history of the first finding by Kid, the pirate of romance; and this portion of the book has already appeared in the pages of a popular magazine. In the second half a further search is made in our own days, and the treasure is brought home, but not without loss of life. The writing is generally good, and care is exercised to bring the phraseology into harmony with the time to which it relates. But the pleasing element in the volume is the capacity which the author manifests for narrating adventures and describing scenes of romance. It is less satisfactory to find in the opening words of the volume an effort to persuade the unwary reader that the book contains "the true history of one of the mysteries of the world." The wine is good, and needs no such bush; and it is difficult to see how the statement in question, supported as it is by others to a similar effect, adds to the interest of the story. The book is a long and substantial volume; but it has great powers of attraction, which deserve recognition, especially in the case of a new writer.

A short and bright story of adventure is always welcome. In a single volume of narrow compass Mr. Roderic Quinn, the writer of *Mostyn Stayne* (Sonnenschein & Co.), has placed a number of stirring scenes, somewhat loosely pieced together. The writing is pleasant and easy; the narrative purports to be one composed in the early part of the last century, and offers little that need be criticized. The difficulty of writing a story of adventure in the first person singular is surmounted with some skill.

Captain Shannon, by Mr. Coulson Kernahan (Ward, Lock & Co.), is made up of reminiscences from stories of Irish conspiracy, dynamite explosions, daring murders in Dublin and London, amateur detectives, and manifold disguises. It has no new ideas, and little that is new in incident; but as a budget of sensations, eked out with sixteen more or less striking pictures, it is interesting enough. The crimes of Capt. Shannon, and his gradual hunting down by a volunteer friend of justice, will probably amuse such as have acquired a taste for this sort of thing by much reading of Poe, Dr. Conan Doyle, Mr. Arthur Morrison, Mr. Muddock, and a dozen others. But Mr. Kernahan's last venture evinces none of the imagination which distinguished some of his earlier efforts, and his friends amongst the reading public will put down 'Captain Shannon' with a devout hope that its author has not yet exhausted his more original vein.

OUR LIBRARY TABLE.

MR. MURRAY sends us an additional volume (the eighth) of *Gleanings of Past Years*, by Mr. Gladstone. They consist mainly of articles contributed by the author to the magazines on various points of Biblical criticism, ecclesiastical history, and Christian dogma. They show, like his Homeric studies, that Mr. Gladstone belongs to the precritical period, and sets to work to confute Prof. Huxley and other sceptics with a kind of argument that was obsolete forty years ago; but it is impossible not to admire the vigour and intrepidity with which the aged statesman uses it.

WE are able to praise *Harvard Stories*, a series of sketches of the undergraduates of the old university of the United States, by Mr. Waldron K Post, published by Messrs. Putnam's Sons. The language is sometimes that of modern American slang — incomprehensible — but the pictures are bright and pleasant. In the Civil War the lads who have left Harvard to fight for their Southern States rush in to Richmond to send notes to class mates, prisoners in the Libby, and cheer at news of the annual boatrace, which "almost made up for Gettysburg." "A man came running up to hear.....whether the Yankees had been licked anywhere. We told him not that we knew of, but Harvard had beaten Yale, and he went off damning us for making such a row." The volume contains an admirable account of the boatrace of another year. American rowing slang differs from the English: the use of "starboard" for a side has never been known in our rowing world, and we find "on the boat" for *in*, and "recover" for *recovery*.

M. CALMANN LÉVY publishes *Montalembert*, by Vicomte de Meaux, a life which was hardly needed, but which, though less full than other biographies of the great Catholic gentleman—more Forbes than French — is appreciatively written.

M. PIERRE LEROY-BEAULIEU, son, we believe, of M. Paul Leroy-Beaulieu, and nephew of the author of 'The Empire of the Tsars,' publishes, through MM. Armand Colin & Cie., *Les Nouvelles Sociétés Anglo-Saxonnes*, a rather heavy volume on Australasia and British South Africa. Australian wine producers will do well to pay heed to the well-informed criticism of M. Pierre Leroy-Beaulieu. His chapter on "Feminism" is thin: he first asserts that the women voters are for suppression of the liquor trade, and then admits that their enfranchisement in New Zealand has proved the contrary. He fails to explain that while in New Zealand women have only the vote, in South Australia they can sit in both Houses and in the Cabinet, but have not yet stood for Parliament. He thinks that Victoria carried woman suffrage in 1896, though the Bill was in fact rejected by the Council, and does not mention that in several other colonies woman suffrage Bills have, as in Victoria, passed the popular House. He thinks that Australian politicians are pleased to be made "K.C.M.G. or even K.C.B.," but fails to note that knighthood is now generally refused in Australia by politicians until the close of their active service in the legislative assemblies, while he is wrong, we believe, as to the K.C.B. being offered to them.

WE recently reviewed M. Victor Bérard's 'La Turquie et l'Hellénisme,' and there now reaches us from the house of Calmann Lévy a similar book, *La Macédoine*, by the same writer. At the end of the volume there is a suggestion that the Emperor William is likely to propose before the next Paris exhibition, which he wants to visit, that Alsace shall be neutralized; that part of German Austria shall be added to the German Empire; that Austria shall go as far as Salonica; that Russia shall have Armenia; Italy, Albania; Great Britain, Egypt; Bulgaria and Servia, parts of Macedonia.

WE have received vols. xiv. and xv. of the new edition of *Meyers Conversations-Lexikon* (Leipzig, Bibliographisches Institut), and find them to be worthy of their predecessors. Fulness of information and accuracy of statement characterize them, and the excellent illustrations, maps, and plans add greatly to the utility of this admirable work of reference. There is a most serviceable 'Religions- u. Missionskarte.' The views of the Reichstagsgebäude at Berlin fully confirm all that has been said against that tasteless building. In the instalment before us there are most satisfactory articles on Prussia, Rome, and the Roman Empire, on Russia, and on Roumania. If we may object to anything, we should say that the notice of Porson is insufficient, and so is the account of the English novel.

AT the exceedingly low price of sixpence the *Penny Illustrated Paper* has published a *Diamond Jubilee Life of Queen Victoria*, well written and profusely illustrated. Mr. Latey, the editor of the paper, is the author.—The Jubilee number of the *Lady's Realm* contains good reproductions of some clever drawings of the Queen in her childhood, taken by Lady Elizabeth Heathcote at Ramsgate in 1822.

WE have on our table *Jefferies' Land: a History of Swindon and its Environs*, by the late Richard Jefferies, edited with Notes by Grace Toplis (Simpkin),—*Summer Days for Winter Evenings*, by J. H. Crawford (Macqueen),—*The Theory of Contract in its Social Light*, by W. A. Watt (Edinburgh, T. & T. Clark),—*Pitt Press Series: The History of the Helvetian War*, edited with Notes by E. S. Shuckburgh (Cambridge, University Press),—*An Archæological Survey of the United Kingdom*, by D. Murray, LL.D. (Glasgow, MacLehose),—*Brush Drawing*, by J. Vaughan (Moffatt & Paige),—*Heavy Trial Balances made Easy*, by J. G. Craggs (The Scientific Press),—*Diphtheria and Antitoxin*, by N. Tirard (Longman),—*Mr. Spinks and his Hounds*, by F. M. Lutyens (Vinton),—*The Yellow Book*, Vol. XII. (Lane),—*Wonderland*, by Wood Smith (Nelson),—*With Fortune Made*, by V. Cherbuliez, translated by M. E. Simkins (Hutchinson),—*Matin Bells and Scarlet and Gold*, by F. H. Williams (Roxburghe Press),—*The King's Garden*, by G. E. Farrow (Hutchinson),—*Poems, and other Verses*, by H. A. R. J. (Fisher Unwin),—*In Lamech's Reign*, by A. Glanville (Chicago, Francœur),—*The Conversion of Armenia*, by W. St. Clair-Tisdall (R.T.S.),—*The Thirty-nine Articles of the Church of England*, by E. C. S. Gibson, D.D., Vol. II. (Methuen),—*System und Geschichte des Naturalismus*, by E. Loewenthal (Berlin, Calvary),—*Quelques Notes sur les Silvæ de Stace*, by G. Lafaye (Paris, Klincksieck),—*De l'Idée de la Mort en Grèce à l'Époque Classique*, by A. de Ridder (Paris, Thorin),—and *Œuvres Scientifiques*, by L. Lorenz, Part I. (Copenhagen, Lehmann & Stage). Among New Editions we have *Echoes from Old Calcutta*, by H. E. Busteed (Thacker),—*An Introduction to Theology*, by A. Cave, D.D. (Edinburgh, T. & T. Clark),—*Dayspring*, by E. Marshall ('Home Words' Office),—*Eric, Prince of Lorlonia*, by the Countess of Jersey (Macmillan),—*First Book of London Visions*, by L. Binyon (Mathews),—*The Writings of St. Patrick*, by the Rev. C. H. H. Wright (R.T.S.),—*Sheila's Mystery*, by Mrs. Molesworth (Macmillan),—*The Universe*, by F. A. Pouchet (Blackie),—and *Professional Women upon their Professions*, by M. Bateson (Cox). Also the following Pamphlets: *Currency for the Crowd*, by G. E. Manisty (Wilson),—*The Vocation of Human Life* (Williams & Norgate),—*The Lancashire Cookery Book* (Oldham, Clegg),—*Supplement to 'The Tempest,'* by S. Wood (Heywood),—*A Brief Account of the Armenian Church*, by the Rev. J. B. Smith (Skeffington),—and *Behind the Veil*, by A. J. Raine (Kegan Paul).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Barker's (A.) Diocesan Examination Questions in Religious Knowledge, 8vo. 2/ sewed.
Besant's (A.) Four Great Religions, cr. 8vo. 2/ net.
Modern Reader's Bible: Ezekiel, 16mo. 2/6 cl.
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LORD LYTTON'S 'HAROLD.'

21, Dorset Square, N.W., May 31, 1897.

I VENTURE to think that the *Athenæum* has done my edition of Lord Lytton's 'Harold' an injustice.

I did not edit it as "a classic" in English fiction, but as an historical novel belonging to a series of such productions of English literature of which too little is known, and which it is thought well to place in the hands of those who may be thereby influenced to study history through direct channels. My introduction, notes, and facsimile illustrations are all directed to the one point of showing how closely the author followed history, and in this respect I think it will be admitted that I have established for Lord Lytton's story a foremost position.

Opinions may differ as to the book being "a classic" of English fiction; but even on this point there is its influence upon such a poet as Tennyson and such a historian as Freeman to reckon with. LAURENCE GOMME.

AN ALLEGED ERROR OF VENERABLE BEDE'S.

PROF. MOMMSEN'S text of the well-known passage in the 'Excidium' (cap. xxvi.) which assigns the birth of Gildas and the battle at the Mons Badonicus to the same year runs as follows:—

"Ex eo tempore nunc cives nunc hostes vincebant.....usque ad annum obsessionis Badonici montis, novissimæque ferme de furciferis non minimæ stragis, quique quadragesimus quartus, ut novi, orditur annus mense jam uno [*lege* primo] emenso qui et meæ nativitatis est."

Bede's version of this ('H. E.,' i. xvi.) is:—

"Ex eo t. n. c. n. h. v. u. ad a. o. B. m. quando non minimas eisdem hostibus strages dabant quadragesimo circiter et quarto anno adventus eorum in Britanniam."

Bede's statement presents two propositions: (1) that the period of forty-four years ended with the year of the battle at the Mons Badonicus; and (2) that this period dated from the arrival of the English in Britain. The second proposition is not supported by the text of the 'Excidium' as we have it, and the former one is almost universally believed to have "been founded upon a misconception of the passage" ("Monumenta," p. 106). Very few modern writers have accepted Bede's view: Polydore Vergil, Habington, Vossius, and Galland are all that occur to me before the publication of the "Monumenta"; Dr. Giles, Haigh, the Bollandist Fathers, and La Borderie, since. On the other hand, Archbishop Ussher, Colgan, Mabillon, Smith and Stevenson, Lipsius (in Ersch and Grüber's 'Encyklopädie,' 1858), and many other writers down to Haddan and Stubbs, Skene, Guest, and Mommsen have maintained that Bede was in error, and that the period began with the year of the battle and ended with the year in which the author of the 'Excidium' was writing. These authorities believe that Bede was misled either by the involved style of that author or by a corrupt text. Mr. Plummer, however (*v.* V. Bæd., 'H. E.,' 1896, vol. ii. p. 31), though he agrees with the great majority of writers as to the meaning of the passage, is unable to assent to the view that Bede's approximation to the date of the battle is due to his inability to construe the text of his authority.

The passage in question has been translated frequently, but no one has yet succeeded in giving a clear version of it without interpolating explanatory words and clauses. The crux of the passage is clearly the word "qui" with the enclitic. Some commentators believe that this is a nominative, others that it is an ablative. Habington (translation of the 'Epistle' of Gildas, 1638) and Dr. Giles ('Six Old English Chronicles,' 1848, p. 313) have "which," with an interpolation supporting Bede;* Mr. D. H. Haigh ('The Conquest of Britain,' 1861, p. 299) has "and which"; M. A. de la Borderie (*Revue Celtique*, 1883, vol. vi. p. 9) has "année qui," with an interpolation supporting Bede; Dr. Guest ('Origines Celticæ,' 1883, vol. ii. p. 186) has "from which year"; Mr. C. J. Elton ('Origins of English History,' 1890, p. 350) has "and this," with an interpolation opposed to Bede. Prof. Mommsen ("M. G. H.," 'Chronica Minora,' 1894, III. i. p. 8) treats "qui" as a nominative, and interpolates a clause which condemns Bede: "quique quadragesimus quartus [ut novi] *est ab eo qui* orditur annus." Prof. Mommsen believes Bede "locum Gildæ ita legisse ut eum legimus nos et, cum intellegi non posset, eum libere ad æram eam [*sc.* adventus Anglorum] aptasse"; and he agrees with M. de la Borderie that the text as it has come down to us in extant manuscripts is corrupt, and cannot be rendered properly—"quæ libri habent parum sana videntur cum commodam interpretationem nullam admittant....."†

It is a very singular fact that the scholars of three centuries last past have failed to perceive that "qui" is used in this passage as an adverb. Why there should be a difficulty in reading "(strages).....qui.....orditur annus," when there is none in reading "restim volo mihi emere..... qui me faciam pensilem" or "vix reliquit qui efferretur," I cannot tell, and I suggest that Bede found no difficulty, and that the passage should be rendered thus:—

"From that time sometimes our countrymen conquered, sometimes the enemy.....until the year of the siege of Mons Badonicus and of almost the last, not the least, slaughter of the villains; *wherewith*, also, the year XLIIII., as I have learnt, commences, the first month being already past, which, too, is [the month] of my nativity."

I submit that there is no reason to reject Bede's belief that the year of the battle was the forty-fourth year of the period; whether he was correct in dating the battle in A.D. 449 (*circa*) + 44 is, of course, another question.

A. ANSCOMBE.

GIBBON'S LIBRARY.

THE catalogue of Gibbon's library at Lausanne was recently added to the treasures in the British Museum. The catalogue itself is a bibliographical curiosity, not only because many of the entries are in the historian's clear and bold handwriting, but also because they are made on the backs of playing cards. American librarians have devised catalogues composed of cards, and these have been largely used and praised; yet, if the plan be good, it is not entirely novel.

It is noteworthy that Gibbon had to collect and pay for the books which he consulted while writing his history, whereas Hume, as Librarian to the Advocates' Library in Edinburgh, had all the material at hand which any historian could desire. Moreover, there is no record of Gibbon caring to lessen the drain upon his purse by resorting to the British Museum, where the collection of books, though much smaller and less skilfully classified than at present, was far from being contemptible. He made some of the Swiss libraries aid him in his work, as he thus acknowledges in his 'Memoirs': "The academical library of Lausanne, which I could use as my own, contained at least the fathers and councils; and I have derived some occasional succour from the public collections of Berne and Geneva." But the pleasure of forming a library is second only to that of using one, and Gibbon may have felt this when

* The translation of the 'Excidium,' Harley MS. No. 522, fo. 30, was made from Polydore Vergil's text, and therefore does not render the clause "quique.....emenso."

† Mr. Plummer does not render "qui," and construes the sense of the passage as he conceives it thus: "at the end of the first month of the forty-fourth year [from the year of that event], which is also the year of my birth" (M.S.).

writing in 1763 from Lausanne to his father, "I have got a few books together." In 1773, when settled in what he styled his "little palace" in Bentinck Street, which he held to be "absolutely the best house in London," he wrote to his stepmother that "all the notions I ever formed of a London life in my own house, and surrounded by my books, with a due mixture of study and society, are fully realized." Three years later he wrote from Bath to Holroyd, "I long to get back to the library in Bentinck Street, where I shall speedily, but not hastily undertake the second volume." He had no hesitation in borrowing books, while his friend Holroyd, better known now as Lord Sheffield, was reluctant to lend them, as is shown by what Gibbon wrote in 1781:—

"Your Greeks were not carried from Brighton through carelessness, but as you are *seriously* absurd about lending books, I have directed Caplin to send them to S[heffield] P[lace] per coach. By way of revenge I may inform you that I have now purchased a copy of Stephen's Greek Poets compared to which yours is very little more than waste paper."

Some time after the work was finished to which he looked forward, with well-founded expectation, for "the establishment of his fame," he wrote to his stepmother that, "although my library be still my favourite room, I am no longer stimulated by the prosecution of any literary work." In his last will he desired that his library should be sold. Lord Sheffield remonstrated in very strong terms, and told Gibbon that his duty was to bequeath the collection to him for custody and for preservation in Sheffield Place. Gibbon's reply was alike pointed and sensible:—

"I am a friend to the circulation of property of every kind, and besides the pecuniary advantage of my poor heirs, I consider a public sale as the most laudable method of disposing of it. From such sales my books were chiefly collected, and when I can no longer use them they can be again culled by various buyers according to the measure of their wants and means. If, indeed, a truly liberal public library existed in London, I might be tempted to enrich the catalogue and encourage the institution: but to bury my treasure in a *country* mansion under the key of a jealous master! I am not flattered by the Gibbonian collection, and shall own my presumptuous belief that six quarto volumes may be sufficient for the preservation of that name."

Miss Berry, writing when at Lausanne in 1803, says that Gibbon's library was stored in two small rooms hired for the purpose, and that it numbered "near 10,000 volumes." An estimate of the number of books in a room is as difficult to make, and generally as fallacious, as that of the number present at a large concourse of human beings. The card catalogue of the library has the figures 2,675 volumes on the last card. According to Mr. Cyrus Redding, the library was bought by Beckford for 950*l.*; it is added that Beckford spent six weeks in reading its contents, or some of them, till he was "nearly blind," and that he presented the library to Dr. Scholl, of Lausanne. Mr. H. E. Wilkinson, writing in *Notes and Queries* for May 27th, 1876, says that, in 1830, an Englishman paid 500*l.* for half of the books; the other half was disposed of "piecemeal" by a bookseller at Geneva. The Englishman who bought the half sold his property in Switzerland in 1845, and after a time presented the books to the purchaser of it, whose name has not been disclosed.

Gibbon disposed of several books by his will written by himself, and dated October 1st, 1791, the original being now in the British Museum. By that instrument he bequeathed to "the public library of the Academy of Lausanne" the following books in the following terms:—

"'Thuani Historia,' seven volumes in folio; 'Erasmi Opera,' ten volumes in folio; 'Meursii Opera,' twelve volumes in folio; the first edition of the 'Biographia Britannica,' seven volumes in folio; the Venice edition of the Byzantine writers; and all the works of Muratori."

It has been overlooked that the choice and pathetic passage in which Gibbon records the hour of his "final deliverance," when "the last lines of the last page" of his history were penned, does not necessarily imply that his task was done. A few days previously he had written to Lord Sheffield:—

"My great building is, as it were, compleated, and some slight ornaments, the painting and glazing of the unfinished rooms, may be dispatched without inconvenience in the autumnal residence of Sheffield-place."

Six weeks later he explained that, when he had reached London with his manuscript, he would have to "procure some necessary books and consult others" before he felt free to leave it. A month's stay in London sufficed, and then he went to Sheffield Place, where the proof-sheets were corrected. It is as creditable to the printer as to Gibbon's own industry that he could write from that mansion to his stepmother: "I have the daily duty of receiving, correcting, and returning a printed sheet [sixteen quarto pages] which is sent me from London." Three months after the publication of the last volumes he was back in Lausaune, where, as he wrote to his stepmother,

"I freely and fairly enjoy my liberty, as I promised in my preface; range without controul over the wide expanse of my library; converse, as my fancy prompts me, with poets and historians, philosophers and Orators, of every age and language; and often indulge my meditations in the invention and arrangement of mighty works, which I shall probably never find time or application to execute."

The titles and the names of the authors of Gibbon's books are not only set forth in full, but the sizes, number of volumes, and place of publication are also recorded on the cards which he used for the purpose. Among them are Bossuet's 'Variations,' in four volumes octavo, a work which changed for a time the course of his religious belief, and also several editions of his favourite Pascal and of Montaigne's 'Essais.' He had no complete copy of his own work, the only entries with its title being one quarto volume of the first edition of 1776 and three of the edition of 1777; two of the Dublin one of 1776, and three of the fourth edition of 1781. However, he preserved most of the works in which he was attacked. In the order in which they are catalogued, the first is "Remarks on the Last Two Chapters of Mr. Gibbon's History, by James Chelsum, of Christ Church, Oxford, 1778"; the second, "Examination of the XV. and XVI. Chapters of Mr. Gibbon's History, by G. E. Davis, of Baliol, 1778"; third, 'A Vindication,' by the author, 1779; fourth, 'Two Anonymous Tracts against Him,' 1779; fifth, "A Reply to the Reasonings of Mr. Gibbon, by Smyth Loftus, M.A., Vicar of Corlock, Dublin, 1778"; sixth, 'Gibbon's Account of Christianity Considered,' by Joseph Milner, M.A., York, 1781; and seventh, 'Apology for Christianity,' by Richard Watson, Bishop of Llandaff.

Gibbon's English books formed a fair proportion of his collection, and among them, taking the titles in alphabetical order, are those of Addison (including a French version of his 'Evidences of the Christian Religion'); Anson's 'Voyage round the World'; 'Bacon's Essays'; 'Bell's British Theatre'; Blair's 'Rhetoric'; Burnet's 'Own Times'; 'Hudibras'; 'Chesterfield's Letters'; Churchill's 'Poems'; Clarendon's works; 'Cook's Second Voyage'; Cowley's works; Evelyn's 'Sylva'; Fielding's works; Hakluyt's 'Voyages'; Harrington's 'Oceana'; Hooker's 'Ecclesiastical Polity'; Hume's works; Johnson's Dictionary and other works; Locke's works; Mason's 'Poems and Life of Gray'; 'Ossian'; Purchas's 'Pilgrimages'; Percy's 'Reliques'; Raleigh's 'History of the World'; Reynolds's 'Discourses'; Robertson's histories; Bolingbroke's works; Shaftesbury's 'Characteristics'; Theobald's, and Johnson and Malone's editions of Shakspeare; Sherlock's 'Sermons'; Smith's 'Moral Sentiments'; Hughes's Spenser; the works of Pope, Dryden, Sterne, Swift, Algernon Sidney, Temple, and Walpole; and Dr. Watts 'On the Mind.' His copy of 'The Holy Bible' is duly catalogued, with the addition that it was printed in London, 1663.

Among the noteworthy books in Italian and French are 'Orlando Furioso' and a French translation of it, and 'Orlando Innamorato'; the folio edition of Bayle's 'Dictionnaire'; Beccaria, 'Dei Delitti e delle Pene'; the works of Beaumarchais, Boileau, Brantome, Buffon, Montesquieu, Rousseau, and Voltaire; and a large collection of French plays. It is scarcely needful to add that the Greek and Roman classics formed parts of Gibbon's library, as well as the authorities cited in his great work.

Many men have formed libraries with which their names are honourably associated; but few began the task so early in life as Gibbon, and performed it with such a praiseworthy ideal. In his later years he still remembered the joy which he felt as a very young man when exchanging "a bank-note of twenty pounds for the twenty volumes of the Memoirs of the Academy of Inscriptions." After his father's death, when he himself was twenty-three, he recorded that "my books, the most valuable of my effects, accompanied my own removal to the metropolis." He was able to write with truth and just pride of the "numerous and select library which was the foundation of my works and the best comfort of my life." This account of Gibbon and his library could not be ended with any words finer or more creditable to him than his own:—

"I may allow myself to observe that I am not conscious of ever having bought a book from a motive of ostentation; that every volume, before it was deposited on the shelf, was either read or sufficiently examined; and that I soon adopted the tolerating maxim of the elder Pliny, 'nullum esse librum tam malum ut non exaliquâ parte prodesset.'"

W. Fraser Rae.

DEFOE THE REBEL.

Mr. Omond writes:—

"I observe that in a notice (*Athenæum*, May 22nd) of the volume on 'Fletcher of Saltoun' in the 'Famous Scots Series' the question is raised whether Daniel Defoe 'was really with Monmouth's, and not with Argyll's expedition.' In his 'History of the Life and Adventures of Mr. Duncan Campbell' he certainly gives a graphic account of Argyll's campaign; and it would add another picturesque episode to Defoe's strange career if it turned out that he found his way to Scotland during the summer of 1685. This work, however, contains nothing which implies that the author had been an eye-witness of the scenes which he describes; while, on the other hand, in his 'Appeal to Honour and Justice,' he speaks of himself as 'a man that had been in arms under the Duke of Monmouth.' I, therefore, think that Wilson and the other biographers of Defoe are right in stating that he joined Monmouth's army."

THE DATE OF MINUCIUS FELIX.

Prof. Ramsay writes from Moffat:—

"Permit me to correct one statement in your generous and judicious review of my 'Phrygia.' You say that my opinion about the comparative date of Tertullian and Minucius Felix probably depends not on my own investigation, but on some authority whom I have been consulting. As I give the opinion for my own, you rate my standard in literary matters lower than I hope is right. In my 'Church in the Empire' the tone of my reference to this question is such as seems to me incumbent on a scholar who has not studied the question carefully. But before using the words which you refer to I lectured on both 'Apologies' in Aberdeen, translating them in full with commentary to my students, and paying special attention to their mutual relation (after the preparatory study needed for such courses of lectures); and I considered as well as I can what has been said on the opposite side down to a recent article in *Rh. Mus.* (I think). Two years ago I began to write an article on the date of the 'Octavius,' but refrained."

Literary Gossip.

Sir Harry Johnston's work on 'British Central Africa' has been delayed in production owing to the time taken in the preparing of the maps and the printing of the many illustrations — 220 in number. But Messrs. Methuen hope to be able to publish it at the end of June. The volume will reach 544 pages, and be divided into eleven chapters and seventeen appendices. The greater proportion of the book will deal with natural history and anthropology. A valuable appendix to the chapter on botany is contributed by the authorities at Kew, who have for the first time drawn up a catalogue of all the known plants of Nyasaland and South Tanganyika. Another appendix is the translation of an essay on forestry, written by a native of British Central Africa. A good deal of information is given regarding the founding of the protectorate, the slave trade, missionary life, and the prospects and present methods of coffee cultivation. There is a chapter on the Bantu languages in general and those of South Central Africa in particular; and the big game of the country are illustrated with many drawings, and the habits and geographical distribution of the more important birds and mammals are carefully described.

Mrs. Humphry Ward has returned from the north of England, where she has, it is said, been at work on a new novel.

The forthcoming volume of the 'Dictionary of National Biography' includes the memoir of Shakspeare, which is from the pen of the editor, Mr. Sidney Lee. It is the longest article that has appeared in the 'Dictionary,' as befits the importance of the subject. Mr. Lee rejects a good many recent theories, including the accepted interpretation of the "Mr. W. H." of the 'Sonnets.' A concluding section sketches the growth of Shakspeare's reputation at home and abroad.

Mr. Clive Bigham, author of 'A Ride through Western Asia,' and recently *Times* correspondent with the Turkish headquarters, is writing a book on 'The Campaign in Thessaly,' which will be published by Messrs. Macmillan & Co. in the course of the summer.

Mr. T. Rice Holmes has been engaged for nearly a year in revising his 'History of the Indian Mutiny,' which was adopted some years ago by the Civil Service Commissioners as the text-book on the subject for the Indian Civil Service. The publication of the book has been taken over by Messrs. Macmillan & Co.; and the new (fifth) edition will be ready early in the autumn.

Mr. Gollancz has edited, and Sir John Evans has presented to the members of the Roxburghe Club, a volume of alliterative poetry, hitherto unprinted, entitled 'The Parlement of the Thre Ages, with the Poem of "Winnere and Wastoure" and Illustrative Texts.'

It does not appear to be generally known that Mr. J. R. Dore, the collector of old Bibles, died last August. His account of the early versions of the English Bible, which he published some years ago through Messrs. Eyre & Spottiswoode, ran through three editions in a comparatively short space of time. By way of following up the success achieved by 'Old Bibles,' as the book was entitled, the author had at the time of his death completed a manuscript dealing with the whole subject in a popular and practical style, and this, it is understood, will be published shortly by his representatives. Dr. Copinger's new work, by the way, on 'The Bible and its Transmission' has just been brought out by Messrs. Sotheran.

Messrs. Macmillan & Co. will publish immediately a novel entitled 'The Choir Invisible,' by an American writer, Mr. James Lane Allen, who has already won for himself a position among American writers of fiction by 'A Summer in Arcady,' 'A Kentucky Cardinal,' &c. 'The Choir Invisible' belongs to the order of historical romance, the scene being laid in Kentucky about 1795. American critics praise the book. 'The Ape, the Idiot, and Other People' is the title of a new book by a new American writer, Mr. W. C. Morrow, of which Mr. James Bowden has purchased the English copyright.

The Scotch Education Report shows a remarkable increase in the number of Roman Catholic schools in Scotland since the passing of the Education Act of 1872. They have increased from 22 to 183. There has been no corresponding increase in the number of Roman Catholics.

The Scottish branch of the Franco-Scottish Society will hold its anniversary meeting at Edinburgh, from July 12th to 17th inclusive. Among the papers to be read are 'Notes on the French Constitution,' by Prof. Kirkpatrick; 'Pasteur as the Founder of Stereo-Chemistry,' by Prof. Crum Brown; 'The Influence of Scottish Philosophy upon the French,' by Prof. Boutroux; 'Personal Reminiscences of Oxford,' by Sir Mountstuart Grant Duff; 'The Teaching of French Literature in Scottish and English Universities,' by Dr. Sarolea; 'French and Scottish Philosophy,' by Prof. Seth; 'Speculations on the Early Works of Horace and his Relation to Virgil,' by Prof. W. M. Ramsay; 'Le Mouvement Néo-Hellénique dans la Littérature Française,' by Prof. Croiset; 'Pasteur et son Œuvre,' by M. Duclaux; 'The History of the Old Scots College, Paris,' by Mr. Brander Hatt; 'Historical Connexion between the Parliament of Paris and the Scottish Court of Session,' by Dr. Æneas Mackay; and 'French Influence on Scottish Architecture,' by Dr. Rowand Anderson. The university will entertain the French visitors at luncheon, and the city will give them a ball; while the Scottish members will entertain the French at dinner, and there will be excursions to Loch Leven, Stirling, and St. Andrews.

The Parliamentary Papers of the week include a Report by Prof. D'Arcy Thompson on his Mission to Behring Sea in 1896 (6*d.*); Scotch Education Reports, Western and Southern Divisions (3*d.* each); Copies of Contracts for the Sale of Ordnance Maps, and Lists of Places where the Maps may be bought and ordered (2*d.*); and the Annual Irish Education Report (4*d.*).

SCIENCE

Autobiographical Sketch of James Croll, LL.D., F.R.S. With Memoir of his Life and Work by James Campbell Irons, M.A. (Stanford.)

In 1867 the Civil Service examiners did themselves the honour of "ploughing"—notably, we believe, in arithmetic—a man whose masterly papers on terrestrial physics had already earned him a high position among the scientific writers of the day. Though the best efforts of officialdom were defeated on that occasion, and Mr. Croll was, notwithstanding his failure to pass a schoolboy examination, appointed to a small post on the Geological Survey of Scotland, red tape had not done with him yet. In 1881, when wretched health and a premature old age forced him to leave the public service, the Treasury awarded him a superannuation allowance of 75*l.* 16*s.* 8*d.* My Lords of the Committee of Council duly "considered" the claims of Dr. Croll to more generous treatment, urged upon their notice by all that England in 1883 held of leaders in the worlds of statesmanship, science, and letters, but found it impossible to add a penny to that sum. The Dukes of Devonshire, Richmond, and Argyll, the Marquess of Salisbury, John Bright, Stokes, Spottiswoode, Prestwich, Tennyson, Lubbock, Owen, Hooker, Huxley, Tyndall, Thomson, Armstrong, Joule, De la Rue, Sorby, Lister—these and many others of like note petitioned in Croll's favour. The recommendation was not strong enough for My Lords. On that miserable pittance, therefore, Croll—by that time a man of world-wide reputation—had to live the rest of his days. That he, being a self-denying Scotchman of the simplest tastes and most thrifty habits, managed somehow not only to live upon this income, but actually to make some slight provision for her who had been to him a true and devoted helpmeet, does not in any degree diminish the meanness of the official record on this occasion. Mrs. Croll received 100*l.* from the Royal Society, and now it is stated that the entire proceeds accruing from the sale of this book are to be handed over to her.

Under circumstances such as these criticism is to a great extent disarmed. But, indeed, there is little with which to find fault in Mr. Irons's volume. It is a sober and faithful memoir of a remarkable man whose life was cast in humble places, whose thoughts were lofty beyond his surroundings, and whose place among men of science, due to the strength of his reasoning powers only, was gained in spite of bodily infirmities, and in spite of a temperament so shy and retiring as to render anything like social success unattainable. We, who knew Croll well, can bear witness to Mr. Irons's entirely truthful presentation of him. The two excellent portraits which adorn his work are not more lifelike than are his descriptions of the kindly, reserved, nervous recluse of our recollection, who could be so alert in scientific controversy, and was so meek and patient in ordinary intercourse.

Mr. Irons has done well in printing without alteration the short 'Autobiographical Sketch' which precedes his own 'Memoir.' Nothing can be simpler—more pathetic in

its utter absence of self-pity or vainglory—more like Croll himself, in fact—than this 'Sketch.' We recommend it to all readers.

It matters little now whether Croll's hypotheses are likely to stand the test of later research—whether his explanation of the cause of ice ages or of ocean currents is the right one or not. His work, the result of reasoning rather than of observation, like all first-rate work in speculative science, was above all suggestive, and has been the cause of an immense amount of good work in others. Just as Kant and Leibnitz must always be mentioned in any history of the growth of geological science, so will Croll—like them a thinker rather than a geologist—always be remembered as having served that science well.

ANNUALS.

The Year-Book of the Scientific and Learned Societies (Griffin & Co.) shows manifest signs of improvement. The editor evidently takes more trouble to obtain information than he used to do; but there are still inexcusable gaps. It would not be difficult to find out what are the publications of the Ballad Society. It might have been noted that next winter the new abode of the Mechanical Engineers at Storey's Gate will be ready for them.

The Year-Book of Treatment for 1897. (Cassell & Co.)—The present volume is the thirteenth of this summary of therapeutics. It begins with an interesting digest of recent observations on the treatment of heart disease by muscular exercise and baths—a treatment of some use in cases of feeble action of the heart, and of obvious danger in many cases of advanced valvular disease. Dr. Coupland, who shows both extensive reading and sound judgment in this abstract, quotes a remark of Sir William Broadbent which indicates the necessity for more accurate observations on this method of treatment: "No advance can be made in this direction while it is employed indiscriminately in all forms and stages of heart disease, including cases where perfect compensation has been attained, and cases where no real heart affection exists, nor while statements are made which seem to imply that it is equally efficacious under all circumstances." Dr. Garrod writes on arthritic diseases, while Dr. Dawson Williams gives an abstract of the papers of Hayward, Buttar, Cautley, Marfan, and others on diseases of children. Mr. W. J. Walsham contributes a thorough and valuable digest of all recent contributions to orthopædic surgery, and Mr. Henry Power one on diseases of the eye. The chapter on tropical diseases by Dr. Patrick Manson is not quite so complete as might have been expected from so distinguished an authority on the subject; and the section on public health and hygiene is not so full as it ought to be. Mr. Malcolm Morris, while admitting that the year has added little to our knowledge of the treatment of skin diseases, reports with terseness and lucidity a variety of useful details of practice. The chapters on diseases of women by Dr. Herman and Dr. Handfield Jones are excellent, but that on rectal diseases is far from complete. Dr. Luff's summary on medical jurisprudence and that of Dr. Tirard on new remedies will both be of great service to lecturers on those subjects in the medical schools. The general standard of the articles is high, and the book a useful one.

ZOOLOGICAL LITERATURE.

Geographical History of Mammals. By R. Lydekker. (Cambridge, University Press.) The characteristic note of Mr. Lydekker's work is, as might be expected, the great and wide knowledge of the fossil forms of mammals which it exhibits. There can be no manner of doubt that an account of the geographical distribution of mammals written by one who has a competent knowledge of their ancient history is bound to be a work of value. We must own to some little doubt as to whether the work is exactly adapted to the needs of an undergraduate student, but it is certainly one which will be read with interest and profit by the zoologist. So far as we have been able to test it, and we have tested it pretty severely, it gives a very complete account of the geographical distribution of every kind of mammal. This, of course, means the introduction of long lists of technical terms which will be, or ought to be, beyond the understanding of an undergraduate. We regret to see that Mr. Lydekker perpetuates the error to be found in nearly all lectures and text-books on the subject—that it is to Mr. Sclater that we owe the first important essay on geographical distribution. In these days, when we find competent men of science calling out for an index to scientific literature, it is, we suppose, pardonable that even a writer on the subject should have failed to make himself acquainted with the first text-book of geographical distribution, even though that was by no less a naturalist than Prof. Schmarda; but, in truth, Mr. Lydekker has not the excuse that this work has not been brought to his notice. As a matter of fact, some three or four years ago, Mr. Boulenger wrote a note to our contemporary *Nature*, pointing out the existence and the value of Schmarda's work. So far as this book is intended for the student it adopts a scheme of nomenclature for the geographical regions of the earth's surface which he will find very difficult to remember. We need not take our readers through the different names that have been proposed by various writers since 1855; it is sufficient to say that Mr. Lydekker adopts the proposal of a writer, who, we think very properly, desires to remain anonymous, who suggested in 1893 the use of the terms "Notogæa," "Neogæa," and "Arctogæa," to indicate the three major divisions of the classification to which in 1890 Mr. Blandford gave the names of Australian region, South American region, and Arctogæan region; for Mr. Lydekker's notogæic realm extends north of the equator, his neogæic realm consists of not half of the New World, while his arctogæic realm reaches down to the Cape of Good Hope. It is obvious that these three technical terms are used in a sense which their etymology does not justify. We regret, too, to see that he has given the vogue which this work will give to the term Sonoran region. There is one other point on which we think Mr. Lydekker might appropriately have exhibited a wider knowledge of the literature at his disposal. Speaking of the oligocene fauna of Eastern Arctogæa, he points out that the types which have continued to exist up till now are very few, and he adds, "If the whole of the extinct ones had been given their relative proportion would have been still less." This is just a point at which he might have appropriately introduced a reference to Kowalevsky's important memoir in which he pointed out the different results which follow adaptive and inadaptive modifications. No question has ever more deeply interested the zoologist than the history of the horse in South America. It is an extraordinary and as yet incomprehensible fact, that what appear to have been animals very similar to the horses which we know to-day existed long years ago in South America. In dealing with this question Mr. Lydekker, like a great number of zoologists, fails to show a comprehension of the fact that since the time of the appearance of the 'Origin of Species' the word "species" has had two meanings. It has, first of all, the meaning which may be called that of Linnæus, the significance which is attached to the word by a descriptive naturalist, who catalogues merely the appearances which he observes. It has, in the second place, the Darwinian or post-Darwinian meaning, which is attached to it by those who have comprehended the true inwardness of the doctrine of evolution. Two forms exactly similar do not belong to the same species if they had a different ancestry, and it is impossible to believe that the South American horse and the wild horse of Asia have ever had one and the same ancestry. Howsoever like, then, they may be, they are not, in the evolutionist's sense of the word, the same species, and any discussion as to the possibility of the dual origin of groups is barren and profitless. The work before us is excellently printed, and a number of the figures are quite as good as we could expect. It would add to the value of the work if, instead of giving a list of works and papers most frequently referred to, a fuller bibliography of the subject were given. If the work comes, as we hope it may, to a second edition, perhaps Mr. Lydekker will see to this.

The Evolution of Bird-Song: with Observations on the Influence of Heredity and Imitation. By Charles A. Witchell. (Black.)—This is an excellent piece of careful and independent work, by an author who began to investigate the features of bird-song in 1881, and had the resolution to read no books on the subject for eight long years, during which he continued his observations. This laborious course of self-education is deserving of high praise, and commendation is also due to Mr. Witchell for refraining from publishing anything for eighteen months more. Into the question of the origin of voice—beginning with the archaic hiss, common to many birds, and indicative of anger—we will not enter. The chapter on alarm-notes is very interesting, especially as regards the way in which nestlings are instantly reduced to silence by the warning voice of the parents, and Mr. W. H. Hudson is quoted ('Naturalist in La Plata') as stating that this admonition affects the young bird even before it is hatched, "when the little prisoner is hammering at its shell and uttering its feeble peep, as if begging to be let out." We are not informed that such precocity has been observed in the Old World; but perhaps Mr. Witchell will direct his attention to the "bitter cry" of the unhatched chick. On first thoughts this "peeping" voice might appear to be even more rudimentary than the hiss already mentioned; but then there is the question of heredity to be reckoned with—a subject discussed in chap. vii. In that, as well as in other portions of the book, there is a certain amount of matter which is somewhat speculative, though well worthy of consideration; but the bulk of the work shows the result of much practical observation, and treats of the natural notes as well as the powers and practice of mimicry in thoroughly wild birds. Fanciers are well aware of the tendency to imitation in species kept in confinement, and they know also that the song of some finches—the chaffinch, for instance—varies in counties at no appreciable distance; but many persons will be surprised to learn that the skylarks near many of our sandy coasts have acquired the plaintive cry of the ringed plover. Mr. Witchell gives a list of no fewer than fifteen species imitated by this soaring songster; more than a score are mimicked by the robin; and many other birds, instead of remaining faithful to their regular notes, occasionally deceive even the elect. It is to some "conveyer" among the thrushes that we are annually indebted for announcements of the (preposterously) early arrival of the nightingale; and the mention of the latter reminds us that by the side of mountain torrents on the Continent the song of the nightingale is usually loud and harsh, as if in rivalry with the noisy stream. This is one of the "effects of environment," to which Mr. Witchell devotes several pages. Many of the notes and several of the complete songs of birds are rendered in musical form, and a good index concludes a thoroughly honest and original work. It can be recommended to all

lovers of nature, and many of the suggestions in it are calculated to stimulate that observation which leads to an increase of knowledge.

Artistic and Scientific Taxidermy and Modelling. By Montagu Browne. (Black.)—This portly volume of more than 460 pages, by the well-known Curator of the Leicester Museum, contains twenty-two full-page illustrations and eleven cuts in the text; a history of taxidermy from early times; receipts for preservative mediums, modelling compositions, oils, and varnishes; instructions for obtaining the animals to be preserved; details respecting the making of casts calculated to exhibit their real forms; notes on tanning; the reproduction of foliage; and, in fact, everything which the preserver can possibly want to know. Such a work is necessarily very technical in its nature, and our readers must be content with the assurance that we have gone through the book with care, and are astonished at the amount of practical knowledge therein displayed. We fully agree with Mr. Browne in considering that the best work of a high-class taxidermist is a real work of art, and deserves to be placed on a level with that of a successful sculptor; and until that fact is generally appreciated, taxidermy will not receive the approval necessary for the encouragement of its practitioners. The bad old days of mere "stuffing" are, however, passing away, and before long we may see at our Natural History Museum specimens of art worthy of competing with those at Leicester. In the end we may even attain to such artistic groups as those which glorify the Museum at Pisa, and which, by the way, had received the encomiums of a British naturalist many years before the Americans whom Mr. Montagu Browne quotes had ever seen them.

A Concise Handbook of British Birds, by H. Kirke Swann (Weldon & Co.), is a compilation which is so concise as to be practically useless. It began well, for several excellent authorities, duly named in the preface, were laid under contribution; but either the author got tired of the work, or the publisher thought the poor little book was already too large. Be this as it may, many species are left undescribed, while others, of no greater importance, have an undue amount of space allotted to them. We fear the work must be added to the list of failures.

Die Haustiere und ihre Beziehungen zur Wirtschaft des Menschen. Von Eduard Hahn. (Leipzig, Duncker & Humblot.)—This important work treats of the geographical distribution of animals with relation to their service to man. Foremost are, naturally, those which have been more or less domesticated, such as dogs, various bovine species, goats, sheep, horses, asses, mules, pigs, camels, cats, dogs, ferrets and allied species, llamas and alpacas, as well as guinea-pigs, among mammals; followed by geese, swans, ducks, fowls, guinea-fowls, pea-fowl, pheasants, pigeons, &c.; while pond fish, silkworms, and bees also find place. The entire subject is treated in a truly scientific manner and in detail. We are surprised to find that Dr. Hahn appears to attach credence to the statements that a female mule has occasionally been known to drop a foal, for no such occurrence is known to Mr. Sutherland, the greatest breeder of mules in this country, nor to the producers of tens of thousands of mules annually in Poitou; while, as regards Spain and tropical America, the saying "Una mula parió" is the exact equivalent of "Tell that to the marines." Until recently it was assumed that the best of these supposed cases of fertility were due to telegony, an influence in which many breeders, especially dog-fanciers, believed implicitly; but at the present moment telegony is under a cloud among scientific men, and some of its boldest advocates have "reconsidered their position," or, in plain English, have "ratted." Dr. Hahn's work can be thoroughly recommended to all scientific readers, and an English translation is greatly to be desired. There is an excellent index and a useful map.

A SINGING CROCODILE.

Oxford, May 30, 1897.

Mr. H. Bradley points out to me that the Chalkadri of the Slavonic Enoch would naturally arise out of *calcatrix* (cf. "Cockatrice" in the 'New English Dictionary'). Calcatrix is a literal translation of *ἰχνεύμων*; the ichneumon and the crocodile were confounded. This would introduce a fresh element into the strange mingling of animals represented by Chalkadri, and an element entirely inconsistent both with the phœnix and with the crocodile from the point of view of (Egyptian) solar mythology. For the sun-god hated the ichneumon (the symbol of Set) as much as he must have loved the phœnix and the crocodile (his own symbols). That the writer takes the most important part of the Chalkadri (the head) from the crocodile is, however, satisfactory to a mythologist, and we may, perhaps, rest assured now, thanks to M. Berger and Mr. Bradley, that the Chalkadri was in no sense either a serpent or (in spite of its wings) a bird. And if M. Berger pointed in the right direction, the 'New English Dictionary' suggests the probably right conclusion.

T. K. Cheyne.

SOCIETIES.

British Archæological Association.—*May* 19.—Mr. C. H. Compton, V.P., in the chair.—Mr. Quick, the Curator of the Horniman Museum, exhibited some curiosities recently brought from Benin by some of the officers engaged in the late expedition. These curious objects had been saved from destruction by fire at the time of the capture by reason of their having been in a stone house. One of them was a carved ivory staff of office, having the representation of a human figure holding a peculiar form of bell in an inverted position; this form of bell, it was said, was found only on the West Coast of Africa. This staff was carried by the executioner or one of his attendants, and its ornamentation showed evidence of Portuguese influence. Another object from the same region was a carved wooden case, having a sliding cover bearing the image of the sacred bird (the Ju-Ju bird). This case was used for the transmission of documents. An armlet or bracelet belonging to one of the wives of the king was also exhibited. Mr. Quick further exhibited some prehistoric implements found in excavating for the foundations of a house near the Victoria Embankment, consisting of the remains of a weapon or instrument formed from the antler of a deer, also shank-bones of a horse and an ox.—The Rev. J. Cave-Browne exhibited a seal bearing a foreign coat of arms and coronet, which seal was given by a dying French officer to an English officer who had given him a drink of water upon the field of Waterloo.—Papers were read in the absence of their authors by Mr. Patrick, hon. sec.: one from Mr. J. T. Irvine, descriptive of some prehistoric flint implements found at Overton Longaville, in Huntingdonshire, by the Dowager Marchioness of Huntly, which was illustrated by some very careful drawings.—The other paper was by Dr. Fryer, explanatory of some recent discoveries on Brandon Hill, Bristol, where at an early date a hermitage and chapel were erected, but the first known occupant of which was Lucy de Newchurch in 1351. These discoveries were made during the excavations for the foundation of the Cabot Memorial Tower, which is to occupy the site of the ancient hermitage. The excavations had been carried down to the millstone grit rock of which the hill is composed, where a flooring of thin cement was met with, and on the removal of a portion of this floor a well-made grave was found, measuring 5 ft. 6 in. in length and about 2 ft. deep, tapering from the shoulders to the feet. The grave lay east and west, and was carefully lined with masonry. The grave contained a skeleton, and close by were found the remains of two other skeletons; some fragments of green glazed tiles were also found. The excavation produced several beds of ashes and dark-coloured earth and some early tobacco pipes and leaden bullets, which were found about 4 ft. above the earlier remains, indicating pretty distinctly the position of camp fires during the sieges of Bristol in 1643-4.—Dr. Fryer also contributed a short note on the composition of an Inca ornament, derived from the analysis of the metal of which it was composed.

Society of Biblical Archæology.—*June* 1.—Sir P. Le Page Renouf, President, in the chair.—A paper by Mr. H. Rassam was read, entitled 'Abraham and the Land of his Nativity.'

Physical.—*May* 28.—Mr. S. Bidwell, President, in the chair.—Mr. Elder read a paper, communicated by Dr. A. A. Gray, 'On the Perception of the Difference of Phase by the Two Ears.'—Mr. J. Rose-Innes read a paper 'On the Isothermals of Isopentane.'

Aristotelian.—*May* 24.—Mr. S. H. Hodgson, V.P., in the chair.—Mrs. Schwann was elected a Member.—Papers were read by Mr. J. E. McTaggart, Mr. G. D. Hicks, and Mr. C. Webb 'On the Meaning and Value of Pantheism.'—The papers were followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

Tues. Royal Institution, 3.—'The Heart and its Work,' Dr E. H. Starling.
— United Service Institution, 3.—'The Future of the Torpedo,' Vice-Admiral P. H. Colomb.
Wed. Navy Records, 3.—Annual General Meeting.
— Geological, 8.—'Cretaceous Strata of Co. Antrim,' Dr W. P. Hume.—'An Account of the Portraits Inlaid,' Messrs C. J. Gardiner and S. H. Reynolds.—'Some Igneous Rocks in North Pembrokeshire,' Mr J. Parkinson.
Thurs. Royal Institution, 3.—'The French Revolution and English Literature,' Mr C. Collins.
— United Service Institution, 3.—'The Great Siege of Malta, 1565,' Rev. W. K. Bedford.
— Mathematical, 8.—'Models of the Regular Convex and Star Solids,' Mr W. W. Taylor.—'On the Primitive Substitution Groups of Degree Fifteen,' Dr G. A. Miller.
Fri. Royal Institution, 9.—'Diamonds,' Mr W. Crookes.
— Astronomical, 8.
— Physical, 5.—'Effect of Sea-Water on Induction Telegraphy,' Mr C. S. Whitehead.—'New Definition of Focal Length and an Instrument for its Determination,' Mr T. H. Blakesley.—'Decomposition of Silver Salts under Pressure,' Drs J. E. Myers and F. Braun.—'New Way of determining Hysteresis in Straight Strips,' Dr Fleming.
Sat. Royal Institution, 3.—'Music in England during the Reign of Queen Victoria,' Mr J. A. Fuller Maitland.

Science Gossip.

The death took place last month of Mr. H. B. Chamberlin, F.R.A.S., founder of the Chamberlin Observatory at Denver, in Colorado. Born at Manchester in 1847, he went to America when only seven years old and returned to England in 1890; his death was caused by a fall from a bicycle.

The decease is announced of the distinguished traveller Mr. Ney Elias, whose acquaintance with Central Asia was greater than that of any other Englishman.

A botanist of great scientific distinction has passed away in the person of Dr. Julius von Sachs, who, born in 1832 at Breslau, has just died at Würzburg, where he had occupied the Chair of Botany since 1868, after having been active in the same capacity at the University of Freiburg. Prof. Sachs was the author of several scientific works of a very high order, such as his 'Experimentalphysiologie der Pflanzen,' his 'Geschichte der Botanik,' and the 'Vorlesungen über Pflanzenphysiologie,' of which two latter works English translations have been published at the Clarendon Press. He also edited the *Arbeiten des botanischen Instituts in Würzburg* from 1871 to 1888.

At the session of the Vienna Academy of Sciences on Saturday last five foreign honorary members were nominated: Profs. Vogel and Bezold of Berlin, Gegenbaur of Heidelberg, the Right Hon. Max Müller of Oxford, and Lord Lister of London.

The fourth congress of South German Laryngologists will take place next week at Heidelberg.

We have received the first two numbers of the twenty-sixth volume of the *Memorie della Società degli Spettroscopisti Italiani*. Prof. Tacchini gives an account of the solar spots, faculæ, and protuberances observed at Rome during the first quarter of the present year, showing a diminution of all classes of these phenomena as compared with the last quarter of the preceding year. The spectroscopical diagrams of the solar limb are continued to the end of September, 1895.

FINE ARTS

Venus and Apollo in Painting and Sculpture. Edited by W. J. Stillman. (Bliss, Sands & Co.)

CONFRONTED with this magnificent folio in which Mr. Stillman has collected together those masterpieces of Greek and Early Renaissance art which represent Venus and Apollo, goddess and god of beauty, the reviewer naturally turns first to the splendid series of plates. We are so grateful, in fact, for the feast of beauty set before us that we sit down to the banquet forthwith without greatly caring to ask why it was spread, *i.e.*, what are the author's views on idealism in art or on the development of Greek mythological types.

The plates begin with Renaissance paintings, and work back to the Greeks, and here at once a notable omission strikes us. Greek sculpture is represented; where is Greek painting? Where is our great national treasure, the white cylix of the British Museum with Aphrodite on the swan? In its sedate beauty, its austerity, its reserved, grave dignity, it is not only the most lovely, and, to use Mr. Stillman's favourite word, "ideal" image of the goddess that ancient art has left us, but it is also that which most fully embodies all familiar Greek characteristics. It is so finished an achievement in its own line that it need not fear to stand by the side of the perfect 'Venus and the Mirror' of Bellini, with which the series begins, and this is more than can be said of any of the Venus types of sculpture, which, as we well know now, though they are the echoes of bygone masterpieces, all belong to the decadence of Greek art.

In the matter, too, of reproduction the Greek marbles come off by comparison but badly. The Renaissance plates are, with few exceptions, of extraordinary beauty and softness; the marbles come out hard, cold, and too black, with a certain photographic rigidity that does scant justice to the softness of marble. The finest of the Greek plates is unquestionably the Venus of Milo. For the early date of this statue Mr. Stillman has long, as is well known, held a brief. He says, "The statue resembles so closely in its type of figure and technique the Victories of the temple of Nike Apteros, of Athens, that it must be attributed to the same epoch—that of the school of Scopas." Our view is diametrically opposite, and for the maintenance of his own Mr. Stillman has done well to reproduce only the upper part of the statue. It is when the statue is seen full length that its lateness, its uncertainty of motive, arising from eclecticism in composition, is felt; that there is a Scopasian element in this eclecticism is not to be denied, but there is also no less a striving after Pheidian characteristics. To our mind the simple topical explanation of the statue is the best. The Venus is no Victory, but a genuine Aphrodite, and she derives her type from the great statue of the island cult, the Tyche or Good Fortune. The type of the Tyche is well known to us from imperial bronze coins of Melos, inscribed ΤΥΧΗ, and from a relief on the drum of a column found in Melos, and reproducing the image of the cult. The pose in all these reproductions is closely analogous to that of our Venus, and the Tyche stood, as is clear from the relief, in a niche just like the one in which the Venus was found. With the exception of Mr. Stillman, we believe that nearly all archæologists now admit that the fragment of the hand holding the apple found with the Venus belongs to it. Venus held the apple not because of the judgment of Paris, but as her own attribute. In Magnesia she was worshipped as Aphrodite Μηλεία, and this in the island of Melos would have its special appropriateness. It was thoroughly in the manner of the later Greek artist to cast his goddess in the type of a local divinity, Aphrodite in the guise of Good Fortune. We have, moreover, in the recent discovery of the diary of the lieutenant of the ship that brought home the statue, unlooked-for confirmation of this theory. In the diary it is distinctly stated that Venus held the apple. This is, of course, not the time or place for the full discussion of all the complex questions of the finding, the restoration, the inscription, pedestal, &c., or the motive that led to the disappearance of the inscription; but we have to remember that the statue was presented to Louis XVIII. as a work of Praxiteles, and that the inscription which gave a later name was an awkward witness, and therefore not forthcoming. Apart from the inscription, however, to our minds the statue in its totality, though the magnificent work of a man of genius, stands convicted of a date not earlier than the second half of the second century B.C.

From this special point—which, as it is so closely connected with Mr. Stillman's name, could not be passed over—we turn to his general statements in his preface and introduction. In the preface Mr. Stillman is concerned to maintain the "innate and unalterable" nature of the idea of what is beautiful. "Of this," he says, "the unfaltering allegiance of all the great artistic epochs to the perfections of Greek art is perhaps the best evidence, and will be the justification of our work." No justification whatever is needed for this collection of noble things; if it were needed, it would not be found by a reference to the Greeks. If one thing is clearer than another from the sequence of these plates it is this, how much in Renaissance beauty there was that was not Greek—nay, that was alien to Greek limitations. To call whatever we admire "Greek" is but to darken counsel. Mr. Stillman is an ardent reactionary. "The Platonists," he says, "and especially the Neo-Platonists, are logically on the side of the artist, but art itself has in the present day so far turned its back on the ideal that between the mistakes of Impressionism and the scepticism of the realists there seems to be nothing common between modern art and Plato." Plato, if our memory of some utterances in the 'Republic' serves us right, was not too eager to be associated with the artists even of his own time. What "mistakes" of the artists he labels collectively as Impressionists Mr. Stillman precisely means he does not pause to tell us, but because we admire the Greek is it really necessary to blind our eyes to the beauty made visible by a Whistler? Any philosophizing about the ideal that blinds our vision and narrows our sympathies is, we certainly hold, "outside the limits of profitable study." After all, beautiful things make a direct appeal to the senses and imagination, and beauty, like good wine, needs no bush.

We could have spared the preface and still more the introduction. Mr. Stillman has chosen Apollo and Aphrodite for his subject. No one will quarrel with his choice, for the god and goddess came to the Greeks to represent their "ideal" of man and woman in the perfect beauty of youth. That is surely enough. But, having linked together Apollo and Aphrodite, he feels impelled to seek out some primitive connexion, some community of origin for the chosen two. This is mere misplaced ingenuity, needless and misleading. The complex, composite community of the Olympian gods is a unity, as we are learning day by day to realize, that arose by a process of the survival of the fittest from the endless variations of local cults. Two main strands went to its weaving, *i.e.*, that substratum of population which some of us call Pelasgian, and the more purely Hellenic factor represented by Homer's Achæans. Of the whole community of Olympians no two have less, as it happens, of primary kinship than Apollo and Aphrodite. The link that Mr. Stillman institutes is that both are elemental deities of earth and sky. The Greek, like every other primitive man, made his gods in his own image, and did so from the outset; but this to Mr. Stillman is only a late stage of a purer nature worship—a "demoralized record of a senseless apotheosis in place of what was at first a principle of nature. The sun myths and earth myths are amongst those which declare their place amongst the purest and earliest, and of these the legends of Apollo and Aphrodite, while not exceptional in their persistence through all the stages of mythological development, are amongst those in which the devolution is the clearest and most interesting." Aphrodite, Universal Love, is, it seems, the daughter of Zeus, the bright sky, and Dione, the fruit-bearing earth, and so on and so on. Does Mr. Stillman really think this is the way primitive man, even if he be a Greek, imagines things? We should scarcely refer seriously to this mythological preface but that Mr. Stillman, with the instincts of his race, refers learnedly to the most recent discoveries, *i.e.*, Mr. Evans's researches as to Mycenæan civilization in the Ægean and the newly found pictographic script. We quite agree that these researches will transform many of our most accredited views as to mythology, but certainly not by their ill-digested application to the revival of sun and earth myths.

The book is, however, we take it, not addressed to the scientific specialist, and for one philosopher who will be irritated by the preface and another mythologist who may be exasperated by the introduction there will yet remain the hundred artists and art lovers who will thank Mr. Stillman for enclosing in this luxurious folio a veritable *hortus deliciarum*.

ENGLISH AND WELSH CATHEDRALS.

English Cathedrals.—Westminster Abbey. By the Dean of Canterbury. Illustrated by Herbert Railton.—*York Minster.* By the Dean of York. Illustrated by Alexander Ansted.—*Winchester Cathedral.* By the Rev. W. Benham, D.D. Illustrated by Herbert Railton.—*St. Alban's Abbey.* By the Rev. Edward Liddell. Illustrated by F. G. Kitton.—*Canterbury Cathedral.* By the Dean of Ripon. Illustrated by W. Lapworth and others.—*Norwich Cathedral.* By the Dean of Norwich. Illustrated by Alexander Ansted.—*Gloucester Cathedral.* By the Dean of Gloucester. Illustrated by Herbert Railton.—*Salisbury Cathedral.* By the Dean of Salisbury. Illustrated by Alexander Ansted. (Isbister & Co.)

Bell's Cathedral Series. Edited by Gleeson White and E. F. Strange.—*The Cathedral Church of Canterbury.—The Cathedral Church of Salisbury.—The Cathedral Church of Chester.* By Charles Hiatt.—*The Cathedral Church of Rochester.* By G. H. Palmer, B.A.—*The Cathedral Church of Oxford.* By the Rev. Percy Dearmer, M.A. (Bell & Sons.)

A Monograph on the Cathedral Church of Wells. By Alfred A. Clarke. Illustrated by the Author. (Wells, Young; London, Smith & Son.)

The Cathedral Church of St. Asaph. By P. B. Ironside Bax. (Bournemouth, Commin; London, Stock.)

We know not whether we owe this rush of little books about big churches to the "Diamond" Jubilee, or to the thirteenth centenary of the landing of St. Augustine in Kent, or to any other cause, but here it is upon us, and the two groups at the head of the list are only the firstfruits of series, of which others are to follow.

To begin with the first of them. It does not prepare us for great historical exactness when a series called "English Cathedrals" begins with Westminster Abbey; and we are rather surprised that Dr. Farrar, who was for many years a member of the College of St. Peter at Westminster, should be guilty of the same solecism in his book. Of the book itself little need be said, for it is, with only a few omissions, the same as a paper contributed to a book called 'Our English Minsters,' brought out by the same publishers some years ago—as we now observe, without a date—and reviewed by us at the time. It is difficult to characterize Dr. Farrar's work. It is not a history of Westminster Abbey nor a guide to the buildings. His interest in the Abbey lies with the people and events which have been connected with it rather than with its importance as a monument of art and of history. He gives us some picturesque writing, but we are sorry that the opportunity of reprinting was not taken to correct the inaccuracies, which are many. The illustrations are some of those in the former book, but, having been reduced to a smaller size, they appear even less satisfactory than there.

The Dean of York generally follows his authorities better than does his brother of the southern metropolis; but he should not have repeated the "tradition" about a certain bit of paving being part of the altar of a pagan temple formerly on the site, seeing that the said tradition cannot be older than the fire of 1829. The illustrations resemble their subjects rather more than do those of the Canterbury book.

Dr. Benham's book is reprinted from the same source as Dr. Farrar's, with even less modification. It is chiefly remarkable for discursiveness. The door of the church supposed to be treated of is first reached on the twenty-third page of fifty-nine, and after that the writer makes frequent rambles to Oxford and other places.

Mr. Liddell's book contains the strange statements that the shrine of St. Alban is "carved in clunch stone," and that it was "put together with great skill and perseverance by Mr. Chapple," the clerk of works at the time of the finding. It is also curious that Lord Grimthorpe is named only once in the book, when it is said that the Lady Chapel has been "beautifully restored" by him. We hope it is not true, as said on p. 40, that the shrine has also "recently been restored"; but the vandals of St. Albans are capable of any atrocity. The illustrations of this book are the best of the series so far as it has appeared.

The Canterbury and Gloucester volumes are also new editions of papers in the same book. The former is eked out at the end to bring it to the required bulk, and the other is unaltered except in a paragraph which relates to the so-called "restoration" of the Lady Chapel, which is now in full career. The Norwich book, which, so far as we know, is new, is of like character with those which have come before it, but the illustrations are rather better, as are those in the Dean of Salisbury's contribution. His is the only book in the series, so far as it has been published, which is likely to be of use to anybody. We may not agree with everything that he says, but he does say something, and, eschewing mere wordspinning, he has tried with considerable success to put into the space at his disposal a good historical and descriptive account of the church over which he rules.

The next two books on the list are fairly good handbooks as such things are now, but they owe more to work in the library than to original study of their subjects, with the result amongst others that their information is sometimes out of date. The illustrations, which are often copied from older ones, are generally of better character than those of the other series, but in each book the plan is unsatisfactory. That of Salisbury is only a rather rough sketch, and that of Canterbury shows an arrangement which has not existed for very many years.

With the third in Messrs. Bell's series the author's name first appears. It shows itself to be the work of a man who has a good first-hand knowledge of the building he undertakes to describe. And, on the whole, it is well done, though Mr. Hiatt's history and archæology are somewhat old-fashioned, and we cannot always agree with his criticism. The Oxford and Rochester books show further improvement, and if this is maintained in those which are to follow the series may be expected to provide handy and useful guides to some buildings which have not hitherto had them. But two bad faults need to be corrected—the want of an index and that of a good plan. The illustrations generally are good, but the plans all through the series so far are no more than diagrams.

Why Mr. Clarke's book is called a monograph we do not know. A monograph on a cathedral without a ground-plan of its subject is, to say the least of it, incomplete. The book appears to have been written to the illustrations, which are rather good sketches, but seem to have suffered by too much reduction in the "processing." The text is an uncritical compilation, and its character is sufficiently indicated by the fact that it begins with a quotation from the late Mr. Mackenzie Walcott.

The last book to be noticed is in some respects the best. The writer has evidently a good personal knowledge of the building he writes about, and has made some original research. He is rather behind the time in ecclesiological knowledge, and he might have been more careful to see that the verb agreed in number with the nominative and that his Latin quotations were spelt right. But the book will be useful to visitors to the church and is worth the attention of the general antiquary. The Church of St. Asaph is the smallest of our old cathedrals. Its dimensions are not more than those of a parish church of the middling sort, and its general form is that of a parish church. It once had a collegiate arrangement, but the "restorers" who have done much to modernize the building have worked their will on its fittings, and brought them down to their dull ideal of parochial "correctness." Still the place has a history, there are some remains of antiquity about it, and it is worth a visit. This book alone of all those before us has an index.

THE ROYAL ACADEMY.

(Third Notice.)

We proceed with our observations upon the figure pictures in this exhibition—of course, it is hardly necessary to say, without making any attempt to classify them in order of merit. That would be a somewhat troublesome undertaking and likely to ruffle a good many susceptibilities. We shall begin with a picture the visitor can hardly fail to notice, for it is very large, and it is hung in a conspicuous place in Gallery III., *The Ploughman and the Shepherdess* (No. 209), by Mr. F. Goodall. It reproduces once again that version of Egyptian landscape which is peculiar to the painter, half sand, half water, with a sprinkling of palm trees and a few somewhat conventional figures of a kind but too well known to Mr. Goodall's critics. Confessing that we do not pretend to understand the subject, and that we are still less able to see the application of Byron's lines quoted in the Catalogue, let us say that the statuesque ploughman stands against the glowing evening sky, and the shepherdess sits far from him, almost in shadow and close to a pool of water. Between the two her sheep are straggling. To say nothing of much wild drawing in the sheep, the disproportions of the figures are so obvious that even an untrained eye will be pretty sure to detect them. On the other hand, the breadth, simplicity, and brilliance of the lighting and colouring do so much to help the picture that they prove once again the great value of those qualities, which go very far indeed towards securing what painters call style. Therefore, whatever may be the shortcomings of Mr. Goodall's art, he seldom fails in this respect. On this occasion his design is unintelligible, his drawing is more than questionable, his coloration is mannered, and the effect hopelessly hackneyed; still there is enough of style in it to make his work attractive to a certain extent.

Mr. Orchardson's *Rivalry* (227) depicts, as we have already mentioned, a complex flirtation between one of those elderly charmers of the Directory period, whom the artist has often painted, and three gentlemen, whose ages are as various as their costumes. Although there is nothing new in his subject nor in his method of treating it, the lady being quite an old acquaintance, and only one of the gentlemen being a stranger to us, it must be admitted that Mr. Orchardson tells his story with even greater spirit and success than usual; but as the story is not worth telling, we must fall back upon the painter's methods, and the extreme, though mannered felicity of his technique. His craftsmanship, indeed, is not merely clever; it is almost fascinating. Parts of his picture are quite exceptionally flimsy, yet the most dexterous and least sincere of those parts subserves the whole design with surprising success. When, however, we look minutely into the design, a point in which Mr. Orchardson is generally one of the happiest of picture-makers, it seems hardly to bear examination. The lady is quite uninteresting in herself, and it requires an effort to imagine that the painter's latent sense of humour made her so in order to show how much she is bored by the elaborate gallantries of her companions, and thus directed our attention to the looks and attitudes of the trio. The background, too, is exceedingly slight and unsound, but it is pleasant to find

that the picture contains very much less empty space than is usual with an Orchardson. — *A Venetian Broomseller* (232) is one of Mr. H. Woods's best works, perhaps the best he has produced since he was elected an Associate; it is a view of a street in Venice, where a broomseller, a cleverly designed and deftly painted figure, is crying her wares. The architecture is exceedingly good, but rather heavy and painty. Although Mr. Woods's minor landscapes in this exhibition are pleasing, and adroitly rather than skilfully painted, we need not particularize them.—It is to be feared that the temptation to secure an easy success has seduced Mr. F. Brangwyn from the kind of art in which he excelled, and led him quite astray in *Venice* (219), which is simply a libel upon the beautiful city. The group of lifeless fishermen in the foreground is terribly rough and heavily painted, while the distance and the sky are dull and lightless. The artist seems to have lost that feeling for the picturesqueness and sentiment of his themes on which he was rapidly founding a reputation.—Another unsuccessful departure from former methods may be noticed. If Mr. J. H. F. Bacon had never seen M. Dagnan-Bouveret's extremely popular representation of Christ in the picture of 'The Last Supper,' which was lately exhibited in London, he would, we may be assured, never have departed from that mode of thinking and painting by which he was rapidly gaining distinction. It is to be regretted that Mr. Bacon, who has already had more than one style, should have selected for this additional one not only the weakest of his French model's heads, but one far remote from his own last and best performances. The fault of *Peace be with You* (239) is not only the weakness of the Saviour's face, but the mechanical and conventional composition of the nearly life-size figures, and the lack of novelty in the types and of inspiration in the design. Apart from these shortcomings the expressions are varied, the effect is homogeneous, soft, and harmonious; in fact, however, these elements, though excellent as art, are so much overdone in the work that it has become an academic exercise without sufficient virility and freshness to justify the painter's ambition and his claim to a better place than the hangers have given his picture.—Mr. Frith was singularly unwise to attempt such a subject as that of *Juliet on the Balcony* (257); it is, however, somewhat better painted than any of his recent productions, yet nothing can redeem his Juliet's leathery skin, lack-lustre eyes, and general tameness.

Mr. R. W. Macbeth's *End of a Good Day* (258) depicts the return of a hunting party to a Somersetshire manor house. Although the incidents are neither particularly fresh nor interesting, the figures are well designed and full of spirit; their expressions are good and in keeping with the theme; and the accessories, architecture, and costumes, as well as the dog, are extremely well painted, but the execution of the picture is unusually thin, and its colouring "tinty" and spotty.—*The Two Corbies* (262) of Mr. C. Q. Orchardson is a somewhat prosaic and undramatic rendering of that fine subject of the dead warrior lying unknown upon the lonely moorland. All that is pathetic in the design is to be found in the gathering gloom of a storm approaching from the distance; but of this it might be said, so obvious is it, that the incident suggests itself. The painting of the dead man's armour is a failure; it is dull, and looks like lead. In other respects considerable care and skill have been bestowed on the picture, and justify the hopes we have entertained of the young painter.

A capital picture of its kind is Mr. W. B. Gardner's *An Alarm* (450), for, like all his numerous designs, it tells its story in a fresh sort of way. The painting is above the average, and the work as a whole is more than usually pleasing. He also appears as an engraver in the Black and White Room, exhibiting an extremely solid and effective print (1719) after Mr. Godward's pretty classical piece called *A Priestess*, of which more has been made than we should have thought possible. The picture was recently at the New Gallery, and its painter contributes to the Academy a better work, *Venus binding her Hair* (664), exemplary for smoothness, completeness, and brightness. He evinces, however, more facility than virility, and yet he possesses a certain amount of taste, a decided love for beauty, and accomplishments which are rarely displayed in the Academy when life-size nudities are attempted. The whole-length standing goddess is seen in profile before a mirror while she binds a blue fillet about her chestnut hair. Though this figure is founded on the antique, the type of the Venus de Medici has been adopted in preference to a nobler one; the carnations are paler than they should be, a defect which is, perhaps, partly due to the very dark purple drapery of the background having been added after the figure was finished. It is to Mr. Godward's credit that, dealing with that very difficult subject a full-length, life-size standing nudity in strong daylight, he has devoted so much care and skill to his work.

In No. 288 Mr. R. Fowler has depicted with skill and some *élan* a life-size, naked nymph standing among flowers and addressing a *term* of Pan with the words,

Come, enchantment old, Whose spells have stolen my spirit.

Dawn breaks behind the trees in the background and adds to its effect. Although we do not understand the subject, we are bound to praise the technique of the picture, especially the graceful design of the figure and its execution.—In *An Idyll* (293) Mr. R. Jack has drawn and painted in a somewhat slight and dry manner, yet with some taste and grace, the whole-length figure of a nymph. Mr. Jack's powers and knowledge are manifest in this nudity, to depict which with so much skill and learning implies years of study as exacting as those required for any other education that is real and thorough.—The half-submerged nudities in Mr. J. W. Waterhouse's *Hylas and the Nymphs* (307) are graceful, and also appropriate to the subject; but the beautiful faces are (as is the case with most of Mr. Waterhouse's nymphs, witches, and heroines) a great deal too much alike; in fact, they are out of one mould, and that an elfish one. The drawing, too, of their figures is by no means irreproachable, and the figure of Hylas is really badly drawn and not nearly so well modelled as it should have been. The charm of the picture lies in the intense expression of the girls' eyes and the poetic suggestions of the gloomy pool and the forest background.

Mr. A. P. Burton's *Night fleeing from Dawn* (352) is in its way one of the best pictures. The life-size nudity of Night is finely drawn and most solidly painted. Her figure is a really fresh and vigorous bit of design, while its foreshortening is fine enough to be a technical triumph of such unusual value as to merit even warmer praise than Mr. Jack's naked nymph in 'An Idyll,' which is not at all equal to it. The rosy light of Dawn flushes most of Night's form as she traverses the sky, which, as she goes, changes its pale blue to green and gold. Her face, however, has hardly enough beauty to be worthy of the sumptuousness of her form and the energy of her attitude.

Of the whole-length nude figures in which this exhibition is richer than usual, the much attenuated boys in *Beside Green Waters* (462) are not nearly the best. Their carnations are pallid to excess, their construction is questionable, and their attitudes are tame and purposeless: the water is not green, but cool grey-blue, and the background is so far indescribable that it is a cliff or a waterfall as the spectator pleases. Mr. Tuke has painted much better nudities. In these, apart from their flesh colours, the modelling, though of a good sort, is insufficiently carried out, while the types of the figures are low and their positions are ungainly. Why paint nudities at all if not better than thus?—When Mrs. M. A. Raphael painted *Eve* (475) she undoubtedly had the courage of her profession, but not taste and judgment enough to choose an appropriate model. Mrs. Raphael may be sure that Adam would never have been beguiled by such an Eve as hers.—Mr. A. Hitchens's *Galatea by the Spring of Acis* (480) is a graceful nude figure, recumbent and weeping near the rock missile which slew her lover. The picture has agreeable colour, and might look better, or worse, if it had been hung lower down.—The critical student, looking at Mr. G. Thompson's *Wood Nymph* (496), is sure to repeat what he said of Mrs. Raphael's 'Eve': "Should not a naked woman, if painted at all, be beautiful, and beautifully painted?"

One of the pictures of the season is Mr. E. J. Gregory's *Boulter's Lock* (on the Thames), *Sunday Afternoon* (328), a spirited and amusing study of the crowd of boats of all sorts which strive to push through in the height of the season. Among the pretty faces and dashing costumes it is easy to recognize some clever portraits. Unfortunately, the sparkling colours, frank and free movements, just and strong effect of sunlight in this picture suffer much from the coarse and heavy painting of the water and the need of finish and a firmer touch. In these respects 'Boulter's Lock' is but a slovenly performance.—In *The Garden by the River* (321) Mr. Yeend King has introduced into a bright landscape some sparkling figures painted from nature in open daylight, and executed with such extreme care and decision that the result, despite some defects of keeping and grading, makes us much more hopeful of the artist's future than former works of his led us to be, for, though pleasing, they lacked the character and firmness we find here. The figures are ably introduced and make a capital subject.—Mr. C. H. Wood has surpassed himself in *Fair Deceivers* (322), a neatly painted and carefully studied, but rather pale picture of girls coquetting with their unseen admirers. The interior and its accessories are really good, the lighting has been thoroughly studied, and the whole is highly creditable to the artist, and leads us to expect good colour in his future works.—Mr. S. Muschamp's *Circe* (335) depicts, with much sympathy and undeniable feeling for character, the enchantress, wine-jar in hand, approaching her victim seated on a throne. Her half-mocking and sarcastic air, graceful attitude, and well-studied draperies are excellent points in a picture of unusual promise, which needs only a little more force of colour and tone to be first rate.

In Mr. A. Beckingham's *Left in Charge* (354) there is a good figure of a lady strolling towards us in a good landscape. The sunlight on the dark cedar, the seat beneath it, and the figure of the lady are excellent.—There is, too, merit of several sorts in Mr. F. Stead's *Gathering Apples* (362), but it is painty and opaque, though the general effect is good and truthful.—A highly noteworthy picture, marking a prodigious improvement in the artist's power and skill, is the *Puritans* (391) of Mr. E. Bundy. The types of the Puritans are extremely well chosen. The sunlight and shadows in which they appear are, apart from a certain prevailing chalkiness and opacity, extremely appropriate and well managed, so as to give importance to the chief figures where it is most desirable and where their attitudes and actions need to be emphasized or subdued. At the same time it is only fair to add that if the dark tones and stronger tints had been simplified and massed, the chiaroscuro would have been improved. The scale of the figures and the adjustment of the groups with regard to each other are so far successful as to prove Mr. Bundy a master of these difficult parts of his art.—*The King of*

Sorrows (416), by Mr. W. S. Burton, the artist of the famous 'Puritan' of many years ago, is the picture we saw lately at the Graves Gallery. It is dry, somewhat harsh and cold, as well as much injured by the needless intrusiveness of a crudely coloured piece of drapery, upon which Christ is seated in mock state, for the sake of which the simplicity and homogeneity of the whole picture have been most absurdly sacrificed. It is, however, only right to call attention to the severe dignity and moving pathos of a very noble figure.—No. 417, M. G. Bacarisas's view of the *Corso, Rome*, is quite a different subject: a narrow street, with its cold, electric lights, its glaring and hot gas, its shops and its crowds of noisy and vulgar figures, from the bawling newsboys and the buxom nurse carrying the young baby to the languid ladies of a certain class. A picture full of animation and rich in characteristic points, it is quite as well painted as the subject requires, and is a by no means easy achievement.—From the lurid and uproarious Corso of modern Rome at night to the moonlit sea just before dawn fades into morning on Mount's Bay, where English fishermen are *Tacking a School of Pilchards*, as in Mr. P. R. Craft's picture, No. 435, the change is great indeed. This subject is the same as that which attracted Mr. N. Hemy, but though admirable in many respects and extremely creditable to the painter, it is not quite so successful as the 'Pilchards' (204), because Mr. Craft has not massed his materials so happily—the light, shade, colours, groups, and tones of the subject—and the whole wants force; in fact, this is a somewhat timid rather than weak example of appropriate treatment of a very fine and fresh subject.

Arab Market (463) is by Mr. E. Mills, and comprises groups of chafferers painted carefully, but without anything like a leading incident to lend interest to the whole, or to make the difficult subject worth painting. A little spotty, there is much good local colour in the picture.

There is a good deal of feeling in the hackneyed design of Mr. C. G. Anderson's lady seated at a piano and playing by lamplight crossed by the remains of daylight, a difficult effect which is fairly well treated in No. 482. The colour of her pale citron dress is well chosen for the chiaroscuro of the picture, in which the yellow flowers and the shadowed music-sheet hardly do their duty in the well-considered tone and colour schemes. Mr. Anderson is a good draughtsman.—There is a nicely painted face of a girl in Miss A. E. Manley's *Coming* (492), a damsel seated on a bench and waiting for her lover.—*The Builder's Daughter* (506), which refers to the Prentice Pillar in Roslyn Chapel, is the poorest of Mr. P. R. Morris's productions.—There is good style in Mr. G. H. Neale's "*Our ain bonny Bairn*" (507), but though broad, simple, and sympathetic, it is rather weak in tone. — In *A Lively Haul* (515) Mr. F. Morgan proves that he has got rid of that excessive paintiness and that clumsiness which were the chief faults in his works (otherwise often excellent) of years ago representing, as this does, capital groups of children at play. The present instance is brighter, clearer, and purer in its colours and shadows. We care less for his other pictures here, though none of them is without many attractions of a sort.—*Destitute* (520), by Mr. G. King, evinces some sarcastic humour, and there is a good deal of excellent, though extremely dry painting.—Mr. E. B. Leighton contributes *In Time of Peril* (521), depicting in a rather obvious and commonplace way the arrival in a boat of a mediæval warrior, of his family, and his plate, at the water-gate of a convent. This design reminds us of the illustrations which Wright and F. Stephanoff contributed to the Annuals and Keepsakes of our grandmothers' days, and the costumes show discrepancies Mr. Leighton ought not to be guilty of. He paints neatly and deftly rather than well and learnedly, and he has not a spark of humour in him.—If Mr. H. H. Piffard would use less paint, there is humour and pathos enough to justify his choice of so good a subject as that of Napoleon reviewing General Bertrand's children when they played at soldiers at St. Helena (527).—Mr. W. Langley's pious illustration of the Three Virtues (528) is a very good picture in the manner of Heer Israëls, and represents figures in the interior of a cottage.—The *Courtship of William the Conqueror* (529) depicts with considerable spirit Mr. St. G. Hare's notion of how that warrior rolled his future wife and all her finery in the mud of Bruges and beat her into the bargain. Mr. Hare, whose sense of humour surpasses Mr. Leighton's, lets us see that the lady had exasperated William before he took to these strong measures. In this way No. 529 is a good design, but it can hardly be called a picture, as it fails conspicuously in colouring and tonality. — We observe that, not for the first time, Mr. Perugini has assumed the mantle of the late Mr. E. Long, though he is a much better artist. This is manifest in *A Fan-maker* (559), where the motive and design could not be tamer nor the execution smoother. The picture represents an imbecile young woman of the class Mr. Long delighted in.—We are not quite sure that Mr. W. Logsdail's *Maria from 'The Sentimental Journey'* (564) was worth painting. Maria's face, if it were better drawn, would be less unattractive, but the work at large is unfortunately chalky and heavy, and the coloration, if the term can be used of what is neither systematic nor homogeneous, seems to have been settled at haphazard. Mr. Logsdail is capable of much better work.

There are more battle pieces here possessed of merit than usual, but none of them is first rate. One of the best is *Quatre Bras* (75), by Mr. V. M. Hamilton, which is not deficient in vigour, the main thing in such pictures, but (and it is not the less true on that account) is confused and confusing.—The rough execution and by no means too clean tones and tints detract from our satisfaction in Mr. E. Crofts's spirited designing of a number of obvious incidents which constitute *The Attack on the Gatehouse of Hougoumont* (196).—Mr. W. B. Wollen's *Norman Ramsay at Fuentes Onoro* (478) deals with the same subject that attracted Mr. R. C. Woodville in No. 940. The former is the more spirited, but it is not so good a design. Its effect is scattered like its incidents, which lack a dominant one on which our attention and sympathies can concentrate themselves. The horses—Mr. Wollen's speciality—are well drawn and their attitudes suit the subject. Of No. 940 it is difficult to say more than that, while it is well constructed as a whole, and its incidents are to some extent concentrated, they are not very fresh, and the drawing and painting are decidedly inferior; the surface, too, is bad, and the treatment rough as well as painty.—Lady Butler's *Steady! the Drums and Fifes!* (663) which is incomparably the best battle piece of the season, greatly surpasses both of the above in design and the suitability of the subject for painting. It has the advantage of a compact and moving incident, instinct with personal elements which appeal to our common humanity, while a charge of artillery, which is a mere hurly-burly, does not, however much the captains may shout and gesticulate and however furiously the horses may gallop. Lady Butler has often chosen her subjects with the good judgment which is manifest in this case, but she never justified the somewhat excessive popularity of her designs until she put before us this thin line of bandsmen stationed on a height at Albuera, and so exposed to fire that when a comrade or two fell or died at their feet it was not wonderful they lost their heads and made more noise than was required to overcome the screams of the wounded and groans of the dying round about them. Then came the stern command which gives its title to this capital work, and the musicians pulled themselves together as we see; the tall drummer rested his silent drum against his knee and stood at ease; the boy fifer stood up stiff and still and, with both hands down, looked straight before him, and, child as he was, disdained to keep under the lee of his big comrade. The arrangement of the groups is hardly less successful than the design at large or the single figures. Undoubtedly this picture would be far more admirable than it is if it were not for the dirty brownness of the shadows, which are incredible in open daylight, and the many marks of slovenliness.

M. FRANÇAIS.

WE have to record with much regret the death of almost the last survivor of that group of eminent French landscape painters with whom remained the traditions of their art as it was practised about 1840, with exceptional taste, refinement, and an idyllic yet naturalistic feeling, after the more demonstrative and less pure manifestations of the school of Delacroix had subsided. The genial and venerable M. François Louis Français was born at Plombières in 1814, and originally was a bookseller's assistant, in which capacity he had opportunities for adding to the fruits of very insufficient schooling. He began his art education by drawing all sorts of objects, largely landscapes in the neighbourhood of Paris, and also made a few illustrations for cheap books. His work was good enough to attract the attention of Gigoux, who took him into his studio, where Théodore Rousseau exercised a powerful influence upon his fellow pupil. Français began to exhibit landscapes in the Salon of 1837, and became intimate with Corot, who was really his model in painting and with whom he went to Rome. Here he painted romantic views of the Campagna, of which the success was so great as to win for him a gold medal. After this his position was assured, and his contributions to the Salon were frequent and excellent. Among the best of them were 'Bas-Meudon,' 'Orphée,' 'Bois Sacré' (a masterpiece of sad and expressive landscape), 'Environs de Rome' (a quasi-classic theme), and 'Lac de Nemi.' He succeeded R. Henry in the Académie des Beaux-Arts. Of late, as his health and strength failed, Français's pictures showed symptoms of the decay of the painter's powers, but none of his works is without a certain distinction as honourable to himself as it was grateful to his numerous friends and pleasant for them to discover.

ANCIENT ALEXANDRIA.

Smyrna, April 22, 1897.

WILL you allow me space for a short letter in reply to an article, 'About Alexandria,' in the issue of the *Nineteenth Century* for March, which I have only just seen? In that article Prof. Mahaffy criticizes somewhat severely a report made by me two years ago on the prospects of excavation on the site of the Ptolemaic capital of Egypt.

I do not propose to enter again on the main question. I am still of the same opinion as when I wrote my report, and recent operations in Alexandria have gone far to confirm me in it. Prof. Mahaffy, however, hints at certain motives for my opinion. May I point out that, although I am, or was, a "fastidious Magdalen don," I am about the last person against whom want of sympathy with Alexander, Alexander's foundations, or Alexander's successors can well be alleged? I have generally been accused of too much sympathy with Hellenisticism and Latinism, and too little with Hellenism in the strictest sense. Indeed, I first made Prof. Mahaffy's acquaintance by writing a paper on the deification of Alexander the Great! As a matter of fact, also, I had in 1895 very strong personal reasons for wishing

to find a field for excavation in Alexandria—reasons so strong that they might well have influenced my judgment as much as his study of Ptolemaic history influences Prof. Mahaffy's.

Furthermore, may I say that I was sent neither to bless nor to curse a local archæological society, but to report to two independent societies in England, which have funds (none too large !) to devote to excavation, whether, *compared with many other possible sites*, Alexandria was the best field for their expenditure. The report I had to make was addressed, not *urbi et orbi*, but to those two societies, and had a private character which Dr. Mahaffy has not altogether prudently tried to change to general publicity. It was intended to be comparative. Dr. Mahaffy endorses some of the most damnatory of its premises: will he seriously question the general conclusion, and advise societies which can dig Thebes, Abydos, Memphis, Buto, Xanthus, Patara, Colophon, Cnossus, Tyana, or Cyrene, to postpone them for Alexandria? Or did he expect me to have been cheaply generous with the money of other people?

I have never said nor even thought that nothing of interest would be found in Alexandria. I feel sure art treasures and historical evidence will be slowly recovered by the unremitting efforts of Dr. Botti and the local society; but I do not base my belief on a sarcophagus carved in Sidon by imported artists from Greece. I do base it on such stray finds as the gold plate found under the Bourse Tussoun, which I not only knew, but once tried to buy. But what would the committee of a foreign society think of that find or everything unearthed near Pompey's Pillar as their reward for a season's expenditure?

As to most of what Dr. Mahaffy alleges about the site, time alone will vindicate him or me. He might leave irresponsible criticism alone for a season, and himself try three months' tomb-digging at Khadra. I should not subscribe, but would extend my sincere sympathy; and some day I shall hope to be his guide to several things in Alexandria which will be new to him, especially to the original of those "marble arches" of the mediæval travellers.

D. G. HOGARTH.

*** We regret that pressure on our space during May unduly delayed the appearance of this letter.

THE PENDER SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 29th and 31st ult. the well-known Pender Collection. Drawings: D. Cox, The Salmon Trap, 199*l.*; Crossing the Heath, showery weather, 94*l.* E. Duncan, Whitby Sands, landing fish, 215*l.* Copley Fielding, Doune Castle, Perthshire, 115*l.* Birket Foster, Turnberry Castle, Ayrshire, the early home of Robert Bruce, 330*l.* L. Haghe, The Choir of S. Maria Novella, Florence, 94*l.* W. Hunt, The Village Smithy, 252*l.*; Purple Grapes, Plums, and Greengages, 131*l.*; Purple and Yellow Plums, 60*l.*; A Child, with a red pitcher by her side, 152*l.* F. Pradilla, A Doctor of the Fifteenth Century, 183*l.* S. Prout, The Tomb of the Scaligers at Verona, 157*l.*; Rouen Cathedral, 141*l.* J. M. W. Turner, Florence, 357*l.*; Salisbury Cathedral, south view, 173*l.*; View of a Foreign Town, 110*l.* P. De Wint, Lincoln, early morning, 514*l.* Sir F. W. Burton, The Squire, 58*l.* W. S. Cumming, The Charge of the 93rd Highlanders at Cawnpore, 52*l.* F. Goodall, Water-Carriers on the Nile, near the Pyramids, 92*l.* K. Halswelle, The Haunt of the Wild Fowl, 89*l.*; On the Cherwell, 304*l.* H. Herkomer, Triumphant Spring, 68*l.* E. Nicol, Argument, and Conviction (a pair), 53*l.* D. Roberts, Aaron delivering the Message to the Elders of Israel, 50*l.* Pictures: Sam Bough, St. Monance, Fifeshire, 467*l.* Sir A. W. Callcott, An Italian Landscape, 609*l.*; A View of Eton from the River, Windsor Castle in the distance, 152*l.* W. Collins, Early Morning on the Sussex Coast, 1,155*l.* T. S. Cooper, A Winter Scene, 220*l.* J. S. Copley, Royal Children playing in a Garden, 840*l.* D. Cox, A Welsh Landscape, with a cottage, 409*l.* H. W. B. Davis, Highland Cattle crossing a Shallow Stream, 178*l.*; Towards Evening, four cows in a meadow, 136*l.* W. Dyce, The Soliloquy of Henry VI. during the Battle of Towton, 105*l.*; The Woman of Samaria, 168*l.* T. Faed, "O Nanny! will ye gang wi' me?" 367*l.* P. Graham, Rising Mists, 756*l.* F. Goodall, The Citadel of Cairo, 162*l.*; An Inundated Egyptian Village, 162*l.* K. Halswelle, Canterbury, distant view, 446*l.* Holman Hunt, Valentine rescuing Sylvia from Proteus, 283*l.* Sir E. Landseer, The Lost Sheep, 3,150*l.*; An Event in the Forest, 2,625*l.* B. W. Leader, "In the evening there shall be light," 1,207*l.* Lord Leighton, Phœbe, 577*l.* J. Linnell, A Grand View in Kent, stormy effect of sky, 493*l.*; Cattle crossing a Ford, 399*l.*; A Storm in Harvest, 378*l.* D. Maclise, The Sleeping Beauty, 100*l.* J. MacWhirter, A Highland Storm, 162*l.* Sir J. E. Millais, The Proscribed Royalist, 2,100*l.*; The Evil One sowing Tares, 420*l.* G. Morland, Landing Fish, 231*l.* W. J. Müller, An Encampment in the Desert, 1,680*l.*; Thebes, 210*l.* P. Nasmyth, Landscape, a woman in a red cloak on a road, 840*l.* J. Pettie, The Commencement of the Quarrel, 220*l.* J. Phillip, La Gloria, a Spanish Wake, 5,250*l.*; The Gipsy's Toilet, 1,785*l.*; Baptism in Scotland, 1,470*l.* Sir J. Reynolds, Portrait of Princess Sobieski, 472*l.*; Portrait of the Hon. Mrs. Damer, 136*l.* Briton Riviere, In Charge, a collie-dog on a rough stone wall, 126*l.* D. Roberts, The Chapel in the Church of Dixmude, West Flanders, 567*l.*; The Interior of the Church of St. Jacques, Antwerp, 357*l.*; A Chapel in the Church of St. Jacques, Dieppe, 472*l.* C. Stanfield, The Mew-Stone, Plymouth Sound, 378*l.*; The Wreck, coast of Antrim, 168*l.* J. Stark, A Woody Landscape, 220*l.* L. Alma Tadema, The Education of the Children of Clovis and Clotilde, 798*l.* J. M. W. Turner, Mercury and Herse, 7,875*l.*; Wreckers, Coast of Northumberland, 7,980*l.*; The State Procession, 7,350*l.*; Venice, The Giudecca, Santa Maria della Salute, and San Giorgio Maggiore, 7,140*l.* T. Webster, Sunday Evening, 525*l.* Sir D. Wilkie, The Cotter's Saturday Night, 1,312*l.* R. Wilson, A Hilly Landscape, evening effect, 294*l.* Rosa Bonheur, Mountainous Landscape, with cattle, 1,575*l.* P. de la Roche, Napoleon crossing the Alps, 210*l.* F. L. Français, A Woody Landscape, 105*l.* A. Holmberg, Far from the Noisy World, 724*l.*; The Lost Chord, 441*l.* Ary Scheffer, Paolo and Francesca, 336*l.* C. Troyon, The Heights of Surennes, 1,785*l.* Sculpture: M. J. Ezechiel, Bust of a Lady, in profile, 22*l.* A. Galli, The Bereft Maiden, 31*l.* J. Hutchinson, Right Hon. W. E. Gladstone, 38*l.* J. A. Houdon, Marie Antoinette, 44*l.* Baron C. Marochetti, Sir Edwin Landseer, 21*l.*

Fine-Art Gossip.

IN Room V. of the National Gallery a picture has been hung, numbered 1495, and entitled 'Christ disputing with the Doctors,' the work of Ludovico Mazzolino (*c.* 1480–1528). It contains twenty-eight delicately and elaborately finished figures, including that of the Saviour seated on a bench. On either side of Him are groups of the doctors; on our right are Joseph and the Virgin, and behind the latter St. Anne. The figures are animated, their heads carefully modelled; the carnations have, as is usual with the painter, a certain purplish warmth in an excessive degree. The façade of the Temple is decorated with a frieze sculptured to represent a combat of horsemen; further back are two square supports with niches containing statues; at the back is an alcove, above which another frieze represents Moses showing the Tables of the Law to the Jews, of whom the two foremost are kneeling reverentially. This brilliant and highly characteristic miniature measures only 12 by 8½ inches.

MESSRS. VIRTUE & Co. write:—

"Will you kindly allow us to remark about the notice of our 'Pictures of the Year 1897' in your last issue, that we do not wish to have a 'sly hit at a rival which was once weak enough to publish cuts of rejected pictures,' but to call attention to the difference of our publication from other issues or guides, one of which this year contains nearly half, and another about 25 per cent. of rejected pictures? As a matter of fact, of the two rival publications, the one which you mention with special commendation contains 7¼ out of 186 illustrations not hung, and the other 38 not hung out of 157 published. Meanwhile 'Pictures of the Year' does not contain one single illustration of a picture not on exhibition. It is possible the public neither knows nor cares whether all the reproductions of pictures in the Royal Academy guides are actually to be found in the respective exhibitions, but it comes as a disappointment to us that the *Athenæum*, the leading literary paper, has not discovered the difference in contents, or imagines the custom of including cuts of pictures not hung only occurred 'once.' To produce 'Pictures of 1897' in its present form is such a difficult matter, and necessitates printing at such very great pressure and speed, that it occurs to us whether it is worth while to put ourselves to the trouble of eliminating all rejected pictures, if an authority like yourself is not even aware of the difference. The change to us would be an enormous gain in time, as at present our printers have hardly sufficient time to do themselves justice."

THE Surrey Art Circle has formed an exhibition of works of art at the Clifford Gallery, 21, Haymarket.

MUSIC

The Autobiography of Karl von Dittersdorf. Translated from the German by A. D. Coleridge. (Bentley & Son.)

THIS autobiography was originally published in German by Messrs. Breitkopf & Härtel at the beginning of this century, and has long been valued by those familiar with the tongue of the Fatherland. Its translation into English by Mr. A. D. Coleridge will doubtless be welcomed by all cultured music lovers who take an interest in the state of musical art in the eighteenth century.

Karl von Dittersdorf was born at Vienna, November 2nd, 1739, and died October 31st, 1799, two days after he had completed the dictation to his son of this autobiography. His father held the office of costumier at the Court and at the theatre, and was enabled to give his five children a somewhat better education than was common in those days. Karl was the second of three sons, and early gave proof of exceptional musical aptitude. His first instructor was König, who after two years declared that he had nothing more to teach the youth. The young musician was then placed under Joseph Ziegler, a much esteemed violinist and composer of chamber music of his day. At his advice Karl attended the services on Sundays and saints' days at the Roman Catholic Church of the Benedictines, where the precentor permitted him to join the orchestra. This was the first step in a remarkably successful career, the history of which is told in an honest and vivacious manner that makes the book one of the most interesting of its kind. Karl's playing at the church one day attracted the attention of Prince Friedrich von Hildburghausen, whose service he entered in 1751. This appointment was of the greatest value to

the boy, as the prince, taking a lively interest in him, placed him under the best masters, not only for music, but for languages, riding, dancing, and other accomplishments. Referring to this time, the author says:—

"With all these varied amusements, which made my life at Schlosshof a Paradise, my studies went on uninterruptedly. So far from hindering, they encouraged me to work, and even if I gave no proof of fiery genius, which never slumbers and sleeps, and seldom does what it is told, I am just as well content; for my honest punctuality in time and business stood me in good stead in later life."

The future success of Dittersdorf and the long list of works which he composed in all the higher forms are to be found in musical dictionaries, but the autobiography throws many interesting side lights upon his doings and the origin of his various compositions. One of the most attractive features of the book is the insight it gives into the life at the petty courts of the time. It was the fashion of those days for every prince to have his own private orchestra. In many of these Dittersdorf held important positions as solo violinist, and ultimately as conductor. When the reigning monarch visited the castles of his nobles, various performances and masques were arranged, the description of which provides much curious reading. On one of these occasions it was thought necessary to have a quartet of bagpipes, and it fell to Dittersdorf's duty to provide the party. To do this he secured the attendance of all the bagpipe players in the neighbourhood of Schlosshof, from amongst whom were selected the four most brilliant executants. "These," says Dittersdorf, "I kept....Then I got my own violin, and dinned the melody again and again into the ears of the four pipers, until they had it perfectly by heart." Manifestly the fortune of Dittersdorf was not always enviable. The account of the subsequent masque—which, we are told, "was so extraordinarily effective that every one was struck, and the Emperor grew quite emotional"—suggests the childishness of mind that must have prevailed to render such amusements acceptable.

After having twice fallen in love, and recovered, Dittersdorf met Mlle. Nicolini, concerning whom he says:—

"I had a many good opportunities of discovering both her good qualities and her solid character, so I made up my mind to come out boldly with an offer of marriage.....When at last I was clear upon that point, I one morning made her the offer, asking her at the same time to take as long an interval as she chose for reflection—a year if she liked! She answered that she needed no time for reflection."

It is satisfactory to learn that the gentleman's deliberation and the lady's quickness of decision resulted in a very happy union. Perhaps one of his most curious experiences was his appointment by the Prince-Bishop of Breslau to the office of *Forstmeister* (Forest Ranger) in the Principality of Neisse, the result of the accuracy of his shooting while out hunting with the prince-bishop. From these selections may be gathered a fair idea of the entertaining and readable nature of this autobiography, the translation of which shows Mr. Coleridge to have been in thorough sympathy with his subject.

THE WEEK.

ROYAL OPERA, COVENT GARDEN.—'Lohengrin'; 'L'Attaque du Moulin'; 'Tannhäuser.'
QUEEN'S HALL.—Symphony Concerts.
ST. JAMES'S HALL.—Richter Concerts.
WESTMINSTER TOWN HALL.—Westminster Orchestral Society.

THE repetition performance of 'Lohengrin' at the Opera on Friday last week attracted just as large an audience as on the previous occasion, and would not require notice but for the fact that there were two changes in the cast. Miss Macintyre replaced Madame Eames as Elsa, and seemed a little uneasy with the German text, to which she was unaccustomed. She sang surprisingly well, however; and in the unavoidable absence of Miss Marie Brema, Miss Meisslinger was a youthful and engaging Ortrud.

M. Bruneau's picturesque opera 'L'Attaque du Moulin' was revived on the following evening, and the audience was small and apathetic. To account for this we must place on record the fact that, notwithstanding the extremely favourable reception accorded to the work in 1894 (*Athen.* Nos. 3480, 3481), it had been practically shelved, and therefore was probably unknown to the majority of those present. As regards individual embodiments there was very little cause for fault-finding in the performance. Zola's conception of a hearty, conscientious, if uncultured miller in Lorraine, 1870, seemed to be fully understood by M. Noté, and his powerful voice told well. Miss Esther Palliser sang and acted intelligently as Françoise. Miss Marie Brema had much to do in the way of rivalling Madame Delna as Marcelline, who has special reasons for detesting "la guerre, l'horrible guerre," but she succeeded, and has seldom, if ever, appeared to more advantage. M. Dufrane, as Le Capitaine Ennemi, was acceptable, and so were M. Scaramberg as Dominique and M. Bonnard as the unfortunate sentry. The chorus, however, left much to desire, and it was evident that the opera had been insufficiently rehearsed. It should be mentioned here that the performance of 'Die Meistersinger,' announced for Monday evening, did not take place, owing to the inability of M. Jean de Reszké to appear, and 'Tannhäuser' was substituted with M. Van Dyck in the titular part. The management may be requested to keep to the times announced for the commencement of the performances, for the changes suddenly made on Saturday and Monday must have caused much loss and inconvenience.

The regular series of Symphony Concerts at the Queen's Hall for the present season concluded last Saturday afternoon with what may be termed a popular programme, including Tschaïkowsky's 'Symphonie Pathétique'; Beethoven's 'Leonora' Overture, No. 3; and the 'Queen Mab' *scherzo*, all of which were well played under Mr. Henry Wood's direction. M. Gregorowitsch, a Russian violinist, impressed his hearers by a rendering of Mendelssohn's Concerto at once refined and powerful. He combines, so far as may be judged at a first hearing, all the leading qualities that go to form a fiddler of high rank, that is to say, good tone, artistic and technical skill in phrasing, and an ear that renders the executant able to play with perfect intonation. A better performance of Mendelssohn's somewhat hackneyed work has not been heard of late. Tschaïkowsky's lively little suite 'Casse-Noisette' concluded the concert. Madame Blanche Marchesi introduced, for the first time in England, M. Saint-Saëns's graphic and musicianly setting of Victor Hugo's tragic ballade 'La Fiancée du Timbalier,' a declamatory and discursive, but unquestionably effective piece. She sang it artistically, if we make allowance for the fact that her voice did not prove quite sufficiently powerful for some of the passages.

The second Richter Concert on Monday evening was noteworthy for the production of Mr. F. H. Cowen's Sixth Symphony, described as the 'Idyllic.' It is in the key of E major, and though classical in form it has a "poetic basis." We are told that the first movement is intended to suggest "the pleasurable sensation of awaking in the country on a breezy summer's morning"; the second, a stroll through the fields; the third, peace and religious meditation; and the fourth, village festivities in the evening, which last until night closes in. Here, then, we have a theme exactly suited to Mr. Cowen's idiosyncrasy as a composer, and although we do not pretend to speak dogmatically on a symphony on a first hearing, initial impressions of the 'Idyllic' were extremely favourable. The themes, or at any rate some of them, are pleasantly old-fashioned, and the orchestration is as piquant as it could well be. We must hear the work again when the first opportunity arises. The new pianist, M. Gabrilowitsch, who was introduced in Tschaïkowsky's extremely vigorous Concerto in B flat minor, is undoubtedly an executant of great ability. His execution reminded the listener of Rubinstein, and he will be followed closely at his forthcoming recitals. Dvorák's so-called 'Triple Overture,' but more properly speaking romantic symphony, headed the scheme.

The Westminster Orchestral Society's concert on Wednesday was entirely successful in an artistic sense, Mr. Stewart Macpherson's orchestra showing further improvement. The symphony was Gade's rather peculiar work in D minor, No. 5, Op. 25, in which there is an *obbligato* part for pianoforte—not a pianoforte solo as in a concerto. Miss Rosalind Ellicott's Fantasie in A minor for piano and orchestra, produced at the Gloucester Festival on September 11th, 1895 (*Athen.* No. 3543), was well played, as to the solo part, by Mrs. Clara Asher on the present occasion. Some cleverly written pieces for violin and orchestra by Signor Achille Simonetti were excellently interpreted; and songs by Brahms were sung with perfect refinement by Mrs. Kate Lee, who may be specially praised for her German pronunciation.

Musical Gossip.

THE Ascension Day performance of 'Elijah' by the Queen's Hall Choral Society was artistically successful, but the attendance was not very large. Mr. Santley resumed the titular part, and the other principal vocalists were Miss Thudichum, Madame Belle Cole, and Mr. Lloyd Chandos. The choir sang extremely well throughout.

THE Kneisel Quartet gave their second concert last Saturday afternoon, and, as before, three works were performed, these being Dvoràk's Quartet in E, Op. 80, of which a delightful interpretation was presented; Beethoven's great Quartet in A minor, Op. 132; and Haydn's in D, Op. 64, No. 5.

THE "Société des Instruments Anciens," founded by MM. Diemer, Delsart, Waefelghem, and Grillet, attracted a numerous body of amateurs at their first concert in the Salle Erard on Monday afternoon. To give the instruments the French names used in the programme, they were the clavecin, viole de gambe, viole d'amour, and vielle; and among the quaint compositions presented were some by Couperin, Ariosti, Rameau, Daquin, and J. S. Bach. They were all carefully rendered, and the performance was certainly interesting to musicians with antiquarian tastes. A second concert was announced for Friday evening this week.

IN M. Sevadjian's second recital at St. James's Hall on Tuesday afternoon the principal items were Grieg's Sonata, Op. 7, and a further selection of 'Airs Arméniens' from his own pen, brief trifles decidedly Oriental in character. Liszt's fantastic piece 'Après une Lecture de Dante' is a dreary, meaningless composition. Throughout M. Sevadjian played with much fluency, but he might on future occasions offer more interesting programmes.

THE first of three orchestral concerts, which took place under the auspices of Herr Kruse at St. James's Hall on Tuesday evening, afforded ample evidence that he is an able solo executant as well as a perfect second violinist in the Joachim Quartet. Herr Kruse played the principal part in Spohr's Concerto in E minor, No. 7, and Max Bruch's in G minor, No. 1, being more successful in the latter than the former, as his style is not sufficiently sentimental for Spohr's music. An excellent orchestra, under the direction of Prof. Villiers Stanford, deserved commendation for the rendering of Brahms's 'Tragic' Overture and Beethoven's rarely heard 'Leonora' Overture, No. 2. Madame Blanche Marchesi was, of course, artistic in airs by Handel and Massenet.

A HIGHLY commendable orchestral concert was sustained by students of the Guildhall School of Music in the large hall of the City of London School on Wednesday evening. Capital performances were given of one of Haydn's Symphonies in D and Beethoven's 'Coriolan' Overture, under the direction of Mr. W. H. Cummings; and much promise as a composer was shown by Clarisse Mallard in a *scena* entitled 'Daybreak.' All the pupils who appeared gave ample evidence that they are in good hands.

ARRANGEMENTS for the Carl Rosa Opera season at Covent Garden, which will commence in October next, are already advancing rapidly, and it seems probable that much of interest will be done, though until an official announcement is made it would be rash to offer any definite information which might eventually prove delusive.

THE Sir Charles Halle Scholarship at the Manchester Royal College of Music is now well endowed, and will be of the annual value of 30*l*. Candidates must apply to the Registrar not later than July 19th, and the first competition will take place on September 27th.

THERE is much controversy at Leeds respecting the lowering of the Town Hall organ to the pitch known as *le diapason normal*. The majority of musicians, of course, advocate the reform, though Sir Arthur Sullivan takes a different view, and supports it by reasons; but Prof. Villiers Stanford, in a letter to a local paper, effectually demolishes the arguments used, and concludes with words which may well be quoted: "The first importance is the presentation of the works of the great masters at the pitch for which they were written, and not all practically transposed a semitone higher, to the destruction of their tone colour and of the human voice." We may add that if the adoption of the French pitch might result in a "disastrous muddle" at the next Leeds Festival, it is difficult to understand why no muddle, but brilliant artistic success, crowns nearly all the performances that take place in the Queen's Hall, Langham Place. As the change must become universal in this country, the sooner vocalists and instrumentalists recognize this fact the better for them.

PERFORMANCES NEXT WEEK.

MON.	Royal Opera Covent Garden, 'Tristan and Isolde,' 7.30.
TUES.	M. Gabrilowitsch's Pianoforte Recital, 3, St. James's Hall.
—	Miss Florence Hughes's Vocal Recital, 3, Steinway Hall.
—	Mr. William Nicholl's Concert, 8, Queen's Small Hall.
—	Misses Klean and Lieut.-Col. Wyon's Concert in Aid of the Prince of Wales's Hospital Fund, 8, Queen's Hall.
—	Royal Opera, Covent Garden, 'Tannhäuser,' 8
WED.	Fitzner Quartet Concert, 3, Queen's Small Hall.
—	Kneisel Quartet Concert, 3, St. James's Hall.
—	Madame Melba's Concert, 3, Queen's Hall.
—	Mr. Alfred Bayliss's Concert, 3, Steinway Hall.
—	Choral Concert, 'The Death of Moses,' 8, Queen's Hall.
—	Royal Opera, Covent Garden.
—	Mr. Ormie Darvall's Concert, 8.30, Steinway Hall.
THURS.	Mlle. Chaminade's Concert, 3, St. James's Hall.
—	Miss Cerasoli's Concert, 3, Queen's Small Hall.
—	Mrs. Kate Ralph's Concert, 8, Queen's Small Hall.
—	Royal Opera, Covent Garden.
—	Mr. E. Jaques-Dalcroze's Orchestral Concert, 8.30, St. James's Hall.
FRI.	Handel Festival, Rehearsal Day, 12, Crystal Palace.
—	Miss Maud MacCarthy's Concert, 3, St. James's Hall.
—	Miss Adela Verne's Pianoforte Recital, 3, Queen's Hall.
—	Herr Kruse's Orchestral Concert, 8, St. James's Hall.
—	Royal Opera, Covent Garden.
SAT.	Sarasate Concert, 3, St. James's Hall.
—	Orchestral Concert, 3, Queen's Hall.
—	Mr. Charles Gardner's Concert, 3, Queen's Small Hall.
—	Mr. Vivian Bennett's Concert, 8, Queen's Hall.
—	Miss Florence Daly's Concert, 8, Queen's Small Hall.
—	Royal Opera, Covent Garden.
—	Royal Amateur Orchestral Society's Concert, 9, Queen's Hall.

DRAMA

THE ELIZABETHAN DRAMA.

Temple Dramatists.—Arden of Feversham. Edited by the Rev. Ronald Bayne.—*The Two Noble Kinsmen.* Edited by Prof. C. H. Herford.—*Dr. Faustus.* Edited by Mr. Israel Gollancz. (Dent & Co.)—Trustworthy texts, sufficiently introduced and annotated for the supposed requirements of the general reader, handsome printing, and a convenient pocket-volume form being the main objects of this series, it will be sufficient to say of the first two plays on our list that their editors have done their work satisfactorily. We have noted but one slip of any importance. Prof. Herford, in the last page of his introduction, assigns to "Mr. Rolfe" work actually done by Mr. Robert Boyle. Apart, however, from the question of Shakspeare's share, if any, in these two plays—a question that probably will never be definitely answered—an editor has no great difficulties to contend with, each play having but one authoritative version. With Marlowe's 'Faust' Mr. Gollancz has had a more serious task. There are two versions of the play he has undertaken to edit, differing enormously, and to understand their relation to each other separate reprints of both are absolutely necessary. Mr. Gollancz is apparently not of this opinion; he approaches his subject with a light heart. His text, he tells us, "represents an attempt to blend the two versions of the quartos of 1604 and 1616; it follows neither the one text nor the other, but results from a 'contamination' of both." We can only guess at the word buried under this malapropian "epitaph," for to the best of our belief it forms no part of Mrs. Malaprop's "orthodoxy"; but certainly to us this "contamination" has meant confusion, and we suspect Mr. Gollancz has himself been affected by it; numerous wrong references in the notes, and the attribution of the readings of one quarto to the other, suggest this. In one case, which concerns a whole scene, we should like Mr. Gollancz to reconsider his "contamination." His scene vii. represents two clowns, Robin and Dick, who have got hold of Faustus's conjuring-book; his scene ix. represents two clowns, Robin and Ralph, who have also got hold of Faustus's conjuring-book. The motive of both scenes is the same, though the dialogue differs greatly. We have always supposed that this scene vii., taken from quarto 1616, was the equivalent in that quarto of the scene ix. taken from quarto 1604; but in his notes the editor tells us that his scene vii. is "in nowise represented" in quarto 1604, and that his scene ix. is "omitted" in quarto 1616. He prints both versions, and tells us that neither exists. Errors, however, excepted, it must be admitted that the reader gains a good deal and loses little by Mr. Gollancz's recast of the play. Whether his work exceeds or not the legitimate limits of his office as editor is a question we shall not discuss.

The Works of William Shakspere. Avon Edition. (Kegan Paul & Co.)—A cheap one-volume edition, plays and poems, too heavy for comfortable reading, and, though perfectly legible, admirable neither for print nor paper. The text, we are told, is mainly that of Delius. In lieu of notes or glossary it is supplemented with an abridgment of Miss Evangeline O'Connor's 'Index to Shakspere's Works,' a book published by the firm some ten years ago, which we recollect noticing at the time as containing some good points, but, on the whole, as being better in intention than in execution. So far as can be judged by this abridgment, the work has not been revised since then.

The Works of William Shakespeare. Whitehall Edition, Vol. VIII. Edited by T. Gregory Foster. (Constable & Co.)—We have from time to time acknowledged receipt of the preceding volumes of this excellently printed edition. The present volume contains the *Poems* and *Henry VIII.*

The Old Dramatists: Conjectural Readings. By K. Deighton. (Constable & Co.)—In 1893 Mr. Deighton issued in pamphlet form some notes on Marston; these he reissued in 1894, adding to them notes on Beaumont and Fletcher, Marlowe, and Peele; he has now gathered these notes into a small volume, containing besides a large additional number on Chapman, Heywood, Greene, Middleton, Dekker, and Webster. Altogether we have here a mass of over five hundred conjectural readings of very varying interest and importance. Some few of these we have noted as excellent and as sure eventually to take their place in the authorized texts; a few more we can only characterize as ingeniously extravagant. Some, again, have already been published in editions of the plays not consulted by Mr. Deighton. The bulk, while they are for the most part such as would suggest themselves to an intelligent and careful reader acquainted with the literature of the time, will be useful by drawing attention to the doubtful passages of the texts to which they refer. For the most part, however, they are thrown before the reader without a word of comment. Certainly the collection would have gained by selection and more liberal treatment, and we notice that the author himself has appended to his book an index to the "Principal Emendations Proposed"; these amount to only 165 of a total of 512, and the suggestion is that the remainder are not of absorbing interest.

Nos Auteurs et Compositeurs Dramatiques: Portraits et Biographies. Par Jules Martin. (Paris, Ernest Flammarion.)—Ushered in by a preface by M. Maurice Donnay appears a 12mo. volume of some five to six hundred pages, intended as a companion to the 'Nos Artistes' and 'Nos Académiciens' of the same author. The work is a small encyclopædia, giving portraits and biographical sketches of some hundreds of living dramatists and composers, with a list of their works. It is thoroughly up to date, and forms a useful supplement to more important works.

Dramatic Gossip.

IT is a curious fact that the last week in May in what is supposed to be the busiest of all seasons has been conspicuous rather for the closing of theatres than the production of novelties. The only new English pieces that have been given have been offered tentatively at afternoon representations. 'Belle Belair' has meanwhile been withdrawn with haste almost unprecedented from the Avenue; and the Lyric, at which performances of 'Othello' have ceased, is now closed. At a still earlier date 'Mr. Sympkyn' had been withdrawn from the Globe, at which house 'An Irish Gentleman,' by Messrs. Murray and Shine, is in rehearsal.

No more successful than on its first production in America has been Mr. Gilbert Parker's adaptation 'Seats of the Mighty,' with which Mr. Tree began his management of Her Majesty's. The piece is accordingly withdrawn this evening. On Monday 'Trilby,' with Mr. Tree and Miss Dorothy Baird in their original characters of Svengali and Trilby, will be played as the first of a series of revivals, in which it is proposed to include 'Capt. Swift' and 'The Red Lamp.'

THIS evening witnesses at the Haymarket the first production of 'A Marriage of Convenience,' an adaptation, it is stated, of 'Un Mariage sous Louis XV.,' by the elder Dumas, first produced at the Théâtre Français in 1841, with Madame Plessy as the heroine. The original is a comedy in the vein of 'Mlle. de Belle-Isle,' very simple in story, but offering dramatic opportunities.

AN adaptation of 'Mlle. de Belle-Isle' is also promised at the Duke of York's Theatre. It has been executed by Messrs. Grein and Churchill, and is to be given on the afternoon of the 15th inst.

MLLE. JANE MAY appeared on Monday at the Royalty as the heroine of 'Les Amours de Cléopatre,' an amusing comedy of M. Marc Michel, and as Pierrot in 'Les Premiers Armes de Pierrot.' On Thursday she played Joseph in 'Le Gamin de Paris, a two-act vaudeville of Bayard and Vanderburch, produced at the Gymnase Dramatique in 1836. The part of Joseph, now taken by Mlle. Jane May, is that in which Bouffé first established his reputation.

A FEW playgoers were beguiled on Monday afternoon to the Globe to see a play in three acts by Mr. H. W. Williamson, entitled 'Queenie.' The announcement of this was disingenuous. The play proved to be a reduction into three acts of a comedy drama given at the Vaudeville on April 9th, 1889, under the title 'The Queenie.' Two of the original cast, Miss S. Vaughan and Miss M. Brough, reappeared in their former characters.

'MACBETH' was revived on Monday at the Olympic as one of the series of representations of Shakspeare at popular prices. The curious and unwonted announcement that all seats were taken was put forward some days in advance.

ON Tuesday afternoon Sir Henry Irving repeated at the Prince of Wales's his fine performance of Geoffrey Brewster in Dr. Conan Doyle's 'Story of Waterloo.' This impersonation is a veritable masterpiece. In 'Pygmalion and Galatea,' subsequently given, Miss Esmé Beringer played Galatea with much feeling and tenderness. Miss M. A. Baird as Myrine created a highly favourable impression. Mrs. Clement Scott, Mrs. Billington, Mr. F. Cooper, and Mr. John Le Hay were in the cast.

'THE LAY FIGURE' is the title of a farcical comedy adapted by Mr. Ralph Lumley from the French which will, when occasion requires, replace 'The Queen's Proctor' at the Strand.

THE Court Theatre, from which 'The Hobby Horse' has been withdrawn, will be closed during the first three days of next week, and reopen on Thursday with a revival of 'Caste,' with Mr. Hare as Eccles and with a company differing little from that with which it was given last year at the Lyceum.

'THE COUNTY FAIR,' a play of New England life, which has had a great success in America, is given this evening at the Princess's.

AN adaptation by Mr. Edwin Gilbert of 'In the Golden Days,' by Miss Edna Lyall, is promised at the Matinée Theatre for the 17th inst.

'FOR THE HONOUR OF THE FAMILY,' a version of Augier's 'Mariage d'Olympe,' in which Miss Eleanor Lane, an American actress, will appear, is promised for the 10th inst. at the Comedy.

A DRAMA by Mr. Walter Frith, entitled 'The Mills of the Gods,' has been accepted by Mr. and Mrs. Kendal with a view to production in the autumn.

THE death is announced of Jeanne Plessy, better known as Madame Arnould-Plessy, formerly of the Comédie Française. Born at Metz, September 7th, 1819, she entered the Conservatoire in 1830, and made her *début* at the Comédie Française, March 10th, 1834, as Emma in 'La Fille d'Honneur.' At the close of the year she became *sociétaire*. Between that time and 1845 she "created" many important parts in 'La Passion Secrète,' 'Le Verre d'Eau,' 'Une Chaîne,' and other pieces. In July, 1845, Jeanne Plessy left Paris for London, where she married J. F. Arnould the dramatist, who died in 1854. As the result of legal proceedings brought by the Comédie Française she was cast in 100,000 fr. damages, and deprived of her privileges as *sociétaire*. She stayed till 1855 in St. Petersburg, where she acquired a great reputation. In 1855 she was engaged as *pensionnaire* at the Comédie, where she played in the comedy of Molière and Marivaux. Among her conspicuous successes in the modern repertory were La Baronne in 'Le Fils de Giboyer' and Madame Lecoutellier in 'Maître Guérin.' A still greater triumph was obtained by her on the revival of 'L'Aventurière.' On May 8th, 1876, she took her farewell benefit at the Théâtre Français, playing in the first three acts of 'L'Aventurière,' the third act of 'Le Misanthrope,' and 'Le Legs.' She died at her country residence, the Abbâye du Quartier at Courtivron, Côte d'Or. She was an "infant phenomenon," and was able, it is said, at the age of ten to recite the whole of Molière's 'Misanthrope.' She acted in London in her earlier years, and spoke English fairly well.

THE publication of Mr. Fitzgerald Molloy's 'Romance of the Irish Stage' has been put off until the autumn, in order to secure copyright in the United States, where the work will be issued by Messrs. Dodd, Mead & Co.

THE Irish Literary Society makes a fresh departure at St. Martin's Town Hall on the evening of the 10th inst., when Lord Dufferin, supported by Lord Russell of Killowen, presides at a lecture on 'Sheridan,' by Richard Ashe King, to be followed by a concert and dramatic recital, at which songs and scenes from the plays of Richard Brinsley Sheridan, Sheridan Knowles, Sheridan Le Fanu, Lady Dufferin, and the Hon. Mrs. Norton will be sung and acted by Mrs. Hutchinson, Madame Antoinette Sterling, Mrs. Kate Lee, Miss Mary Kingsley, and Miss Honor Brooke, Mr. Wm. Ludwig, Mr. Joseph O'Mara, Mr. Kennerley Rumford, Mr. Kirwan, and Mr. Arncliffe.

TO CORRESPONDENTS.—W. F. M. & Co.—C. C.—H. B. C.—W. P.—received.

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Erratum.—No. 3631, p. 707, col. 1, line 6 from foot, for "1792" read *1794*.

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At this point criticism comes to an end. Mr. Chapman has a defined and not perhaps a very wide object in his work. An advertisement of the book expresses the hope that it may become a standard one on Norwegian sport, and the author expressly says that of the people of Norway he intends to say nothing, human beings having so much less interest in his eyes than the lower creation. As his interest in the latter is not, it must be owned, of a wholly beneficent kind, it is perhaps as well that "humans" do not share it. In fact, however, this is a volume which may be read with interest by a great many others beside the mere sportsman, so wide is our author's knowledge of natural history, and so perspicuous is all that he has to say about the fish, flesh, and fowl which he meets with in his expeditions. The book is somewhat loosely put together, and seems rather a shaking out of diaries of sport than a systematized treatise. The two chapters which follow the introductory one deal with reindeer stalking. Chaps. iv.-xi. are concerned with fishing. There is one—only one, alas!—devoted to small-game shooting. We go back to the reindeer in chap. xiii. Next follow two excellent chapters on elk shooting in the high latitudes; and finally half a dozen of a more general character (including two devoted to Denmark) close the volume. But there is immense variety in all this material. Even on subjects with which the ordinary reader is more or less familiar, such as salmon or trout fishing, Mr. Chapman shows himself not a sportsman only, but a man who observes and reflects; witness what he has to say about the motives which induce the salmon to take the fly in rivers. Salmon never take the fly as such—that is as an insect—nor as food at all. It is from mere idleness or curiosity, or possibly to keep the digestive organs in order—as dogs eat grass and birds sand—that they snatch at some bright object floating overhead, at "blue angel," say, or "doctor"; or

"the tinsel and gaudy feathers it may be recall pleasant memories of the week or month before, and *Salmo salar* with reawakened rapacity, but without pausing to consider the anomaly of thus finding a prawn inland or a starfish stemming a rapid, dashes at the intruder—and gets the hook."

For the salmon when in fresh water does not feed. He lives upon the reserve of fat which he has accumulated in the sea: a fact obvious enough when we reflect on the immense numbers of the salmon in salmon rivers, and on their natural rapacity, which it were absurd to suppose satisfiable by any number of flies. Moreover, as our author truly says, the salmon fly bears not the remotest resemblance to any form of life in fresh water. All these facts are clear upon reflection. Not the less true is it that the majority of us who have thrown salmon flies have never paused to reflect on the object which they were designed to serve.

Of Norwegian flying game Mr. Chapman entertains evidently but a poor opinion, so that he devotes only one chapter to this branch of sport. As he himself mentions a bag of sixteen grouse out of a total of twenty-seven made with the aid of a half-bred elk-dog, he does not seem to have so much to complain of. But the Norse legislature has—in fear of hydrophobia—prohibited the importation of English dogs; and our author esteems that shooting without the co-operation of a properly broken dog is not sport, a point which would be arguable, if space allowed of the argumentation. When the reader comes to the chapters on reindeer stalking and elk shooting (this is not, Mr. Chapman says, to be described as *stalking*, seeing that the elk is rarely found in the open) he is on territory which is beyond the reach of the modest sportsman. Lest any one should go into such enterprises without duly counting the cost, let him read the awful diary of our author's experiences on the Hardangervidde. Some of the most interesting passages of the book occur in the parts written in the form of a journal kept from day to day. Mr. Chapman nowhere attempts ornamental writing, a thing for which his readers ought to be duly grateful; but the extreme simplicity of the form of narration in the journals makes the experiences they record the more impressive for the imaginative reader. Even the very baldest diaries, such as that kept in Spitsbergen, are not without this charm. How well, for example, is the perpetual night of the Spitsbergen winter brought to mind by such entries as:—

"Dec. 27 and 28. Several walrus heard blowing among the ice both days.

"Jan. 1. Seals heard.

"Jan. 2. Aurora. Birds heard both these days and some seen. But too dark to distinguish species."

What is more surprising is to find records of the heat in midwinter. On Christmas Day they have "no fires: windows open. Mean temperature, 36° F." To any one not a keen sportsman the mere record of fishing or shooting experiences becomes in the end somewhat wearisome. What relieves the monotony in the present volume is the frequent insertion of notes on natural history. There are beside two chapters of a more distinctly naturalist character: one on "Wild Life in Forest and Fjeld: Studies of some Few of the Typical Species characteristic of Scandinavian Fauna," and another "The North Sea: Notes on Bird and Insect Migration observed during Twenty-four Voyages." The first of these chapters is full of interesting matter, though probably there is little in it which might not be found in some special works on the Norse fauna and avifauna, such as Prof. Collett's. One would have liked to learn something more definite with regard to the insect migration mentioned in the other chapter. Most of us have seen insects a considerable way out at sea, either on the North Sea or the Atlantic. Do they ever cross the former? To that question Mr. Chapman's observations give no decisive answer. It is something to find a sportsman who is an entomologist as well as a naturalist. A botanist Mr. Chapman does not profess to be, though he prints a list of some of the flowers most commonly encountered (by him?) in Norway. From this list the *Linnæa borealis* is conspicuous by its absence: why? It is to be met with everywhere. Absent, too, is the common grass of Parnassus (*Parnassia palustris*), and many another flower which the present writer has met with as frequently as most of those mentioned by Mr. Chapman.

The Observances of the Augustinian Priory at Barnwell, Cambridgeshire. Edited by John Willis Clark. (Cambridge, Macmillan & Bowes.)

IN spite of his many and multifarious duties Mr. J. W. Clark has found leisure to produce another book which shows a mastery of mediæval history and a sympathy with the mediæval spirit rare even among those who make the Middle Ages their one and only interest. These Observances, now printed in Latin and English, were found by Mr. Clark in a book of Barnwell memoranda among the Harleian MSS. The book was written 1295–6, and describes a large and flourishing house of Augustinian canons, of which very little is above ground save a part of the cellarer's checker, some fragments of the bakehouse, and a piece of the subvault of the dorter. Nothing whatever remains of the huge Early English abbey

church which lay behind the existing church of St. Andrew the Less, familiar to all who know the Newmarket Road and the ugly east-end of Cambridge. But though little is left to gladden our eyes of the priory in which the canons once lived and moved and had their being, a noble memorial of their life exists in these Observances. In many of the larger monastic houses a custumary was used to supplement the brief and ancient rule, and as it regulated every minute detail of monastic conduct, and was of authority second only to the rule itself, it never fails to be an interesting document: it gives a real picture of the life actually led. The Observances of St. Victor at Paris and of St. Denis at Rheims, both Augustinian houses, are fairly familiar, and both have proved useful to Mr. Clark in explaining points of custumal left unnoticed by the Barnwell writer. For completeness' sake Mr. Clark has also printed in Latin and English the first and second 'Rule of St. Augustine,' from another Harleian MS., collated with the printed editions.

Although the Observances afford no evidence of unduly easy living, it was clearly intended that the Cambridge regular canons should live a life of decent comfort, and for their guests they were bidden to provide such luxuries as silver spoons, proper pillows, a fire that did not smoke, and fire-screens. The fraterer was to provide mats and rushes to strew the frater and the alleys of the cloister at the frater door, and frequently to renew them; in summer to throw flowers, mint, and fennel into the air to make a sweet odour, and also to provide fly-flappers (*muscatorias*). The arrangements for cleanliness were probably such as ordinary thirteenth century gentlemen thought decent. The brethren were not to wipe their noses or rub their teeth on the napkins or table-cloths; they were to direct the fraterer's attention to any unusually large stains on the table-cloths, that he might wash them with all speed. The chamberlain arranged terms with a laundress, who was to do the conventual mending; the linen was to be washed once a fortnight in summer, once in three weeks in winter. The chamberlain counted out the wash with the laundress, and the record was kept on tallies; if any article were missing the laundress made it good out of her wages. The food mentioned is meat; fish, including herrings and dried fish; eggs; vegetables; bread, which might be warm, but must not be dirty, broken, burnt, or gnawed by mice; fruit; wine; and beer, which might not be served for drink until the fourth day after brewing. The kitchener was warned to send nothing to table imperfectly cooked, putrid, or stale. Excessive clattering in the kitchen was to be avoided; the servitors were to be quick in serving the food, but not to run or jump in an unbecoming fashion; to hold the dishes neither too high nor too low, but so that the food might be seen by him who carried it.

"Brethren sometimes fall into a state of weak health from the irksomeness of life in the cloister, or from long continuance of silence; sometimes from fatigue in the quire or extension of fasting; sometimes from sleeplessness or overwork. Some are afflicted with a sense of heaviness in the head and pain in the stomach from sitting up too late with guests, and either drinking too much or overloading the stomach with food."

No undue severity is to be used with these sufferers; by leave of the prelate they may try to walk off their heaviness in the vineyard, the garden, and along the riverside, or in fields and woods outside the precincts; for their further diversion they may take their meals with those who have been bled and are having an invalid's diet in the farmery.

Mr. Clark has added to his book a plan of Barnwell, drawn by Mr. St. John Hope, and an account of the monastic services by Mr. W. H. Frere. Wherever his own equipment fell short the editor was able to go to the first authority on his subject, and he who can refer in any difficulty to Mr. Micklethwaite, Dr. Jessopp, Dr. Wickham Legg, Dr. Norman Moore, Dr. Jackson, and Dr. James has very few pitfalls to dread. We have noticed few mistakes in the translation or preface. The *erratum* "for 'writing materials' read *boxes*," as a rendering of *scrinia*, is no great improvement; the context shows that the word should be translated *screens*. The usual translation of *allec* is herring; *robæ* probably does not mean "gowns" in the passage where the cellarer's duty is declared to be the purchase "allecis et piscis duri, et robarum et vinorum," for the gowns were made in the monastery by the chamberlain's servant. "Stoke" (p. xxiii) should apparently be *stope*; "progressæ" (p. ci) should be *progressu*. The term *staurum* should be translated *stock* rather than "store," as it evidently alludes to live stock (p. 181). The cellarer is to see whether the heaped or straked measure is used: "mensure cumulate vel rase," not "whether the measure be full or scanty." *Prebenda* should be translated *provender*, not "allowance." The cellarer is to point out to the prelate all cases as they arise ("omnes casus emergentes eidem indicare"), not "all cases of emergency as they arise." The passage, "Nec .... terras vendere, vel emere, ad firmam dimittere vel mutare," is translated "Nor .... sell or buy any lands, to lease them or change their tenants"; but it was the exchange of lands, not of tenants, which the monks dreaded. "De redditibus et denariis levandis" appears as "on the reduction of rent or money due." The words of the "prophet," "Promptuaria eorum plena," should be rendered in the words of the Psalmist David, with a reference to Ps. cxliv. 13. With these small exceptions we may say of Mr. Clark's translation what the writer of the Observances says of St. Augustine's rule: "An elephant can swim in it and a lamb can walk in it safely."

The Prose Works of Jonathan Swift, D.D. With a Biographical Introduction by W. E. H. Lecky, M.P.—Vol. I. *Swift's Tale of a Tub, and other Early Works.* Edited by Temple Scott. With Portrait. (Bell & Sons.)

An adequate edition of Swift—the whole of Swift, and nothing but Swift—has long been one of the pressing needs of students of English literature. It is nearly three-quarters of a century since Sir Walter Scott's second edition appeared, and although we live in an age of much editing, no scholar has ventured to improve upon it until now; for we do not reckon Roscoe's congestion in two volumes as an improvement. It would be different if Scott had been more critical and careful; but it is notorious that his nineteen volumes abound in pieces which were certainly not written by Swift, that Swift's true works are arranged in a confusing order, and that the texts have not been collated with the best early editions. Scott was not an ideal editor according to modern standards, though it is only fair to admit that his Swift was a distinct advance upon the collections of his predecessors, Sheridan, Hawkesworth, and Nichols. When the extreme difficulty of the task is considered, one need not be surprised at Scott's shortcomings, nor at the obvious reluctance of later students to tackle the numerous problems connected with the authenticity and attribution of a mass of anonymous pamphlets and broadsides. If it is certain that many pieces included in Scott's edition were not the work of Swift, it is also extremely probable that among the anonymous squibs and lampoons of the period preceding the Treaty of Utrecht, and also among the later tracts dealing with Irish grievances, there may be several which came from Swift's pen, though hitherto unidentified. The process of weeding out spurious works is easier than that of authenticating unacknowledged sheets, especially when the 'Journal to Stella' comes to an end; but a modern editor of Swift must keep his eye fixed upon the whole range of anonymous political literature of the time if he means to attempt anything approaching finality in attribution.

Mr. Temple Scott, who is preparing the new edition of Swift's 'Prose Works' in eight convenient volumes for "Bohn's Standard Library," has begun well. His first volume is marked by care and knowledge. He has scrupulously collated his texts with the first or the best early editions, and has given various readings in the foot-notes. He reproduces the original title-pages, and prefixes an accurate and sufficient account of the origin, the principal changes in the chief editions, and the political bearing, of each work. To do more would unduly swell the volume, and would be deserting the restricted province of the editor and commentator, and trespassing upon the special field of literary and historical criticism already adequately worked by other hands. His foot-notes are wisely confined to concise explanations, brief biographies of persons referred to, and various readings; and, so far as we have examined them, the notes appear to be remarkably accurate and judicious. There are occasional repetitions and trifling discrepancies, as, for example, in the two notes on Thomas Rymer and on John Dennis on pp. 37 and 294, where the latter is described first as known "for his intemperate criticisms," and afterwards as "an excellent critic." These oversights, however, are extremely rare, and Mr. Temple Scott may well be congratulated on his skill and judgment as a commentator. We could, indeed, wish that he had verified the references to classical and other authors, and inserted "chapter and verse." Such references as "Tacit.," or "Plutarch," or "Xenoph. in

conviv." are too indefinite, and should have been filled in, in brackets of course; while "Bernier, Mem. de Mogol" (p. 197), is not only inadequate, but inaccurate.

Mr. Temple Scott does not explain the order he intends to adopt for the arrangement of Swift's works; but we gather that he contemplates some sort of classification according to subject-matter. The present volume contains the prose works up to 1710, but omits the ecclesiastical or theological works, such as the 'Sentiments of a Church of England Man,' the 'Argument against Abolishing Christianity,' and the 'Project for the Advancement of Religion,' all of which were written in 1708–9, and were included in the 1711 collection of 'Miscellanies,' which contained other pieces printed in the present volume. From this it would appear that Swift's religious pamphlets are to be brought together in a separate volume, perhaps with his sermons and the letter to the young clergyman. The plan has its merits, though on the whole a strictly chronological order is preferable. The 'Tale of a Tub,' written in 1696, begins the volume (printed from the fifth edition of 1710, with the 'Apology' and Wotton's notes), and is followed by the other pieces originally issued within the same covers, namely, the 'Battle of the Books' (1697), and the 'Discourse on the Mechanical Operation of the Spirit.' The 'History of Martin,' which is said to have followed Section 9 of the 'Tale of a Tub' in the original MS. and in the Dutch edition of 1720, is appended. The other pieces comprised in the volume are the prefaces to Swift's edition of Temple's works, the 'Contests in Athens and Rome' (1701), 'Thoughts on Various Subjects' (brought together from the 'Miscellanies' of 1711 and 1735, and Hawkesworth's edition of 1766), the 'Tritical Essay,' written in 1707, the Bickerstaff papers of 1708–9, and the 'Meditation upon a Broomstick,' written in 1704. Altogether we have in these 334 pages the most brilliant work of Swift's earlier years, and we have it in a well-edited, well-printed, and thoroughly handy form at an absurdly low price. Mr. Temple Scott has undoubtedly earned the gratitude of all admirers of our greatest satirist, and all students of vigorous, masculine, and exact English.

Mr. Lecky's 'Biographical Introduction' is partly a reprint of his essay on Swift in 'Leaders of Public Opinion in Ireland,' originally published in 1861, and reissued in a revised form ten years later. But the whole sketch has been expanded and greatly improved both in style and accuracy. Mr. Lecky has taken advantage of the researches of various Swift students during the last twenty-five years to correct the numerous minor errors which defaced his original essay, and his mature judgment has modified some of his earlier opinions. On the question of the supposed marriage with Stella he does not commit himself; but he still holds to the historical existence of a letter from Vanessa to Stella, and Swift's ride to Marlay ending in the "awful look," the evidence for which was challenged by Mr. Paget, if we remember aright, in 'Puzzles and Paradoxes.' Mr. Lecky has, perhaps, hardly shown his usually just sense of proportion in sparing nine pages out of ninety for so trivial an episode as Vanessa's passion. On the Irish pamphlets and the political and industrial situation in Ireland he is, of course, especially full and forcible; but taking the sketch as a whole, whilst admitting that it is clear, accurate, and, within its necessary limits, comprehensive, we cannot regard it as altogether sympathetic. The reader, however, will find in it an admirably written outline of Swift's career, which he can readily supplement from larger biographies.

Essays from the 'Guardian.' By Walter Pater. (Privately printed.)

THE journalism of a distinguished writer, when, as in the case of Walter Pater, it has been scanty, and seems to have been done from careful personal choice, may be permitted to have more than the interest for us of an idle curiosity. It is certain that the reader will find in it some indication of tastes, some perhaps freer passing of judgments, some valuable side-lights upon the finished work of which it was never intended to be more than a marginal note. And, while he should not look specially for passages of beautiful writing, it is probable that he will find them; at all events, in individual sentences, perhaps a little entangled with the too insistent subject-matter of the review. The charming little book which has recently been printed contains only a portion of Pater's literary journalism, but it contains not the least interesting portion in the nine reviews which he contributed to the *Guardian* between 1886 and 1890. The titles and dates are as follows: English Literature (February 17th, 1886); Amiel's 'Journal Intime' (March 17th, 1886); Browning (November 9th, 1887); 'Robert Elsmere' (March 28th, 1888); Their Majesties' Servants (June 27th, 1888); Wordsworth (February 27th, 1889); Ferdinand Fabre: an Idyll of the Cevennes (June 12th, 1889); The 'Contes' of M. Augustin Filon: Tales of a Hundred Years Since (July 16th, 1890); Mr. Gosse's Poems (October 29th, 1890). To this list it may be interesting to add a few uncollected, and in some cases unsigned, reviews of Pater, probably unknown to many students of his work: 'The Complete Poetical Works of William Wordsworth,' edited by J. Morley (*Athenæum*, January 26th, 1889); 'Correspondance de Gustave Flaubert' (Deuxième Série, *Athenæum*, August 3rd, 1889); J. A. Symonds's 'Renaissance in Italy: The Age of the Despots' (*Academy*, July 31st, 1875); M. Jules Lemaître's 'Serenus, and other Tales' (*Macmillan's Magazine*, November, 1887, unsigned); The Life and Letters of Flaubert (*Pall Mall Gazette*, August 25th, 1888); Fabre's 'Toussaint Galabru' (*Nineteenth Century*, April, 1889); Lilly's 'Century of Revelation' (*Nineteenth Century*, December, 1889); A Poet with something to say: Mr. Arthur Symons's 'Days and Nights' (*Pall Mall Gazette*, March 23rd, 1889, unsigned); 'It is Thyself' (*Pall Mall Gazette*, April 15th, 1889, unsigned); 'Dorian Gray' (*Bookman*, November, 1891); Mr. George Moore as an Art Critic (*Daily Chronicle*, June 10th, 1893). To these others could no doubt be added, but, we think, not many. To one who wrote as slowly and carefully as Pater the writing of a review was really not worth the labour it cost, and it was only occasionally that he gave way to what, in his case, was in the nature of a temptation.

Five out of the nine reviews in the volume before us may be taken, in their different ways, as models of what reviewing should be, of what the best kind of review can be. These are the 'English Literature,' 'Browning,' Amiel's 'Journal Intime,' 'Robert Elsmere,' and 'Mr. Gosse's Poems.' The article on Wordsworth will be for the most part familiar to readers of the 'Appreciations.' The essay on Wordsworth, perhaps the most intimately critical of any of Pater's criticisms, appeared for the first time in the *Fortnightly Review* many years ago. Part of it was used, word for word, in the *Guardian* and in the *Athenæum* review, so that Pater may certainly be said to have signified his own sense of the value of what he had to say in this notable passage of the Wordsworth essay by using it three times over before its appearance in the book. The review of M. Filon's 'Contes' is occupied almost entirely with telling the story—not a particularly interesting one—of a single tale in it, and it makes one wonder at the sometimes uncritical indulgence of a great critic's leisure moments. The review of M. Fabre has one charming and delicately felt sentence, brought in by way of illustration:—

"The reader travelling in Italy, or Belgium perhaps, has doubtless visited one or more of those spacious sacristies, introduced to which for the inspection of some more than usually *recherché* work of art, one is presently dominated by their reverend quiet: simple people coming and going there, devout, or at least on devout business, with half-pitched voices, not without touches of kindly humour, in what seems to express like a picture the most genial side, midway between the altar and the home, of the ecclesiastical life."

The remaining review — that on Dr. Doran's 'Annals of the English Stage'— is a quaint, gossiping little paper, admirably done, certainly, and amusing to read because it is written by Pater, and ending with its ingenious moral, so delicately just:—

"Contact with the stage, almost throughout its history, presents itself as a kind of touchstone, to bring out the *bizarrerie*, the theatrical tricks and contrasts, of the actual world."

"He was meant," says Pater, speaking of Amiel,

"if people ever are meant for special lines of activity, for the best sort of criticism, the imaginative criticism; that criticism which is itself a kind of construction, or creation, as it penetrates, through the given literary or artistic product, into the mental and inner constitution of the producer, shaping his work."

How admirably this defines, in its definition of what to Pater was the ideal criticism, his own realization of that ideal! And in this very essay, perhaps the best in the book, there is a passage which may be quoted as an instance of just this kind of imaginative insight into "the mental and inner constitution" of a writer not easy to seize through all his disguises:—

"Yet, in truth, there are but two men in Amiel—two sufficiently opposed personalities, which the attentive reader may define for himself; compare with, and try by each other—as we think, correct also by each other. There is the man, in him and in these pages, who would be 'the man of disillusion,' only that he has never really been 'the man of desires'; and

who seems, therefore, to have a double weariness about him. He is akin, of course, to Obermann, to René, even to Werther, and, on our first introduction to him, we might think that we had to do only with one more of the vague 'renunciants,' who in real life followed these creatures of fiction, and who, however delicate, interesting as a study, and as it were picturesque on the stage of life, are themselves, after all, essentially passive, uncreative, and therefore necessarily not of first-rate importance in literature. Taken for what it is worth, the expression of this mood—the culture of *ennui* for its own sake—is certainly carried to its ideal of negation by Amiel. But the completer, the positive, soul, which will merely take that mood into its service (its proper service, as we hold, is in counter-action to the vulgarity of purely positive natures), is also certainly in evidence in Amiel's 'Thoughts'—that other, and far stronger person, in the long dialogue; the man, in short, possessed of gifts, not for the renunciation, but for the reception and use, of all that is puissant, goodly, and effective in life, and for the varied and adequate literary reproduction of it; who, under favourable circumstances, or even without them, will become critic, or poet, and in either case a creative force; and if he be religious (as Amiel was deeply religious) will make the most of 'evidence,' and almost certainly find a Church."

In this essay, and, at greater length, in the review of 'Robert Elsmere,' we find a more definite statement on the subject of religion than Pater cared usually to give. "Robert Elsmere," to quote the most separable passage from the latter,

"was a type of a large number of minds which cannot be sure that the sacred story is true. It is philosophical, doubtless, and a duty to the intellect to recognize our doubts, to locate them, perhaps to give them practical effect. It may be also a moral duty to do this. But then there is also a large class of minds which cannot be sure it is false—minds of very various degrees of conscientiousness and intellectual power, up to the highest. They will think those who are quite sure it is false unphilosophical through lack of doubt. For their part, they make allowance in their scheme of life for a great possibility, and with some of them that bare concession of possibility (the subject of it being what it is) becomes the most important fact in the world. The recognition of it straightway opens wide the door to hope and love; and such persons are, as we fancy they always will be, the nucleus of a Church."

This scrupulous moderation, this entirely scholarly subtlety in judgment, is the most distinguishable characteristic of these reviews. The delicate weighing of justice: we find that in the consideration of Amiel, where not the most generous or plausible of prejudices in favour of an interesting defect is permitted to disturb the exact balance of the scales; we find it in the careful, forbearing review of 'Robert Elsmere,' a model of the good manners of literary criticism, with its keen, at times droll, sidelights: "And their goodness, when they are good" (he is speaking of the men in that novel), "is—well! a little conventional; the kind of goodness that men themselves discount rather largely in their estimates of each other." We find it in the delicate, kindly criticism of the article on Mr. Gosse's poems, saying so prettily, and with such charm of lightness in the touch, all that needs saying, all that can be said, on its subject. We find it in the review of Mr. Arthur Symons's 'Introduction to the Study of Browning,' where the art of quotation is carried to perfection, passage after passage from the book being pieced together, from every corner of it, with an admirable effect of *ensemble*, the reviewer's far more valuable comments being introduced but sparingly. "Imaginatively, indeed," he says of Browning in one place, "he has been a multitude of persons; only (as Shakespeare's only untried style was the simple one) almost never simple ones." And again:—

"In the preface to the later edition of 'Sordello,' Mr. Browning himself told us that to him little else seems worth study except the development of a soul, the incidents, the story, of that. And, in fact, the intellectual public generally agrees with him. It is because he has ministered with such marvellous vigour, and variety, and fine skill to this interest, that he is the most modern, to modern people the most important, of poets."

The essay on 'English Literature,' which opens the volume, is not less admirable in its adjustment of four books of prose selections into the scope of a single and perfectly continuous essay. It contains, too, some valuable criticism of the course and capacities of English prose. Speaking of Elizabethan poetry, it adds:—

"That powerful poetry was twin-brother to a prose, of more varied, but certainly of wilder and more irregular power than the admirable, the typical, prose of Dryden. In Dryden, and his followers through the eighteenth century, we see the reaction against the exuberance and irregularity of that prose, no longer justified by power, but cognizable rather as bad taste. But such reaction was effective only because an age had come—the age of a negative, or agnostic philosophy—in which men's minds must needs be limited to the superficialities of things, with a kind of narrowness amounting to a positive gift."

"A kind of narrowness amounting to a positive gift"! How perfectly that describes so much of the correct writing on which unimaginative writers in all ages are so confident in priding themselves! And could anything be more suggestive, coming from Pater more significant, or, rightly taken, more valuable in its counsel, than this summing up of the question of style in prose?—

"Well, the good quality of an age, the defect of which lies in the direction of intellectual anarchy and confusion, may well be eclecticism: in style, as in other things, it is well always to aim at the combination of as many excellences as possible—opposite excellences, it may be—those other *beauties* of prose. A busy age will hardly educate its writers in correctness. Let its writers make time to write English more as a learned language; and completing that correction of style which had only gone a certain way in the last century, raise the general level of language towards their own."

It was in the finest sense, certainly—in the sense in which he means it in this passage—that Pater himself wrote English as if it were a learned language. It did not seem to him that one should treat a living language, because it is living, and one's own, with less respect than a dead language which had once been living to the people of another nation.

New Poems. By Francis Thompson. (Constable & Co.)

VERSE, unless it is in some measure ecstasy, cannot be poetry. But it does not follow that in verse the most fervid ecstasy is the best poetry. If, indeed, for "fervid" be substituted "fervidly expressed," it is quite the contrary. Coventry Patmore has pointed out that the sign of great art is peace, a peace which comes of the serene, angelic triumph over mortal tumults, and those less essential raptures which are after all flames of the earth's centre. Mr. Francis Thompson has the ecstasy; but unfortunately he has not realized that ecstasy, if it is to be communicated from the soul to the soul, and not merely from the mouth to the ear, must be whispered, not shouted.

If a man's style is the man—his innermost self, as we may suppose, revealing itself in the very words he uses — Mr. Thompson, in a more special sense than almost any other writer, is seen in his language. He is that strange phenomenon, a verbal intelligence. He thinks in words, he receives his emotions and sensations from words, and the rapture which he certainly attains is a rapture of the disembodied word. It is not that his verse is without meaning, that in taking care of the sound he allows the sense (poor orphan!) to take care of itself. He has a meaning, but that meaning, if it has not a purely verbal origin, is at all events allowed to develope under the direct suggestion of the words which present themselves to interpret it. His consciousness is dominated by its own means of expression. And what is most curious of all is that, while Mr. Thompson has a quite recognizable manner, he has not achieved a really personal style. He has learnt much, not always with wisdom, and in crowding together Cowley, Crashaw, Donne, Patmore, to name but a few of many, he has not remembered that to begin a poem in the manner of Crashaw, and to end it in the manner of Patmore, is not the same thing as fusing two alien substances into a single new substance. Styles he has, but not style. This very possession by the word has, perhaps, hindered him from attaining it. Fine style, the style in which every word is perfect, rises beautifully out of a depth into which words have never stretched down their roots. Intellect and emotion are the moulders of style. A profound thought, a profound emotion, speaks as if it were unconscious of words; only when it speaks as if unconscious of words do the supreme words issue from its lips. Ornament may come afterwards: you cannot begin with ornament. Mr. Thompson, however, begins with ornament.

Unhappily, too, Mr. Thompson's verse is certainly fatiguing to read, and one of the reasons why it is so fatiguing is that the thought that is in it does not progress; it remains stationary. About the fragile life which cries somewhere in its centre he builds up walls of many-coloured bricks, immuring his idea, hiding it, stifling it. How are we to read an ode of many pages in which there is no development, not even movement? Stanza is heaped upon stanza, page is piled upon page, and we end where we began. The writer has said endless things about something, but never the thing itself. Poetry consists in saying the thing itself.

But this is not the only reason why it is fatiguing to read Mr. Thompson's verse. To read it is too much like jolting in a springless cart over a ploughed field, about

noontide, on a hot summer day. His lines, of which this is typical,—

Pulp the globed weight of juiced Iberia's grape,

are so packed with words that each line detains the reader. Not merely does Mr. Thompson prefer the line to the stanza or the paragraph, he prefers the word to the line. He has failed to remember that while two and two make four, four are not necessarily better than two—that because red is brighter than grey, red is not necessarily the better colour to use whenever one wants to use a colour. He hears the brass in the orchestra sounding out loudly over the strings, and he therefore suppresses the strings. He has a bold and prolific fancy, and he pampers his fancy; yet prodigality is not abundance, nor profusion taste. He is without reticence, which he looks upon as stint or as penury. Having invited his guests to his feast, he loads their plates with more than they can eat, forcing it upon them under the impression that to do otherwise is to be lacking in hospitality.

Yet, after all, the feast is there—Trimalchio's if you will, but certainly not a Barmecide's. Mr. Thompson has a remarkable talent, he has a singular mastery of verse, as the success of his books is not alone in proving. Never has the seventeenth century phrasing been so exactly repeated as in some of his poems. Never have Patmore's odes been more scrupulously rewritten, cadence for cadence. Mr. Thompson's fancy is untiring, if sometimes it tires the reader; he has, not exactly at command, but not beyond reach, an eager imagination. No one can cause a more vaguely ardent feeling in the sympathetic reader, a feeling made up of admiration and of astonishment in perhaps equal portions. There are times when the fire in him burns clear through its enveloping veils of smoke, and he writes passages of real splendour. Why then does he for the most part wrap himself so willingly in the smoke?

For it is difficult to avoid the conviction that Mr. Thompson deliberately rejects simplicity, and even, at times, with an elaborate and conscious search after long and heavily coloured words. There is in this book a translation of Victor Hugo's 'Ce qu'on entend sur la Montagne,' a well-known poem in the 'Feuilles d'Automne.' In going carefully over Mr. Thompson's version and comparing it word for word with the original, we have found that where Victor Hugo — not a simple writer — is simple, Mr. Thompson embroiders upon him, and that where he is not simple, Mr. Thompson is always less so. For instance, in the very first couplet we have "let your tread aspirant rise" for *monté;* a few lines below,

One day at least, whereon my thought, enlicensèd to muse,
Had drooped its wing above the beachèd margent of the ooze,

for

—— un jour qu'en rêve
Ma pensée abattit son vol sur une grève.

Further on,

The one was of the waters; a be-radiant hymnal speech!

for

L'une venait des mers; chant de gloire! hymne heureux!

And, finally,

And I made question of me, to what issues are we here,
Whither should tend the thwarting threads of all this ravelled gear,

in place of

Et je me demandai pourquoi l'on est ici,
Quel peut être après tout le but de tout ceci.

What could be more significant than this heaping up of long and extravagant and sometimes feeble words, instead of the direct language of Hugo, who in this poem, though not without a certain rhetoric, says exactly what he wants to say, and when, as in the last two lines quoted, he thinks that an almost bald simplicity will be in place, sets down his thought in terms of an almost bald simplicity? In this translation Mr. Thompson has betrayed himself; he has allowed his critics to see him at work, substituting what is roundabout for what is straightforward; what is lengthy for what is brief; what is elaborated for what is simple. Has not a similar process gone on in his own mind — how far consciously one cannot tell — during the writing of his original poems?

A Theory of the Hebrew Accents and Vowel-Signs (*Grundzüge der hebräischen Akzent- und Vocallehre*). By Hubert Grimme. Collectanea Freiburgensia, Fasc. V. (Williams & Norgate.)

HERR GRIMME has produced a work which must be characterized as original, daring, and highly suggestive; but it cannot be said that he has succeeded in carrying conviction to the minds of Semitic students. In all the best Hebrew grammars composed at various times during the last six hundred years or more it has been assumed that the Masoretic vowel-system was meant to distinguish not only the quality but also the quantity of the various sounds; but our new teacher tells us that it is all a huge mistake, that the earlier Masorites and grammarians never connected the Hebrew vowel-signs with the idea of quantity, and that we can only attain to philological truth by emptying ourselves of all the confused knowledge with which our minds have unfortunately been filled. According to Grimme, the mischief was all done by Joseph Kimchi, who in the twelfth century engrafted upon the Hebrew vowel-system the purely European distinction of quantity, and thus obscured the whole subject, not only for the ordinary run of students, but also for men like Elias Levita, Ewald, and Gesenius. It is, however, pretty certain that our author is laying far too heavy a load of blame on poor Joseph Kimchi. It is true that he reduced the then prevalent opinions on the Masoretic vowel-signs to a somewhat stiff and rather inconsistent body of rules, but it can hardly be maintained that the germs of the system are not clearly discernible in the works of the earlier grammarians. The theory of open and closed syllables is much older than Joseph Kimchi, and it should not be difficult to recognize that as certain Hebrew vowel-signs can, unless fortified by the accent, only form open syllables, such signs must necessarily differ in quantity from those which usually form closed syllables only. Herr Grimme himself admits that the letters אהוי, which were anciently used as marks of vocalization, aimed at quantity mainly, and it is, therefore, difficult to see why the inventors of the vowel-system in the seventh or eighth century should have entirely dissociated quantity from the newly adopted graphic signs.

It must be admitted that Herr Grimme goes to work in a strictly scientific manner. He begins with accentuation, because in his opinion the placing of the accents, and absolutely nothing else, lies at the basis of all the quantitative differences of Hebrew vowel-sounds. But as there is no means of ascertaining how Hebrew was accented in the times of David, Isaiah, or even Ezra, we are bidden to start from what is known of the Arabic accents in the seventh century or so. But the Hebrew tone-syllables as known to us from information reaching up to the earlier Masorites are largely at variance with the ancient Arabic, and our author is thus reduced to the necessity of explaining apparent anomalies in a manner which scholars are not likely to consider entirely satisfactory. He, moreover, neglects sources of information without the aid of which a final judgment can hardly be pronounced. Of the superlinear punctuation he says almost nothing, and the Spanish-Portuguese or Sefardi manner of pronouncing Hebrew is to him non-existent. He confesses he is not in a position as yet to formulate a complete comparative theory of Semitic accentuation, and he also leaves unconsidered much that modern grammarians like Stade, Barth, Kautzsch, and Eduard König have said on various points. These facts not only establish a *primâ facie* case against his theory, but also constitute a certain number of weak or broken links in the chain of his argument.

In an appendix our author exemplifies the results that may be expected from his theory by an entirely new view on the divine name "Yahweh." A masterly summary of this interesting subject was given some years ago by Dr. Driver in 'Studia Biblica,' and several other scholars have more recently made various additions to the literature bearing on it. But Herr Grimme is regardless of them all. He may be pardoned for believing that "Yahu" is more primary in form than "Yahweh," but it is rather startling to be told that the name of the God of Israe is not a singular noun after all, but a plural form like "Elohim." One's only comfort is that the new proposal rests on the most slender grounds imaginable, and that, therefore, the "unity" of the name is not likely to be disturbed thereby.

A fully deserved word of praise at the end: Herr Grimme is a most conscientious worker. The startling results at which he arrives are themselves a proof of this, for a less conscientious student would no doubt have sought to avoid such conclusions. The impression which the present work leaves upon one's mind is that its author is not one who will hesitate to modify his opinions, if further investigation should lead him that way; and as he is not the man to stop short in his researches, it is extremely probable that our best hopes will one day be fully realized.

NEW NOVELS.

Dear Faustina. By Rhoda Broughton. (Bentley & Son.)

Miss Broughton exhibits signs of over-anxiety to seize on and impress into her service the fleeting fashions and types of the hour. 'Dear Faustina' accentuates the growing tendency. It is manifestly and before everything intended to strike into the heart of the "movement"—woman's movement, of course! The attitude of impartial observer is fairly well maintained. Readers, as a majority, are not likely to be deeply stirred on the side either of pioneers or of the "other person." *Strained* is about the last word one would naturally apply to any of Miss Broughton's writings, but here there is really a hint of observation strained to a fixed point, instead of moving freely athwart people and subjects well within the writer's natural range and focus. And then, though the author may not be so, others are a little weary of the emancipated woman and her works, treated from almost any point of view. The strain is certainly not in the writing itself—as of old it wears a "thrown-off" air, and as of old the lightsome present flickers on every page. The voice is distinctly the voice of Miss Broughton, also to some extent the handling, but the matter is less characteristic. In more than one "outstanding" lady novelist we have noted the determined adoption of passing mannerisms and ephemeral catchwords, with the frequent result of loss of originality of outlook and expression. The author of Faustina had once on a time a sufficient grasp of the nature and habits of average girlhood, and her way of presenting her observations was her own, and not (as it has since become, by no fault of hers) another's. The sixties produced a different kind of girl, superficially speaking, from the girl of the nineties. That is the ordinary process of time and goes without saying. Miss Broughton understood the young person of her epoch, and wrote of and for her—wrote of her language, manners, aspirations, with discrimination and daring. She established a convention, and handled it with ability and abundant conviction. Her Nancys, Sarahs, and other old heroines had some piquancy and fascination, and wanted not a kind of humanity. Of the later growths of her garden of girls so much cannot be said. The sense of effort, the attempt to keep abreast with mental development and social progress (or the reverse), sit a little amiss on the brow of one whose function has been to provide not so much amusement combined with instruction as pure and simple amusement tinctured with sentimentalism. 'Dear Faustina' contains scarce one really amusing sally to cheer the way. Still there is some quick observation though little spontaneous vivacity. We all have or know Faustinas. This one is not a mere caricature of the genus. The author might have drawn her still more incisively, and above all more humorously, and left her human enough. She wants, too, more explanation or at least suggestion. Althea Vane, the worshipper of this specimen of platform womanhood who lives for, and a little by, the wrongs of society, is extremely wishy-washy, a figure poorly conceived and poorly worked out, with whom one has no sympathy. If her task be to play the *beau rôle* it does not somehow come off. She is a dreary creature who is permanently surprised, and is always weakly re-echoing every remark addressed to her. The good brother-in-law is more in the author's old vein; but he fails to produce the right amount of mirth at his own expense.

A Rose of Yesterday. By F. Marion Crawford. (Macmillan & Co.)

Is not Mr. Crawford writing rather too fast? Novels are no doubt shorter than they used to be; but even so, one every three months, which, or something like it, seems to be about his present rate of output, must be a heavy strain on the most fertile imagination. We seem to see some evidence that it is telling on him; not that he writes less carefully than usual, but the tendency to disquisition on general subjects seems to be growing on him, as if the strain of thinking out his story had to be relieved by a little discursive talk—of a kind that comes easily to any practised writer—on topics more or less remotely suggested by his narrative. Thus we have several pages upon divorce, Socialism, and the "woman question" at large; one or two about the transmission of letters, and the theories it might suggest to an inhabitant of Mars if provided with a glass which would (apparently) enable him to see the letter and not the vehicle which bore it; and a *finale* upon art and truth. On all these subjects—the first and last, at any rate—Mr. Crawford writes shrewdly and suggestively, but most readers will, we think, a little resent being stopped in their progress through the story, or detained when it is finished, in order to hear just then what he has to say. Another sign of overhaste is a certain lack of organic construction. The scene at the opening, in which Sylvia Strahan, over a copy of Dürer's famous 'Knight and Death,' betrays her heart to the chivalrous elderly colonel who is the hero of the story, has little or no bearing on what follows. It is not referred to again, and except as an illustration of Col. Wimpole's character serves no purpose in the development of the narrative. Sudden death, too, is surely a cheaper mode of solving a dilemma than a writer of Mr. Crawford's skill is entitled to use. On the whole, the book, though readable, like everything its author writes, strikes us as a trifle fragmentary.

The Last Entry. By W. Clark Russell. (Chatto & Windus.)

The writing of Mr. Clark Russell's last story can hardly, one may imagine, have cost the author any severe labour. Mr. Vanderholt, a "colonial merchant prince" of Dutch extraction, once a seaman before the mast, owns a yacht and a daughter. He takes the latter on a cruise to the Equator, in the former. On the way the crew mutiny—why, is not very apparent. A good many dark hints as to the brutality of the captain are given, no doubt, and he is mysteriously referred to as "something in the Nova Scotia way"; but within the covers of the book nothing is recorded of his conduct which could have justified the outrageous conduct of the crew in stabbing him, killing the unfortunate owner with a belaying pin, and leaving the daughter, alone with one of their own number who had lost his senses, on board a derelict timber vessel. More gratuitous crime we never read of. Yet this is practically the whole of the story. With a liberal garnish of the nautical language in which Mr. Russell is an adept—*e.g.*, "You 're talking as if the ghosts of them bodies had jockeyed the yard-arms of your mind, and was close-reefing your intellect"—it serves to fill out a volume, but will not do much to increase the author's reputation.

A Fountain Sealed. By Walter Besant. (Chatto & Windus.)

One of Sir Walter Besant's chief characters in 'A Fountain Sealed' thus addresses the heroine:—

> "If you write about love, talk little of other matters Let your discourse be always of love .....keep the lover always before your readers. Let them hear the voice of love and see the eyes of love.....When the love tale is ended, close the volume: draw a line: write 'Finis' below —walk off the stage, and do not let your lover lag behind."

The advice thus proffered is carefully followed by the author. He tells the story of the love of King George III. for the pretty Quakeress Miss Nancy Walden. The time is the period just previous to the young king's accession, and the marriage of the prince and the Quakeress is interrupted by the death of his grandfather. In a short preface Sir Walter Besant deals with the various legends attaching to the king and a supposed Quakeress, and describes his book as "an attempt to tell the true story of George and Hannah" (Lightfoot). For the purpose of his story Sir Walter Besant states the lady is, until the moment when she sees her lover for the last time, ignorant of his rank and identity. There is more pleasure in the accessories of the story than in its subject. The neighbourhood of St. James's Palace in the year 1760 is remarkably well depicted; and equal care is bestowed on the subjects of a masquerade at Marylebone Gardens in the autumn of that year and a water party on the Thames. Though not among the author's most remarkable works, 'A Fountain Sealed' shows many of his best qualities as a writer, and here and there one of his best passages. The word "regale" as a substantive is unusual, and we twice find "ankress" used as the female equivalent of "anchorite." Neither expression is altogether free from exception, even where the narrative purports to be an autobiographical narration written in or shortly after the year 1780.

The Gift of Life. By James Cassidy. (Chapman & Hall.)

Deathlessness is the subject of a somewhat lengthy narrative which partakes more of the nature of an allegory than a romance, as it is described by the writer. Until the last few pages the reader is led to believe that a learned person confers by inoculation the power of resisting death; and the effect of the inoculation on the characters who constitute the story is varying, and is described with considerable skill and interest. Sufficient motive is suggested for the learned

person's proceedings; and the explanation, when it is vouchsafed, is very simple and natural. The whole volume is a somewhat laborious effort to ridicule the popular prejudice against death in every walk of life; the irony is, however, carefully concealed to the end, and the story shows enough literary merit to attract a wide circle of readers. The word "nitact," which occurs in one passage, is possibly a misprint for *intact*.

Miss Tudor. By John Le Breton. (Macqueen.)

THERE are many well-worn and familiar features in a story which recounts a girl's efforts to procure success as a singer at London music-halls and theatres. The wicked manager, who bargains for the girl's love before he will help her, is in this story represented as repentant and anxious to marry his victim. The author frequently refers to the "variety-world" as a term which includes the whole of his *dramatis personæ*, and it is one which sums up the story he has to tell. The book shows no remarkable literary skill; it is painstaking, and in places pathetic. The writer seems in doubt as to the spelling of Johannesburg, from which place he brings one of the villains of the plot. The shape of the book is unusually large for a novel. The story appears to be better adapted to the club-table than to the drawing-room.

A Spotless Reputation. By D. Gerard. (Blackwood & Sons.)

HARD cases, it is said, make bad law; extreme cases do not make the best novels. Miss Gerard's conception is of a girl of surpassing beauty brought up, or rather left alone, till the age of seventeen, in complete isolation by a somewhat eccentric father, a valetudinarian with no interest save his garden; then married, after a very brief courtship, to the first man except her father whom she has ever known; then carried by the circumstances of her husband's profession—he is a diplomatist—into the thick, first of London, then of Vienna society. Such are the surroundings. Geraldine herself is not only absolutely beautiful, but absolutely passionless. Self-esteem is, so far as appears, the only spring of action which she recognizes. From sheer vanity she throws herself at the head of one man after another, driving them by one means or another to the grave, and passing on to the next conquest with scarcely a pang and with "a spotless reputation." From the day when, at her first introduction to London, she is found studying a history of England "to enable me to keep my place in conversation" to the moment when, her complexion injured by an accident, she feels that "if life must be again worth living, she must be her perfect self again," and flings away her life in the hopeless attempt to recover what she has lost, she is wholly centred in herself, until even her upright husband, the type of the "professionizing moral man," though not devoid of heart, is constrained to use words which, in all but the spirit which prompts them, remind us of nothing so much as Joseph Surface's recommendation of "a trifling *faux pas*." The story of the gradual development of Geraldine's—not character, for that no doubt was there from the first, but conduct—from the time when "nothing could lie further from her inclination than to have thrust herself upon society as an idol; but since society *would* adore, she was beginning to understand that it is not entirely unpleasant to be adored," to that when she deliberately sets herself to win the love of another woman's husband merely because the poor man is in love with his own wife—is cleverly enough traced, and in the result it forms a curious comment, by way of inversion, on the *quia multum amavit* of Scripture; but as a novel it fails either to "convince" or to attract. It has not even the morbid attraction of a clinical study. The case, one feels, is as impossible as those mathematical problems involving elephants "whose weight may be neglected." Women devoid of conscious physical passion there are in plenty, but did anybody ever meet with a woman (unless rendered ferocious by external circumstances) devoid of what is called "heart" in the widest sense—of sympathy for something or somebody other than herself? Details are mostly well attended to, but "à la bonheur" is terrible, nor is it usual, we think, to prune roses while they are flowering.

Dans la Brume. Par Léon de Tinseau. (Paris, Calmann Lévy.)

M. DE TINSEAU'S new novel is at his usual level. The French people in it have their noses put out of joint by a delightful American heroine. This is a sign of the times in France, where the virtues of the women of the United States and the superiority of their training are the fashion of the day. M. de Tinseau thinks that the English readers of the world number three hundred millions. We wish they did.

TRAVELS IN NORTH AMERICA.

The Wilderness and its Tenants, by Mr. John Madden (Simpkin, Marshall & Co.), is a work in three volumes to which few critics, however long-suffering and well informed, could hope to do justice. Mr. Madden has journeyed over the globe; he has read largely and is careful in giving an authority for each of his many quotations; if he cite a text from the Bible he gives chapter and verse in a foot-note, and he candidly acknowledges in notes his obligations to other recondite books such as Murray's handbooks to Bengal and Egypt and Appleton's 'Guide to the United States and Canada.' He informs the reader at p. 37 of his first volume that sea-sickness is, as long experience has taught him, "to a great degree *mental*." He uses the first person plural throughout his work, and sometimes with an effect which is ludicrous as well as ungrammatical, the words about sea-sickness, which follow those quoted above, being an example: "We may just say that as a youngster no one has probably ever suffered more severely than we have." He is careful to guard the reader from thinking that hay fever and paroxysmal sneezing are one and the same. He quotes Parkman as his authority for the simple statement that "the Indian is a true child of the forest and the desert." He tells his own experience of mirage at sea, and he quotes what others have narrated about it on land. He gives receipts from good authorities for tying fly-hooks and tanning fishing nets; and he concludes his work with an account of Thomas Paine condensed from the 'Dictionary of National Biography.' Many things in this work are sheer commonplaces. It is a pity that Mr. Madden should have filled three volumes with the contents of his note-books instead of condensing into one all that he can tell which might be novel.

On Snow-Shoes to the Barren Grounds (Osgood, McIlvaine & Co.) is the narrative of a journey by Mr. Caspar Whitney in quest of musk-oxen and wood-bison, the journey extending over 2,800 miles. These Barren Grounds have an estimated area of 350,000 square miles; they have been traversed by others before Mr. Whitney, who have told the story of their hair-breadth escapes from death by hunger, and Mr. Whitney's experience resembles theirs. Though the story is thrilling at times, yet it leaves the reader in a critical mood, because he knows that, if the hero had not escaped, the book would not have been written. Mr. Arthur Heming, who accompanied him to illustrate the book, excites more of the reader's sympathy. After the journey had begun Mr. Heming fell ill, and his case was so serious that he had to turn back. We are not told what became of him after parting from Mr. Whitney, and this omission is surely a mistake on the author's part. The story is familiar to all the readers of travel in the Arctic regions. The adventures of an Arctic traveller chiefly relate to procuring food. The snow falls; the wind blows; the scene is barren and lugubrious; yet if food be abundant, there is as little risk as there is pleasure. Mr. Whitney tells his story very clearly and well, the illustrations are many and good, and this last account of the "Barren Grounds" is as worthy of being read as any which has yet been written.

The Western Avernus; or, Toil and Travel in Further North America (Constable & Co.), is a reissue, with many illustrations, of the work by Mr. Morley Roberts which appeared in 1887. The author says in the preface that he regards the work as autobiography; it is, indeed, a piece of self-portraiture and a revelation of character. Mr. Roberts suffered several hardships, and he learned to loathe his fellow men; but most of his pains were as much self-inflicted as those of St. Simeon Stylites. In Texas he "began to feel alive, volitional, not dead and basely mechanical as at home in England." But then he had a brother in Minnesota, and he thought he would be happier still in the "bracing northern air" than in "the sweet, fresh air of Texas." He reached Colorado city possessing but nine pounds, and consequently unable to pay his fare to St. Paul, nearly thirteen hundred miles away. He suddenly started for Chicago, leaving his luggage and money behind him; returned to Colorado city, quitting it again for Chicago, and arriving there penniless. At times he made a living by tending cattle, at others by working as a navvy, and, when the fancy seized him, he gave up the work in hand for the possibility of obtaining work of any other sort elsewhere. When he had enough to eat and sufficient leisure, as at New Westminster, he perused all the books he could procure, and he even performed the feat of reading Alison's 'History of Europe.' A good man struggling with adversity moves the sympathy of the gods themselves; but a man who partly makes the adversity with which he contends does not receive or merit any pity. Though resembling the proverbial rolling stone, Mr. Roberts returned to his native land bearing with him experiences which he has turned to good literary account, and we hope that he has now been compensated for the days of trial during which he could not get a dinner, and the nights during which he could not get a bed.

BOOKS ON FOLK-LORE.

New Folk-lore Researches, Greek Folk-poesy: Annotated Translations. By L. M. J. Garnett. Edited, with Essays on the Science of Folk-lore, Greek Folk-speech, and the Survival of Paganism, by J. S. Stuart-Glennie. 2 vols. (Nutt.)—In 1885 we noticed with strong commendation the

first edition of this work. The book then consisted of an essay on the survival of paganism and translations from Greek folk-verse. The thin volume has now expanded into two stout volumes. In the first of them there are several essays and double the amount of verse-translations. The second contains a large collection of new translations from Greek prose tales, and the essay on the survival of paganism appears again, brought up to date. Both Mr. Stuart-Glennie and Miss Garnett have done their best to make the work perfect. We have compared a considerable portion of the verse-translations with the Greek, and we have found that they are accurate and embody the exact ideas and convey the spirit of the originals. We have also compared with the Greek nearly all the prose tales that are taken from the first volume of the Δελτίον of the Historical and Ethnological Society of Greece—a large proportion of the whole—and we have observed the same accuracy and the same effort to catch the spirit of the tale-teller. Mr. Glennie thus states his aim :—

"No less important, however, did I esteem the duty of ensuring, by careful and repeated revisions of the translations, a scrupulously close rendering both of the spirit and letter of the originals ; and as to the character of the Englishing, our aim has been to make it as simple as possible, and dialectic only in occasional touches."

Mr. Glennie and Miss Garnett have succeeded in this aim. There is no collection of popular verse and tales that surpasses this one in interest. Especially there is a delightful charm about the stories, which are likely to fascinate both old and young alike. They nearly all are genuine popular tales and have the characteristics of the popular mind. The only exceptions are one or two Christian tales, through which runs a moralizing thread which has not proceeded direct from the brain of the people. The annotations added to the verses and tales are also exceedingly good. It would be impossible to discuss Mr. Glennie's essays in a short review. They expound a philosophy of civilization and the place of folk-lore in that philosophy in opposition to current ideas. They contain the generalizations at which Mr. Glennie has arrived, but these generalizations are not supported by details of the facts on which they are based. Only a few hints are vouchsafed. Mr. Glennie has evidently read very widely, and he has consulted and made good use of the best authorities ; but he does not appear to be a specialist in some of the historical researches on which his conclusions depend. Yet all his suggestions deserve careful consideration. He starts from the belief that no savage tribe or nation has ever risen to civilization unaided, and that there does not exist mental identity or mental equality among men. The results of his inquiries are that the origin of what he calls primary civilizations "was a conflict of higher white, but non-Semitic and non-Aryan, races with lower coloured and black races"; that the primary civilizations were those of Chaldea and Egypt ; and that subsequent civilizations were derived directly or indirectly from these primary civilizations. Thus have existed, and still exist, two classes of people—the cultured and the folk, whose mode of thought and conduct differs widely. Folk-lore deals with every expression of the mode in which the folk speak or feel, and hence this collection of folk-poesy and folk-tales is not confined to narratives of survivals, but embraces every aspect of the life of the people. Mr. Glennie has an admirable excursus on Greek folk-speech, in which he narrates the development of the Greek language from the classical to the present times. We do not know an essay in which the subject is treated so lucidly and accurately within such short compass. Mr. Glennie has had recourse to the most recent writers, and his readers may be misled into thinking that these are the authorities for the results which he records, and not the mere recorders of them. Thus he mentions that neo-Hellenic has no traces of the ancient dialects in it, as was formerly supposed, and he quotes from Pernot to this effect. But the man whose masterly inquiries into this subject settled the question was Hatzidakis. The book is on the whole carefully printed, but a little more pains might have been bestowed on the spelling of Greek words and of proper names, and on placing the Greek accents correctly.

What They Say in New England (Gay & Bird) is a collection, made by Mr. Clifton Johnson, of "signs, sayings, and superstitions." The compiler deserves praise for rescuing so much folk-lore in North America from oblivion. He has demonstrated, moreover, how closely akin the New Englanders are to ourselves in their weather wisdom and proverbial philosophy. Such a phrase as the following was not originally made in America : "If March comes in like a lion, it goes out like a lamb. If it comes in like a lamb, it will go out like a lion." Certain beliefs in dreams crossed the Atlantic with the Puritans : "To dream of a funeral is the sign of a wedding. To dream of a wedding is the sign of a funeral." When boys in New England touch their buttons and repeat the following words till the last is reached, in order to learn what they are to be in later life, they imitate or continue the practice of boys in the country from which their forefathers came : "Rich man, poor man, beggarman, thief, doctor, lawyer, merchant, chief." Long before any English settler set foot on American soil it was supposed in England that "sleep before midnight is 'beauty sleep.' Therefore if you wish to be handsome go to bed early." To rub a sty with a wedding ring or the tail of a black cat is a form of cure which the Old World gave to the New, and the New has preserved. Many rhymes and jingles and children's games appear to have crossed the Atlantic. Of course, the wording is different in some printed by Mr. Johnson, yet the collection made by him is decidedly interesting, and if one of a like kind could be made in the south and west of America the whole would be a valuable contribution to an attractive kind of literature.

SCANDINAVIAN LITERATURE.

The Story of Egil Skallagrimsson. Translated from the Icelandic by Rev. W. C. Green. (Stock.)—Mr. Green has produced an excellent translation of the 'Egill Saga,' at least so far as the prose portion of it is concerned. The difficult stanzas by Egill interspersed throughout the text are, on the other hand, rendered in a somewhat bald and trivial style, which can give an English reader unacquainted with Icelandic a very faint idea of the vivid force of the originals. No doubt these verses, with their obscure mythological allusions and baffling periphrases, are incapable of being adequately Englished even by the most ingenious scholarship. Still we think Mr. Green might have done more for his readers in this respect than he has contrived to do. Occasionally, moreover, he is not even accurate. Take, for instance, that pathetic stanza (No. 61 in Herr Jónsson's edition), one of the last things Egill wrote, wherein the old man rebukes the churlishness of the kitchen wench who spurned him out of her way. Mr. Green renders it thus :—

> Blind near the blaze I wander,
> Beg of the fire-maid pardon,
> Crave for a seat. Such sorrow
> From sightless eyes I bear.
> Yet England's mighty monarch
> Me whilom greatly honoured :
> And Princes once with pleasure
> The poet's accent heard.

Here in lines 2 and 3 Mr. Green mistranslates "biþk geira eirar Syn sitja mér harm," as if Egill had begged the wench's pardon and craved for a seat, being evidently under the impression that *sitja* has something to do with sitting down. As a matter of fact, with the dative it means "to bear with," "to put up with," so that so far from cringing to the saucy scullion the old Viking, with ironical courtesy, begs "the goddess wearing the round stones [*i. e.*, stone necklace] to bear with the feebleness of his own round eyeballs," *harm*, be it noticed, which Mr. Green translates "sorrow," here meaning a physical defect or failing. In the last four lines, indeed, there is nothing absolutely wrong except the gratuitous introduction of the word "Princes"; but the translator mulcts the reader of the fine comparison between the words of the poet and the words of the giants, *i. e.*, gold, the poet's rightful meed, with which the stanza so nobly concludes. Surely a version something like the following, which we do not, of course, pretend to consider anything like perfect, at any rate better meets the requirements of the case :—

> Blind about the blaze I totter,
> Beg the necklace-bearing goddess
> To forgive my failing eyeballs.
> Yet whilom the mighty monarch
> Joyed to hear my words, and sped me
> With the giants' words rejoicing.

Egils Saga Skallagrímssonar, nebst den grösseren Gedichten Egils. Herausgegeben von Finnur Jónsson. "Altnordische Saga-Bibliothek," Heft 3. (Halle, Niemeyer.)—The editors of the "Altnordische Saga-Bibliothek" have done well to include in their collection this useful abridged German version of Herr Finnur Jónsson's critical edition of the 'Egill Saga,' published some seven years ago by the Samfund til Udgivelse af gammel Nordisk Litteratur of Copenhagen. Herr Jónsson's reputation as one of the surest and soundest Icelandic scholars of the day has long been established, but we doubt whether even he has done better editorial work than this. It is not merely that his scholarship is excellent. The names of at least half a dozen other eminent Norse scholars occur to us at this moment who are fully his equals in learning and acumen. But we know of no other Northern scholar so entirely free from prejudice and *parti pris*, and it is not too much to say that his views as to the origin and development of the old Norse literature (especially as set forth in his *magnum opus*, 'Nordiske Literaturhistorie'), despite the opposition they have met with, commend themselves to an unbiassed mind as far more probable than the antagonistic theories of the Norwegian philological school as represented, *e. g.*, by Prof. Bugge, of Christiania, or, formerly, by that arch-sceptic Dr. Carl Arnold Jessen in his 'Undersögelser til Nordisk Oldhistorie' and other treatises. Herr Jónsson's standpoint is conservative in the best sense of that much abused word. He would be the last to maintain that the sagas tell us nothing but the bare truth, and would submit each one of them to the most searching criticism ; but at the same time he rightly protests against the reckless rashness of those extremists who refuse to accept as historical even the best authenticated of the sagas, and his method of interpretation, which proceeds mainly on internal evidence, seems to us broader, clearer, and, on the whole, less open to objection than the more hazardous method of the purely philological school, some of whose pet hypotheses rest almost entirely on textual emendations or linguistic subtleties. Anyhow, the 'Egill Saga' is a convenient battle-field for both parties. Its historical value will, of course, be judged very differently according to the standpoint taken ; but that a great many historical data are scattered up and down its pages is undeniable. Roughly speaking, its chronology embraces nearly 150 years, extending from about 840 to 982, and no fewer than four kings (three Norwegians, Harold Fairhair, Erik Bloodaxe, and Hako the Good, and our own great Athelstan, with whom the hero of the story was on the most intimate terms) figure more or less conspicuously in its pages. Geographically, too, the saga has a very wide range, stretching from Iceland and the White Sea southwards to England and Friesland, and south-eastwards as far as Scania and Courland.

Herr Jónsson is inclined to regard such details as the subjugation of Norway by Harold Fairhair, the dealings of Egill's family with the Finn-Lapps in Finmark, and most of the exploits of Egill in his Viking raids as absolutely veracious; but he has a keen eye also for the fictitious elements intermingled with the historical data, and does not minimize the difficulties in the way of fixing the chronological sequence of events. The most egregious blunder of the saga, and the strongest argument against its historical trustworthiness, is, of course, the confusion between the great battle of Brunanburg, in Northumberland, where Athelstan crushed the Danes in 938, and the much smaller affair of Windune, or Vinheiðr, twelve years before, in which Egell's brother þórólfr was slain while fighting on the side of the English. Yet, for all that, it is plain that, judged by the standard of his age, the compiler of this saga must have been wonderfully well informed both as an historian and as an antiquary; that he was no mean critic; and that on the selection and arrangement of his materials, especially that portion of them relating to the traditions of the Mýramenn (Egill's family), he bestowed infinite pains. But whatever may be thought of the 'Egill Saga' as an historical document, from a literary point of view there can only be one opinion—it is one of the noblest jewels in the crown of Northern art. In point of style it approaches as near to perfection as this *genre* admits of, while for vividness, consistency of characterization, dramatic force, and technical skill it is, perhaps, superior to any of the other sagas. The character of the hero in particular is admirably drawn, and fascinates us irresistibly from the first. He contrasts very favourably with two other celebrated Viking poets: his contemporary, the somewhat sinister Kormakr, who died fifteen years before him, and the venomous Gunnlaugr, who was born the year after his death. Like them, indeed, he was, in the main, a valiant freebooter, who regarded fighting as the chief business of a manly life, and vengeance as a religious duty—nay, the very first authentic verses he composed, while still a mere lad, express an enthusiastic longing to fare away with the Vikings, stand up in the prow of the bonny bark, and steer her straight to the landing-place of the merchants, there to cut down heaps upon heaps of men. Yet he was of a far nobler spirit than either Kormakr or Gunnlaugr. There was a playful strain in his character which we look for in vain in them, and he was infinitely more kindly. His sense of justice was as keen as his sense of injury; if his hatreds were bitter, his affections were intense; he was capable of the most self-denying, the most romantic friendships; he was a devoted son, a most excellent father, and his pathetic lament over the dead body of his drowned son Böthvarr, expressed in that noble poem 'Sonattorek,' surprises, almost shocks one by its unlooked-for agony of tenderness and its touching indignation at the injustice of Odin in allowing such a bright young life to perish ingloriously. Next to his sword he valued most of all his gift of song, and in his old age (to his great regret) he died what is nowadays called a natural death. When, to use his own expressions, he tottered blindly about the hearth, beseeching (ironically) the goddess of the stone-necklaces (*i. e.*, the kitchen wench) to bear with the evil of his stony eyeballs, he amuses himself by good-humouredly ridiculing his own increasing infirmities, or comforts himself with the recollection of how of yore "the land-renowned king [*i. e.*, Athelstan] used to delight in the words of my songs, and delight me in turn with the words of the giants [*i. e.*, a poetical circumlocution for "gold"]."

Norges Indskrifter med de ældre Runer. Udgivne ved Sophus Bugge. Hefte II. (Christiania, Norske Historiske Kildeskriftfond.)—The ancient monuments described by Prof. Bugge in this the second part of the older runic inscriptions of Norway are three, *i. e.*, the Fonnaas buckle or clasp, the Einang stone, and the By stone. The buckle, which is now in the archæological section of the University of Christiania, was found at Fonnaas, in the parish of Upper Rendal, in 1877, about a mètre below the surface of the ground. It is of silver, and weighs 215·15 gr. The larger part of the front side is gilded and ornamented in relief; the raised ribs dividing it into sections are of ungilt silver inlaid with niello. It was cast in two pieces, and on the smooth back of the square upper piece are four lines of runes scratched in with a nail. Prof. Bugge deciphers these runes thus: "Angilaskalkr Wakrs husingr sā ingisarbiske aih spindul tel," which he translates: "The Englishman Vakr's house-thrall from Ingesarv owns this good nail." The Fonnaas inscription is interesting for many reasons. To begin with, we find here a Scandinavian place-name indicated for the first time by a Scandinavian himself in the popular dialect. In the second place, it shows us what word was used in those days to designate a fibula, *i. e.*, *spindul*, doubtless derived from the Latin *spinula*, a word, moreover, which had disappeared from the North in historic times in favour of the still living *dálkr*, to which Prof. Bugge is inclined to give a Celtic origin, *i. e.*, Irish *delg*=thorn. The Einang stone was first made generally known in 1871 by the antiquary A. Lorange, and the runes inscribed upon it, after four very careful examinations by five of the ablest archæologists in Scandinavia, have been tentatively deciphered by Prof. Bugge thus: "dagar þar runo [*i. e.*, runor] faihido," which means: "I Dag wrote these runes." It is noteworthy that the dead man in whose memory this stone was raised is not mentioned at all in the inscription. The stone at By was known to archæologists in the eighteenth century, and a MS. description of it by the antiquary G. Falch in 1744 is quoted by Prof. Bugge. As late as 1856 it was used as a stepping-stone by the owners of By Manor, but was finally rescued from such vile uses and sent to the University of Christiania in 1866. The runic inscription upon it, which leaves much to be desired in the way of legibility, is deciphered by Prof. Bugge: "eirilar hrorar hrorer orte þat arina u[þ]t alai[b]u dr [*i. e.*, dohtur] rmþr [*i. e.*, runor] markide þar ehar," which, being interpreted, runs: "The captain of warriors, Hror Hror's son, made this stone plate in memory of [his] daughter Aaleiv, these runes marked Eh." Prof. Bugge notes as peculiar to the By inscription its lack of consistency and stability, the same rune frequently having widely different forms, thus pointing to the fact that the older runic script was at this time in its decline. The rune writer, who seems to have been acquainted with both the older and the later forms, was evidently bent upon recording what he had to say in a composite script. We have but very roughly indicated the bare outlines of Prof. Bugge's labours in this most interesting department of antiquarian philology. That he has given nearly a hundred large quarto pages to the consideration of these three inscriptions alone is the best proof of the exhaustiveness of his method of investigation. As to the ability and acumen of his scholarship it would, of course, be impertinent to speak.

BOOKS RELATING TO INDIA.

To the "Story of the Nations" Series has now been added *British India*, by Mr. R. W. Frazer (Fisher Unwin). Mr. Frazer is conversant with his subject, and knows how to combine breadth of treatment and terseness of expression with a happy selection of pertinent and even picturesque details. He has evidently spared no pains to compress into 390 pages the results of a close study of the most helpful documents, and the extent and thoroughness of his reading may be seen in every page, although out of regard for his probable readers he has wisely refrained from foot-notes or from references in the text. His obligations to Sir William Hunter and the "Rulers of India" Series are especially acknowledged in the preface. To Sir George Birdwood, Capt. Mahan, Prof. George Forrest, and Mr. F. C. Danvers he has also been indebted for "most valuable and suggestive" guidance. It is amusing, by the way, to note how persistently the theory of sea-power has been trotted out by recent writers, as if Capt. Mahan had been the first to discover a principle long since patent to any intelligent reader of modern or ancient history, and written large over many a chapter in the story of British India. Literature, however, like most other things, will have its fashions, and just now people talk gravely about "sea power" and "the expansion of the British empire," as though these things had not been known before by other names. The book opens with an instructive chapter on "The Early History of Indian Commerce," showing how the Portuguese diverted the course of trade from the Mediterranean to the route round the Cape of Good Hope, and how they were followed and supplanted by the Dutch and English. The causes which hastened the downfall of the Portuguese power, and those which favoured the English in the struggle with their Dutch rivals, are traced in the chapter dealing with the rise of the East India Company. In the chapters on Robert Clive and Warren Hastings, Mr. Frazer does full, yet impartial justice to the character and achievements of the two men who laid and strengthened the foundations of our rule in India. His last words about Hastings are worth quoting:—

"His life, his heroism, his proud reserve and confident assurance that all his failings and faults arose from a single-minded desire to carry out the intentions of his time, are summed up in the words by which he declared his own vindication, and his accusers' condemnation: 'I gave you all, and you have rewarded me with confiscation, disgrace, and a life of impeachment.'"

In dealing with Lord Cornwallis's administration Mr. Frazer shows up the weak points in the Permanent Settlement of Bengal. The forward policy of Lords Wellesley and Hastings is boldly and clearly outlined; and some interesting pages set forth the peaceful achievements of Lord William Bentinck. The successes and disasters of the first Afghan war are told with condensed force and vividness; and one of the lessons taught by the war is "that notwithstanding the vast distance of the British army from its basis, and the follies of its commanders, its power could not ultimately be resisted by any state surrounding its borders." The exciting tale of the Great Mutiny is prefaced by a thoughtful review of the numerous causes which may have worked together in the native mind towards the explosion ultimately fired by the greased cartridge in 1857. The last two chapters trace the subsequent history of India under the Crown, and the moral and material progress of the people under British rule. The book has a respectable index, several maps and plans, and many helpful illustrations. There are some few printers' errors—or are they slips of the pen?—which need early correction. That famous regiment the 3rd Dragoons will be surprised to hear that they went threes about at Chilianwala. On p. 257 Lawrence and Havelock are made to change places. Again, at p. 307, Sir Colin Campbell is said to have seen service "in the American war of 1842" instead of 1812–14.

The Indian Calendar, by R. Sewell and S'aṅkara Dīkshit (Sonnenschein & Co.), is a valuable and accurate work that should be on the table of every intelligent Indian official. For all Oriental scholars who can work calculations the elaborate tables with full explanations in the text should be of the greatest use, while for such as can venture on eclipses full data are

supplied (not, however, for lunar eclipses) in the appendix of tables by Dr. R. Schram, of Vienna. These are of really great importance for the ancient chronology of India, as it was the custom for royal grants of land inscribed on dated plates to be made on days when eclipses were due. The need of a volume as considerable in size as the present is largely caused by the great number of eras, now as formerly, in use. To take one case, the Hindus of Bengal still use quite arbitrarily three different epochs, to say nothing of those introduced by other religions. Art. 71 gives an excellent account of twenty-three different eras, but it requires amplification. As Nepal, not in British India, has been rightly included, surely the eras of Burma and Ceylon should have been described. The Parsi era, for which tables are provided in at least one Indian directory, has been also overlooked, and is referred to incidentally only at p. 47.

It is not quite easy to see the *raison d'être* of a book like Mr. G. Temple's *Glossary of Indian Terms* (Luzac). If the author had stuck to his first text of "Religion, Customs, Government, Land," the result might have been more satisfactory, especially if the work had been made applicable to the whole of India; but he has seen fit to pad it out with "other terms and words in common use"—in some cases amounting to random extracts from the Hindustani dictionaries. These appear to increase in number towards the end of the book. Now Hindustani is certainly not the leading language in the whole of the country, but only in a portion of Northern India. It is consequently an error of judgment to add as appendices two vocabularies referring to the North-West Provinces and Oudh. These are useful in themselves, but should have been incorporated, with due acknowledgment, in the main work. At the same time the spelling might have been harmonized and some redundancies excluded. It might be at least asked that a popular manual should be "up to date"; but the compiler takes no notice of the scheme of transliteration sanctioned by the Oriental Congress in 1894, and since adopted by the leading learned and religious societies concerned with India; while for Indian chronology he actually refers to a work published in 1825. The book is moderate in price and clear in print; and though possibly it may be practically useful to some, its plan requires modification.

OUR LIBRARY TABLE.

MESSRS. ROUTLEDGE & SONS publish *Sixty Years of the Queen's Reign*, by Sir Richard Temple, a pleasant little Jubilee handbook of the reign, written in a properly jubilant spirit. It contains in its optimism a few questionable statements. Great Britain is hardly controlling the Nile from its source to its mouth, when by one lease of territory—our right to lease which was doubtful—the Congo State was brought into a vast domain on the Nile, from which it has been expelled by France, whose expeditions are now traversing it, while by another lease of a smaller territory the Congo State is now seated on the Nile, though this latter lease is to the present King of the Belgians for life only. The statement that for many years proposals for an Australian confederation to include New Zealand have been before conferences, and before the legislatures of the separate colonies, requires modification as far as New Zealand is concerned. New Zealand was represented at one of the conferences, but voted for a refusal, not acceptance, of the scheme; and she is not represented at the present conference nor likely to be in the future. It is hardly accurate to say that the peace establishment of the land forces of the empire has been raised to a strength of about a million of men. This figure cannot be reached at all, and can only be approached by including all the volunteers, all the militia, and all the reserves. Now the reserves and the militia are certainly not a peace establishment, but a war establishment in the modern scientific sense of the words. No doubt the term "establishment" is used in our Estimates in a wholly different sense, but it is not used with the epithet "peace" or "war"; and when Sir R. Temple puts in the word "peace" he gives a technical meaning to his phrase, which thus becomes entirely inaccurate. Russia, indeed, has a peace establishment of a million men, but no other country attains to anything in the least comparable with that figure. In common with all the books of reference Sir R. Temple counts the cost of the British navy as being that shown in the annual votes. There is, however, no ground whatever for the exclusion of money raised by loan. Works which until recently used to be paid for from Estimates are now paid for from the Naval Works Loans Acts of 1895 and 1896, which are to be followed by a Naval Works Loans Bill of 1897; and the naval expenditure of the country is not accurately stated unless the amount named by the Chancellor of the Exchequer as expended in the year out of loans is included.

MESSRS. KEGAN PAUL & Co. have issued *An Irregular Corps in Matabeleland*, by Col. Plumer, a serious and well-executed volume on the Matabele rising, which suffers by being less lively than Col. Baden-Powell's recent book, and less interesting, therefore, to the general public; while, on the other hand, the rising was not of sufficient military importance to create a large demand for the present book.

The Lives of the Troubadours. Translated from the Mediæval Provençal, with Introductory Matter and Notes, and with Specimens of their Poetry rendered into English, by Ida Farnell. (Nutt.)—The biographies of the troubadours were written at different times during the thirteenth century as separate introductions to the various collections of Provençal songs which were formed in the south of France and in Italy when the poetry of the troubadours was on its decline. A few of those lives may be traced to authors who had been personally acquainted with the poets whose lives they intended to narrate, and these are really historical documents; but a far greater number have been concocted from scanty and often erroneous information, or, even worse, from such notions as could be gathered from the very songs which they pretend to explain historically. There is much in those compositions which is mere assumption or invention. Recent researches have conclusively proved that they are often misleading. This especially seems to be the case with the long and apparently very circumstantial explanations (*razos*) which are appended to some of the songs of Bertrand de Born. However, the biographies of the troubadours have long been accepted as strictly historical, and it cannot be denied that some of those which are hardly better than literary forgeries may be considered as charming little novels. Miss Farnell may have overrated their value, but her translation will be read with pleasure, and does credit to her skill and learning. She has followed the text of Mahn's edition. She would probably have preferred the more recent edition by M. Chabaneau (in vol. x. of Vaissète's 'Histoire de Languedoc,' new edition) if she had known it. If we may venture on a very mild criticism, we wonder why so many lines begin with "Now":—

Now Guiraudon the Red was of Toulouse.
Now Bernart of Ventadorn was of Limousin.

There is nothing like it in the text. To the lives Miss Farnell has added some of the best reputed songs of the troubadours, which she has generally selected from Bartsch's 'Chrestomathie.' Here the task was not an easy one, inasmuch as the translation preserves, as far as possible, the strophic arrangement of the originals. We believe that she has succeeded fairly well in rendering not only the meaning, but even some of the spirit of the Provençal songs, the few mistakes which could be pointed out resting, not with the translator, but with the texts which she has followed. As a whole, the little book affords pleasant reading, and can be recommended to those who wish to have some knowledge of a poetry which, in its original form, is accessible but to a few scholars.

UNDER the title of *A Passing World* (Ward & Downey) Madame Belloc has collected a number of articles which have been evidently reprinted from magazines. They are pleasantly and intelligently written, and the spirit that animates them is excellent, but they cannot be said to be much above the level of magazine articles. The paper on Dr. Parr, for instance, only deals with some superficial aspects of his character, and says nothing of that important incident in English school history, the secession to Stanmore, and little of the fierce Whiggism, which led him in the Hundred Days to pray nightly for success to Napoleon and confusion to the Allies. One of the most interesting bits in the volume is the glimpse of J. A. Froude before the appearance of 'The Nemesis of Faith,' "who still occasionally preached and did duty. 'He never touched on doctrine, but his sermons were the most wonderful compositions ever heard; Newmanish in style, but still quite original.'" Madame Belloc is more accurate than most ladies; yet she is not always exact. She implies that Carlyle wrote his 'Life of Friedrich' before his 'Latter-day Pamphlets'; she speaks of "General and Lady Washington," and she styles Vergennes "the Prime Minister of France."

Machiavelli, the striking Romanes Lecture which Mr. Morley delivered before his old tutor and other dons last week, has been published by Messrs. Macmillan. Mr. Morley is rather inclined to try Machiavelli by the standards of our day. Machiavelli, with his many shortcomings, really loved his country, and that in the Italy of the Borgias was no small thing.

Jack Hinton is the latest addition to the exceedingly handsome edition of Lever's novels which Messrs. Downey & Co. are publishing.

WE have received the catalogues of Mr. Baker (theological), Mr. Dobell (interesting), Messrs. Dulau & Co. (two catalogues, mathematics and French), Mr. Edwards, Messrs. Ellis & Elvey (rare books, good), Messrs. George & Son, Mr. Glaisher (interesting), Mr. Higham (two catalogues, theological and general), Mr. Jeffery, Messrs. Lamley & Co., Messrs. Luzac & Co. (Oriental books, many from Dr. Rost's library), Messrs. Maurice & Co. (good), Mr. Menken (two), Messrs. Myers & Co. (good), Messrs. Parsons & Sons (three: engravings and etchings, Napoleonic portraits, and general), Messrs. Rimell & Son (mezzotint portraits, good), and Messrs. Williams & Norgate (fine-art books). We have also catalogues from Mr. Downing (two), Mr. Wilson (two, good), and Mr. Thistlewood of Birmingham; from Messrs. Fawn & Sons of Bristol; from Messrs. Lupton Bros. of Burnley; from Mr. Brown (good), Mr. Cameron (two), Mr. Clay, Messrs. Douglas & Foulis (interesting), and Mr. Grant, all of Edinburgh; from Messrs. Kerr & Richardson and Messrs. MacLehose of Glasgow (remainders, good); from Messrs. Andrews & Co. of Hull; from Mr. Miles of Leeds; from Mr. Murray of Leicester; from Messrs. Young & Sons of Liverpool (two). Mr. Thorne of Newcastle-on-Tyne, Messrs. Thornton & Son of Oxford, Messrs. Hitchman & Co. of Sheffield, and Mr. Iredale of Torquay have also sent us their catalogues.

From abroad we have received the catalogues of Mr. Nijhoff of the Hague (continental geography), and Mr. van Langenhuysen of Amsterdam (scarce books), while Messrs. Baer & Co. have sent us two catalogues from Frankfort (Byzantine empire and Greece).

THE *Journal of Commerce* at Liverpool has reprinted a lecture by Mr. James Pinnock on *Benin*, profusely illustrated from photographs. It will be found interesting by all who are concerned with the west coast of Africa or with negro manners and customs.

THE house of Calmann Lévy publish *Forçats et Proscrits*, by Paul Mimande, a writer who has already described one French penal settlement, and now writes on Cayenne and its dependencies. He is an agreeable companion on a disagreeable journey, but writes with the usual French ferocity on the subject of the unfortunate criminal or victim, Capt. Dreyfus.

WE have on our table *On Veldt and Farm*, by Frances Macnab (Arnold),—*Campaign in Italy, 1796, or the Début of General Bonaparte*, by Major Conyers Surtees (Stanford),—*Transactions of the Jewish Historical Society of England*, Vol. II. 1894–5 (Wertheimer, Lea & Co.),—*Supplementary Volume to Thermodynamics, treated with Elementary Mathematics*, by J. Parker (Low),—*A Dead Man's Thoughts*, by the Rev. E. Foster (Roxburghe Press),—*The Unknown God* (Redway),—*Unthinkables*, discussed by F. H. Balfour (Bentley),—*A Passing Madness*, by Florence Marryat (Hutchinson),—*Irralie's Bushranger*, by E. W. Hornung (Neville Beeman),—*The Earth for a Dollar*, by Roof Roofer (Gay & Bird),—*Self Seekers*, by André Raffalovich (Smithers),—*The Cross beneath the Ring*, by the late E. F. M. Benecke (Sonnenschein),—*Cambridge Greek Testament for Schools and Colleges: The Epistle to the Philippians*, with Introduction and Notes by the Rev. H. C. G. Moule (Cambridge, University Press),—*A Five Years' Course of Bible and Prayer-Book Teaching* (C.E.S.S.I.),—*The Right of Systematic Theology*, by B. B. Warfield, D.D. (Edinburgh, T. & T. Clark),—*The Apostolic Ministry in the Scottish Church: the Baird Lecture for 1897*, by R. H. Story (Blackwood),—and *Pages Choisies des Auteurs Contemporains: Émile Zola* (Paris, Colin). Among New Editions we have *The Prince*, by N. Machiavelli, translated from the Italian by N. H. Thomson (Clarendon Press),—*The Lover's Missal*, by Eric Mackay (Scott),—*Village Sermons*, First Series, by R. Drummond B. Rawnsley (Ellis & Keene),—*Herbal Simples approved for Modern Uses of Cure*, by W. T. Fernie, M.D. (Simpkin),—and *Les Vierges aux Rochers*, by G. d'Annunzio, translated from the Italian by G. Hérelle (Paris, Lévy). Also the following Pamphlets: *English Hexameter Verse*, with a Specimen, by T. S. Omond (Edinburgh, Douglas),—*Moods, their Mental and Physical Character* (Churchill),—and *Important Facts in English History, 1688–1815*, by the Rev. G. H. Manbey (Chapman & Hall).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Amram's (D. W.) The Jewish Law of Divorce according to Bible and Talmud, 8vo. 6/ cl.
Assumption of Moses, translated from Latin Sixth Century MS., edited by R. H. Charles, cr. 8vo. 7/6 cl.
Fiske's (A. K.) The Myths of Israel, cr. 8vo. 6/ cl.
Hawkins's (E. L.) The Students' Guide to the Gospels and Acts, cr. 8vo. 2/ net.

Fine Art and Archæology.

Stubbs's (Dean) Historical Memorials of Ely Cathedral, imp. 16mo. 4/6 net.

Poetry.

Backward Looking: Verses Occasional and Miscellaneous, cr. 8vo. 3/6 net.

Philosophy.

Nash's (H. S.) Genesis of the Social Conscience, cr. 8vo. 6/

History and Biography.

Dictionary of National Biography, edited by S. Lee, Vol. 51, royal 8vo. 15/ net.
Foster-Barham's (A. H.) Genealogy of the Descendants of Roger Foster, of Northumberland, 21/ net.
Heath's (Admiral Sir L. G.) Letters from the Black Sea during the Crimean War, cr. 8vo. 7/6 cl.
Maxwell's (Sir H.) Sixty Years a Queen, 4to. 7/6 net.
Oliphant (Mrs.) and Linton's (Mrs.) Women Novelists of Queen Victoria's Reign, 4to. 10/6 cl.
Sykes's (F. W.) With Plumer in Matabeleland, 8vo. 15/ net.

Geography and Travel.

Allen's (Grant) Historical Guides: Cities of Belgium, 3/6 net.
Burnand's (F. C.) The Z Z G, or Zig-Zag Guide to the Kentish Coast, illus. by Phil May, cr. 8vo. 2/6 cl.
Our Empire Atlas, with Introduction by C. P. Lucas, 6/ cl.
Schulz (A.) and Hammar's (A.) The New Africa, 8vo. 28/ cl.

Philology.

Ridge's (J. J.) Medical Temperance Dictionary, 4to. 2/6 cl.

Science.

Armstrong's (Lord) Electric Movement in Air and Water, oblong 4to. 30/ net.
Johnstone's (A.) Mineralogical Geology for Students, 3/6 cl.
Minot's (S.) Human Embryology, 8vo. 25/ net.
Roberts's (I. P.) The Fertility of the Land, cr. 8vo. 5/ net.
Thomas's (E.) The Woodland Life, cr. 8vo. 6/ cl.

General Literature.

Allen's (J. L.) The Choir Invisible, 12mo. 6/ cl.
Black's (W.) The Magic Ink, and other Tales, cheap ed. 2/6
D'Aurevilly's (F. A. B.) Of Dandyism and of George Brummell, trans. by D. Ainslie, 18mo. 5/ net.
Donovan's (D.) The Mystery of Jamaica Terrace, 2/ bds.
Earle's (Mrs. C. W.) Pot-Pourri from a Surrey Garden, 7/6
English's (Mark) The Sorrows of a Society Woman, 3/6 cl.
Fleming's (G.) Little Stories about Women, 12mo. 3/6 cl.
Gilchrist's (R. M.) A Peakland Faggot, Tales told of Melton Folk, 12mo. 2/6 cl.
Hervey's (M. H.) David Dimsdale, M.D., cr. 8vo. 4/6 net.
Keyser's (A.) From Jungle to Java, cr. 8vo. 2/ cl.
Mason's (J.) Chess Openings, cr. 8vo. 2/ net.
Robinson's (P.) In Garden, Orchard, and Spinny, 6/ cl.
Sanitary and Social Questions of the Day, by an Observer, 8vo. 2/ cl.
Twain's (Mark) Innocents Abroad, cheap edition, cr. 8vo. 3/6

FOREIGN.

Theology.

Kattenbusch (F.): Das apostolische Symbol, Vol. 2, Part 1, 11m.
Meinardus (Dr.): David Hume als Religionsphilosoph, 1m. 60.
Nissen (W.): Die Regelung des Klosterwesens im Rhomäerreiche bis zum Ende des 9 Jahrh., 2m.
Schwartzkopff (P.): Die Irrtumslosigkeit Jesu Christi u. der christliche Glaube, 2m.

Fine Art and Archæology.

Benoit (F.): L'Art Français sous la Révolution et l'Empire, 20fr.
Meissner (F. H.): Tiepolo, 3m.

Music and the Drama.

Granges (C. M. des): Geoffroy et la Critique Dramatique sous le Consulat et l'Empire, 7fr. 50.
Jacobsthal (G.): Die chromatische Alteration im liturgischen Gesang der abendländischen Kirche, 14m.

History and Biography.

Fauth (F.): Dr. Martin Luther's Leben, 5m.
Lehugeur (P.): Histoire de Philippe le Long, Roi de France, Vol. 1, 7fr. 50.
Le Querdec (Y.): Le Journal d'un Évêque: Part 2, Après le Concordat, 3fr. 50.
Mottaz (E.): Stanislas Poniatowski et Maurice Glayre, Correspondance relative aux Partages de la Pologne, 3fr. 50.
Ollivier (É.): L'Empire Libéral: Vol. 2, Napoléon III. et le Coup d'État, 3fr. 50.
Pellenc (Capitaine): Les Italiens en Afrique, 5fr.

Geography and Travel.

Brandt (M. v.): Ostasiatische Fragen, China, Japan, Korea, 7m.

Philology.

Jehlitschka (H.): Türkische Konversations-Grammatik nebst e. Einführung in den türkischen Epistolarstil, Schlüssel, 3m.

Science.

Autenrieth (W.): Qualitative chemische Analyse, 3m.

General Literature.

Bovet (M. A. de): Parole Jurée, 3fr. 50.
Cantacuzène-Altiéri (Princesse O.): Responsable, 3fr. 50.
Charpentier (A.): L'Initiateur, 3fr. 50.
Daudet (L.): La Flamme et l'Ombre, 3fr. 50.
Drault (J.): Un Aïeul de Chapuzot, 3fr.
Leroy-Beaulieu (A.): Études Russes et Européennes, 3fr. 50.
Marga: Inconsolée, 3fr. 50.
Maurceley (B. de): Amour et Gloire, 3fr. 50.
Prévost (M.): Dernières Lettres de Femmes, 3fr. 50.
Sales (P.): Abandonnées, 3fr. 50.
Silvestre (A.): Au Fil du Rire, 3fr. 50.
Stéphane: Une Race, 3fr. 50.
Witt (Madame G. de): Pages Choisies de Guizot, 3fr. 50.

LITERARY EXPENSES IN ST. MARGARET'S, WESTMINSTER, THROUGH REFORMATION TIMES.

THE important historical information given in the accounts of the churchwardens of St. Margaret's becomes all the more valuable when classified into consecutive lines of thought. It seems, therefore, worth while separately to note the rapid changes in religion and education, as expressed by the expenditure on literature and its adjuncts during eighty years of these interesting records, commencing with 1530 to 1532, when William Russell and Thomas Cloudesley, churchwardens, "payd for a pryk-song book xx*d*." The next wardens "payd for the covering of the pryk-song book iis." Passing over the regular items of quires of paper for their "particular book," and of parchment for their "general book," we find little worth notice till Thurston Amere and William Combes (1538–40) in their first year "payd for a book to registre the names of the buryalls, Weddynges, and Christeninges, iis." The injunctions of Cranmer and Cromwell, ordaining that the Bible in English should be set up in churches, that a sermon should be preached at least every quarter, and that a register book be kept safe in a chest with two locks, were only dated October 11th, 1538. St. Margaret's is one of the few churches whose registers date back to this period. In their second year these wardens "payd for the halfe parte of the Bybell accordingly after the king's injuncions ixs. ix*d*. Item, paid for a desk for the Bybell iiis. viii*d*." Among the "foren payments" are repairs to the organ; and for "two hympnalls for the same, iis. viii*d*."

The "accompt of Robert Smalwood, gent, and William Heynings, grome of the king's most honourable chamber" (1540–42), mentions the purchase of a "book for the pewes of freemen, xi*d*." John Kenet and Thomas Massey (36–38 Hen. VIII.), amid the "foren payments of the first yere, payd for vi. Bookes of the Lattony in Englyshe xviii*d*." Nicholas Ellys and Richard Dod (38 Hen. VIII. to 2 Ed. VI.) record the dirge for Henry and the contributions to his funeral, and in their second year

"payed in Christmas quarter to Goodman Beyton for makyng of the stone in the body of the churche for the priest to declare the pistolls and gospells, iis.....To Thomas Stokedale for xxxv. ells of clothe for the fronte of the Rode Lofte where as the x. commandements be wrytten, price of the ell viii*d*., xxiii*s*. iiii*d*.....To him that dyd wryght the said x. commandements and for the drynkynge, lxvi*s*. ix*d*. Also payd for the hanging of the same clothe, v*s*. ii*d*. Also payd for a Byble for to rede the pystell and the gospel, x*s*. Also payd for ij. wayscotte bords for the hie Alter, xij*d*. Also payd for the wryghtynge of the Scriptures upon the same bords, v*s*."

Richard Babbye and John Buckherde (2 to 4 Ed. VI.) in the first year "payd for the half pte of the paphyrice of Erasmus the xth August, v*s*." After Christmas they bought "viii. salters in Englishe, xiii*s*. iiij*d*." "Also payd to Hansforthe for the Inventory that was delivered to the Kyngs Commyssioners, iii*s*. viii*d*." In the second year, for some purpose or other they "paid for searching of the records in the King's Exchequer, ii*s*. v*d*.....To Nicholas Poole for wryttyng and prykynge of songs for the Quyer, iii*s*. iiij*d*.....To William Curlewe for mendynge of divers pewes that were broken when Doctor Lattymer dyd preache, xviii*d*." In their "Forren payments" they "payd for iiij. books of the Service in the Church, xvi*d*.....To Nicolas Poole for pryking of divers songs, iii*s*. iiii*d*. Also payd for the taking up of the foundation of the Crosse at the west door, viii*d*."

Thomas Duffield and John Curtesse (4 to 6 Ed. VI.) note an energetic sale of tabernacles and Popish ornaments, and the introduction of a Communion table and Communion cups after the Protestant fashion:—

"Also payde to a Carpenter for a dayes workynge to set up the Skaffolde for hym that dyd wryght the vi. chapter of St. John's Gospell in the quire, viii*d*.....For nailes for the same, iii*d*.....To hym that did paynte and wryghte the vi. chapter of Saynt John's Gospel in ye quyre, xl*s*.....To hym for wrytynge of certain chapitres more in the quyre as appereth, xiii*s*. iiij*d*.....Also paid to him for wrytynge and trymynge of the north yle and the sowthe yle, iii*l*. ix*s*. viii*d*.....Also payde for the makyng of our Bill to put in at the Bishopp's visitacyon, iiij*d*.....For a boke of the Artycles, ij*d*..... For a supplicacyon that was put to Mr. Chanceloure of the Augmentation for his patent, ii*s*."

Nicholas Ludforde and Rychard Castell occupy the responsible position from 6 Ed. VI. to 1 Mary, and before any notice of change of sovereign their entries go straight on from Protestantism to the old faith:—

"Also payd to Mr. Curate and Nicholas Poole for makynge the Book of Church goods to be presented to the Kinges commyssioners and for the paynes they toke abowte it, that is to say to Mr. Curate iii*s*. iiii*d*., and to Nicholas Poole vi*s*. viii*d*.....For two Communion Bookes, viii*s*. iiii*d*.....For the pullpit where the Curate and the Clark did reade the chapitres at servis tyme, xiii*s*. iiii*d*.....Also payd for an ymnall and a processionall, iiij*s*.....For iii.

grent Antiphoners, ij. grayles, and a masse book, xlixs.....For an owlde Legente, a masse book, and a processionall and an owlde Antyphoner, xiis.....To John Bray for the new trimming of an Antiphoner, ijs. Also payde for a Supplicacion to the Queen's majesty for the Church goods, ijs.....For a copie of the Instructions geven by the commissioners to Mr. Smallwood and others for the Church goods, vid."

William Pampion and John Bray (1 Mary to 1 and 2 Philip and Mary) early in their office pay "to a painter for washing owte of the Skripture from off the hie Altar table, xiid..... To Wyer for new byndynge of a mansel and a processionall, xiid." The next churchwardens "payd for making of a Serplis of the cloth that hung before the Rode loft, wrytten with the Commandements, iis."

Richard Hodges and Robert Davys, churchwardens from 4 and 5 Philip and Mary to 2 Elizabeth, move also unostentatiously back to Protestantism; for in their second year they

"payd for a Bybill and a paraphrase, xvis.....For a Comunion Booke bounde in Parchmine, vis. Item, paid for a book of the names of all such persons as were buried within the Parish from mydsomer day in Anno domini 1558 until mydsommer day in the year 1559, delyvered to the vysytors, iis.....Item, for a chaine and two stapulles for the paraphrase, xd."

John Skonner and John Hunter (2 to 4 Elizabeth) in their first year paid for

"a quire of paper, iiiid.....A Psalter for the Quyre, xviiid.....For byndynge a Communion booke, xiid. .....For a Quyre of paper and for setting the same in the Register booke, vid.....For a new Calendar set for the order of our Servys in the Church, iiiid..... For a paper with the x. commandments, xvid."

In their second year they "payde for a Bill to the Commissioners of concealed lands, viiid..... and for a Communion Book, iiiis."

William Worley and William Stanton (4–6 Elizabeth)

"payd for 4 qr bookes of psalmes in meeter for the quyer, iiiis. viiid.....To Nycholas Poole for the prykynge of two bookes with Te Deum Laudamus for the Quyre, xd.....For 2 bookes of meeter Psalms of the gretest volume for the quyer bought by Poole, iis. viiid.....For a quire of paper for the making of a certificate of strangers, iiiid.....For a Book of the Queene's Maties injunctions, vid.....A quire of paper for a book of clerk's wages, iiiid.....For 4 qr songe bookes for the service of God in the same churche, vs.....For 4 qr bookes of service for the cessing of warres, xvid.....For 4 qr books of prayer to God for the cessing of the plague, viiid.....To a Booke bynder for newe byndynge and mendynge of sondrie places of the Bible, iiis.....For a quier of paper for the clerke to make weekely certificates unto the Court of all Burials and cristenings, iiijd.....To Christopher Robinson for a copy of Edmond Wilgres bill signed under the hand of Mr. Argall, iiis. iiiid."

William Spencer and John Fisher (1564–66)

"payd for two quyer of paper, viiid.....For one pynte of ynke, viiid.....For two paddelocks for the Register cheaste, xvid.....For 2 Psalme books for the Quyer, iiiis.....Item, payd to Mr. Archdeacon's man for writing a book of articles, xiid. For two Psalme Bookes for the quyer, iiiis. For a quire of paper for certificates, iiiid.....For writing a book for the collectors, xd.....For two books of Prayers, iid."

Richard Gybbes and Roger Boseley (1566–1568) in their second year paid

"for a Book of the Queen's Injuncions, iiiid..... For a book of Homilies, iiis.....For two books of prayers set out by the Bysshope of Canterbury to be redd Sondaies, Wedensdaies and Fridaies, vid..... For a certificate made of all the strangers within the parish, vid. For one book of Homelyes and another book called a protestation, xiid."

John Jennens and Richard Garradd (1568–1570)

"payd for byndyng and new covering of the Bybell, vis. viiid.....For the writing of a book for the Queen's majesties commissioners for armes, xiid. .....For writing of a booke to Mr. Latimer of articles, xiid."

George Brighte and Nicholas Corne (1570–1572)

"payd for a new booke of the Queen's Majesties Injuncons, iiijd.....For a plott of the church drawn out in parchment, xxd.....Payd to the Register for entering our book of presentments when we delivered up the same, iiiid."

Thomas Clerke and Andrew Holborne (1572–1574)

"payd for a new Regyster book for to wryte in the names of every buryall, crystening, and marryage that is in the parishe, vs.....For 3 new books of common prayers set owt by the Bishop, vid.....For writing a copy of the Artycles, iiijd."

John Wheler and Edward Taylor (1574–76)

"payd for a coppy of the Artycles gyven by the vysytors to the sworn men to enquire of, iis. Item, payd for a new Byble of the largest volume, xxviiis."

Davy Rogers and John Ryall (1576–77)

"payd for tow iron chaynes for the tow paraphrases of Erasmus, js. Item, payd for making, writinge, and drawing out of the lease of St. Ann's Chapell to laye wood in for the poor, vs. viiid."

John Ryall dies, and his place is taken next year by John Fyssher, and he and Davy Rogers continue in office till 1580, but spend nothing on literature worth noting. Thomas Wharton and John Lovadge (1580–82) in the latter year "payd for an abridgment of the Statutes to remain in the Church, ixs." Morris Pickering and John Priest (1586–88)

"payd for a Communion Booke, viis. Item, payd for an Houer glasse, iiiid. Item, payde for three Psalter bookes, vs. Item, payd for a lace for a register for the Communion Booke, vid. Item, payd to Robert Jones for wrytynge of certayne duties ordered by the consentes of the Parish, and for wrytynge the names of the pore people of Mr. Cornellis his almes howses, xiid. Item, payd for three books of prayers for the Queenes Matie, vid. Item, payd for a Boke of Injuncions, iiiid. Item, payd to Mr. Price for two bookes of prayers for the Queenes Majesties daye, vid. Item, payd for a backe and cheste for a writting table, iis. Item, payd to the joyner for making a Table wherein are sett the names of all such that payde in every ward towards the Statute of Westminster, and for wrytyng of the same table, iis. viiid."

Thomas Cooper and Richard Ireland (1588–90) in their first year

"payd for the wrytyng of a copy of Mr. Warnham's will, vid. Item, payd for two prayerbooks, when the Spanisshe Fleete was upon the narrow Seas, iiid. Item, payd for mending the Table of the Tenn Commandments that hangeth over the Communion table, iis. Item, payd for making of the Indentures between Baron Southerton and the Churchwardens, xiid."

William Towe and Cuthbert Lyne (1590–1592)

"payd to Thomas Collins for drawing certen articles of agreement for the benefit of the Church, and after for ingrossing them into the Register Booke, iiiis."

Marmaduke Servaunt and Thomas Cole were in office in the years 1592–94, but this being plague time, there is little that has a literary bearing.

William Goddard and George Waites (1594–1596) record in their first year the item,

"Geven to Mr. Fletcher, a precher who preached the 4 of August, being Sonday in the afternoon, by consent of such of the vestry as were present at that sermon, vs. Item, spent upon Mr. Fletcher the preacher at an other tyme after his sermon ended, iiijd.";

and in their second year,

"Item, geven to Jhon Crewonne, *alias* Foke, a pore scoller borne in this parish, after a sermon by him made in this church, by consent of such of the vestry as were present at that sermon, xxs."

Roger Darly and Samuel Haselwood (1596–1598) enter, "Item, for a prayer book, 1d." In their second year, "for a Comunion Book and a Psalter book bothe embossed, viiis. iiiid. Item, for a praier book, iid." Henry Weatherfield and William Man (1598–1600) record, "Item, geven to Mr. Ailworthe for preaching on Easter day, xs. Item, payd for a service book, iiis."

In the period between 1602 and 1604 occurs another plague; but on "the 24th March payd for four books, xvid.," that is, on the date of Elizabeth's death and James's accession.

William Carter and John Butcher (1604–6) head their pages with decorations and a motto, "Tempora mutantur et nos mutamur in illis." After November 5th, 1605, they

"payd for three prayer books, xiid. Item, to Thomas Collins, scrivener, for drawing and engrossing an abstract to be delivered to the Justices, xs. Item, for an Almanack, id.";

and they seem to have their almanacs regularly after this. Between 1608 and 1610 they paid "to Mr. Burte the preacher for three sermons, xxs. Item, for four bookes of Common Prayer, xixs." On August 5th, 1611, was

"payd for a paper booke of two quyers, redie bounde, for the Sexton to register the names of all them that are to be buried under everie peine, and for other paper to be spent about other businesses, and for boat-hier furthe and back, iis. xd. Item, paid for two hundred leaves of parchment and for ruling and binding of the same, at iiid. the leafe, to Registre the Cristenynges, buryinges, and wedynges therein, ls."

This is probably the second register, still preserved in the church.

"Item, payd unto the preacher for a sermon made the v of August, vis. viiid."

That would probably be in remembrance of the Gowrie conspiracy, keenly remembered by James.

"For a sermon made the xviith of August, vis. viiid. Item, payd to the preacher for a sermon made more, vis. viiid. Item, payd to John Roade for wrytynge the names of all such persons as were presented for not receiving of the holy Comunion at Easter last past, 1611, iiijd."

With the new edition of the Bible published in 1610–11, and with the comparative permanence of creed and custom that has since prevailed, the churchwardens' accounts become less important to the student of the religious changes during the four reigns. Each point may seem trifling in itself, but all fit into many other records, and help to piece together and make clearer the pictures of the past.

CHARLOTTE CARMICHAEL STOPES.

A NEW ARABIC DICTIONARY.

MR. SOCRATES SPIRO, of Cairo, has issued a specimen sheet of a new 'English - Arabic Vocabulary of the Modern and Colloquial Arabic of Egypt,' which will form the counterpart of his 'Arabic-English Vocabulary' published a year or so ago. Mr. Spiro's familiarity with the spoken dialects should enable him to produce a useful book, and one which, it cannot be denied, is much wanted; but he hardly does himself justice in the specimen sheet, which it is to be hoped is not to be taken as representative of the whole. The collocation of meanings and phrases appears to be singularly unhappy. Who, for example, would look for "a house" under the article "A"? Of course what Mr. Spiro means to illustrate is that there is no indefinite article in Arabic, and that *beyt* (which he spells "bêt" in the German fashion) means both "house" and "a house." But he ought to explain this in a brief grammatical introduction; and at least, if he gives *beyt* as meaning "a house," he should not add *beyt wâhid* as a synonymous form, when it means definitely "a single house." Nor should he go on with *mara wâhda* for "a woman," without the simple form *mara*. Then he prints the *th* in *thalâtha* as *t*, merely because it is so pronounced (but not so written) in the abominable dialect which Egyptians call Arabic. Other blemishes occur on the very first page. For example, "alif, bê, tê" are printed as the equivalent of our A B C, instead of the proper term *Abjad*. The *l* in *el-kursy* is absurdly assimilated to the *k* ("ek-kursy"). The Arabic for water is transliterated "mayia" instead of *môya*. The dotted final *h* is generally, but not uniformly, deprived of its dots. The objectionable use of *y* for the prolonged *kesr* as well as for the *yê* produces such a form as *tasyyb*; yet in the very same column we have *wiqyia*, which, according to Mr. Spiro's system, should be *wiqyya* (or rather *uqyya*, we believe the commoner form). It would be curious to hear the average subaltern, newly commissioned in the Egyptian army, try to pronounce these words. Mr. Spiro has a special affection, it would seem, for the vowel *kesr:* he writes "widû" for *wudu*, "filûs" for *fulûs*, "dikûl" for *dakhûl*, "wikâla" for *wekâla*, "gidîd" for

qedîd, &c. Again, we have always heard the phrase by which he renders "adieu" spoken as *ma' es-selâm*, not "selâma"; and *râîh* is certainly not pronounced "râyih." Among many singular meanings, we note that "above-ground" is rendered in three ways, one of which is *tayyib*. It is worth while to call attention to these defects in the hope that it is not too late for Mr. Spiro to revise what ought to be a serviceable work if only it is carried out with adequate care. Nothing, indeed, can reconcile us to his mode of transliteration, which is wholly unsuited to ordinary English learners, nor do we agree with some admirers of the Muayyad press. The typography strikes us as inferior. Still, much may be done before the book appears in its final form, and we wish Mr. Spiro all success in his difficult task.

JUNIUS'S EDITION OF CHAUCER.

Cambridge, Mass.

RECENTLY, while seeking material for an account of the life and work of that wonderful seventeenth century English scholar Franciscus Junius (1589–1677), there came to light a fact which is of some interest and importance to the history of English scholarship, namely, that in the latter part of his life Junius prepared an edition of Chaucer's works, comparing favourably, in respect to its completeness and thoroughness, with the best modern ones, and containing a vast deal of material of permanent value.

That this work has been so entirely overlooked hitherto is due to an unfortunate accident which has separated from one another the two volumes containing the results of his labours on the text and language of Chaucer. The first part consists of an elaborately annotated copy of Speght's edition (1598) of Chaucer's works, now among the Junius MSS. in the Bodleian. This has never been described, so far as I know, save in the brief entry concerning it in the Bodley Catalogue, which states the fact that it contains notes by Junius. The second part is found in a large quarto in the same collection, filled with slips in Junius's handwriting, and erroneously entitled 'Dictionarium Veteris Linguæ Anglicanæ.' The references in this dictionary are adapted to the system of notation used by Junius in the copy of Speght's Chaucer just referred to, so that there can be no doubt that the two volumes belong together. Wanley knew this ('Catalogus,' 1705, p. 102), but does not describe the glossary correctly when he says that the words beginning with A are wanting. Since his time, however, the two volumes have been separated, probably because of the mistake in the binder's title on the glossary, and they are now (I think for the first time) brought together in their proper connexion.

The work itself contains internal evidence that Junius wrote or planned a third part to contain supplementary notes and complete the edition. For, besides the elaborate system of cross-reference, the citations of parallel forms of expression from classic and mediæval writers, and the corrections and emendations to Speght's text, the book contains the words "Vid. Annotat." written opposite to such passages as need something more than an explanation of their language to make them clear. But such a set of notes is not extant, so far as can be learned. A careful search through all the Junius MSS., which Bodley's librarian kindly permitted me to make, failed to disclose anything more than the few stray leaves fixed into the part already described.

The two parts of the edition which are left to us, however, are sufficient to show how great is the loss that Chaucer study has suffered in not having begun with Junius's work in the seventeenth century. For the greater part of his investigations, concerning as they do the facts and not theories of Chaucer interpretation, have a permanent value as well as an historic interest.

As to the extent of the notes, they cover pretty evenly the entire contents of the volume in which they are found, excepting the prose parts, which are annotated but sparingly. An average page of text contains thirty-seven. An idea of their character and scope can be formed from those given below. The glossary contains about three-fourths as many entries as Prof. Skeat's larger edition does, but covers, of course, a different ground. The text-emendations concern themselves largely with the correction of the misprints found in Speght's edition, and do not seem to be based on any additional MS. evidence.

The other notes, written mainly in Latin, can be divided into three classes. Of those which concern the interpretation of particular words, the following is a typical example. (I supply modern references and text from Prof. Skeat's edition.) It is on 'Knight's Tale,' A, 2290 :—

"A crowne of grene oke unseryall (early edd.).
Lege *ceriall*, for *cerrus* is a kind of tree like an oke and berith maste ; vide Plinium (16, 5, 6)."

For such explanations the reader is often referred to Junius's 'Etymologicum Anglicanum,' in which many Chaucer passages are interpreted.

Those which refer to Chaucer's phraseology are the most numerous and valuable, and have evidently been prepared with the most painstaking care. They are nearly always apposite and illuminating ; *e. g.*, the note on 'Man of Lawes Tale,' B, 323, when it has been expanded, is :—

"The moder of the sowdan, welle of vyces.
Cf. 'Squire's Tale,' F, 505 :—
That semed welle of all gentillesse.
'Wife of Bath's Tale,' D, 107 :—
But Crist, that of perfecioun is welle.
'Prioresses Tale,' B, 1846 :—
This welle of mercy, Cristes moder swete.
'Troilus,' I. 873 :—
And seyde, 'allas of al my wo the welle.
'Troilus,' II. 178 :—
that is of worthinesse welle.
'Troilus,' II. 841 :—
as he that is the welle of worthinesse.
'Troilus,' III. 1472 :—
My lady right and of my wele or wo
The welle and rote.
'Troilus,' V. 1330 :—
of wele and wo my welle.
'Troilus,' V. 1565 :—
That next him was of worthinesse welle."

Or take another from the 'Knight's Tale,' A, 1761 :—

"For pitee renneth sone in gentil herte.
Cf. 'Man of Lawes Tale,' B, 660 :—
As gentil herte is fulfild of pitee.
'Squieres Tale,' F, 479 :—
That pitie renneth sone in gentil herte.
'The Marchantes Tale,' E, 1986 :—
Lo pitee renneth sone in gentle herte.
'Prologue to Leg. of G. W.' (491) 503 :—
But pitee renneth sone in gentil herte."

Another class of notes deals with citations of parallels from classic and mediæval writers, which often throw fresh light on the passages to which they refer. As, for instance, the note on 'Miller's Tale,' A, 3227–30 :—

"He knew nat Catoun, for his wit was rude,
That bad man sholde wedde his similitude
* * * *
For youthe and elde is often at debaat.
Cf. Solon apud Ausonium (*v.* Wölfflin, 'Publilii Syri Sententiæ,' p. 151) :—
Par pari jugatur conjux; quicquid impar dissidet."

Or that to 'Knight's Tale,' A, 1798–9 :—

"Now loketh, is not that an heigh folye ?
Who may been a fool, but if he love ?
Cf. Mimi iambus P. Syri ('P. Syri Sententiæ,' ed. Wölfflin, 15) :—
Amans quid cupiat scit, quid sapiat non videt.
Plautus, 'Pseudol.,' Act I. sc. iii. :—
Non jucundum est nisi amans facit stulta."

Or the one on 'Knight's Tale,' A, 2448 :—

"In elde is bothe wisdom and usage.
Cf. Ovid, 'Met.' vi. 29 :—
Serus venit usus ab annis."

That this whole work was the fruit of Junius's riper years is shown by his citations from Vossius's 'Etymologicum Linguæ Latinæ' and his own 'Etymologicum Anglicanum,' though the latter was not published until after his death. He also frequently refers to a similar work of his on Gawin Douglas's translation of Vergil's Æneid that is still extant among the Junius MSS. in the Bodleian.

It will be a pity if some means is not found to make this material available to modern scholarship. MARK LIDDELL.

Literary Gossip.

MR. WILLIAM ANGERSTEIN'S death on the 31st ult. removes the last of those who were on terms of close personal friendship with Madame d'Arblay. Mr. Angerstein's mother was a daughter of Mr. Locke, of Norbury Park, where Madame d'Arblay (as readers of the 'Diary' will remember) was a frequent visitor, and after her marriage she resided within easy distance of Mr. Locke's place. Mr. Angerstein was born in 1811, and from his earliest childhood till Madame d'Arblay's death, in January, 1840, he was frequently in her society, and, like all the other members of his family, he had a very great regard and admiration for the author of 'Evelina.' On one of the last occasions that we had the pleasure of seeing Mr. Angerstein the conversation turned to Madame d'Arblay, and he complained strongly of the inaccurate description of his old friend's habits and mode of life given in Sir Henry Holland's 'Memoirs.'

THE new volume of the 'Dictionary of National Biography,' to be published on June 26th, extends from Scoffin to Sheares. Besides the article on Shakspeare by Mr. Sidney Lee, which we mentioned last week, the volume contains memoirs of Sir George Gilbert Scott, by Mr. Paul Waterhouse ; James Scott, Duke of Monmouth, by Dr. A. W. Ward ; John Scott, first Earl of Eldon, by Mr. J. M. Rigg ; Michael Scott, the reputed magician, by Sheriff Mackay ; Sir Walter Scott, by Mr. Leslie Stephen ; William Scott, Lord Stowell, by Mr. J. A. Hamilton ; John Scotus or Erigena, the philosopher, by Mr. R. L. Poole ; George Julius Poulett Scrope and Adam Sedgwick, the geologists, by the Rev. Prof. Bonney ; Richard le Scrope, Archbishop of York, by Mr. James Tait ; Archbishop Secker, by Canon Overton ; Sir John Robert Seeley, by Prof. Prothero ; Prideaux John Selby, the naturalist, by Dr. W. Selby Church ; John Selden, by the Right Hon. Sir Edward Fry ; Alexander Selkirk and Thomas Shadwell, by Mr. G. A. Aitken ; Elkanah Settle, by Mr. Thomas Seccombe ; Joseph Severn, the artist, by Dr. Richard Garnett ; Anna Seward, by Miss Elizabeth Lee ; Edward Seymour, Duke of Somerset, the Protector, by Mr. A. F. Pollard ; Frederick Beauchamp Seymour, Lord Alcester, by Prof. Laughton ; Robert Seymour, the book illustrator, by Mr. G. S. Layard ; James Sharp, Archbishop of St. Andrews, by Mr. T. F. Henderson ; Sir John George Shaw-Lefevre, by Mr. C. Alexander Harris ; Nicholas Shaxton, Bishop of Salisbury, by Mr. James Gairdner ; and John Sheares, United Irishman, by Mr. Robert Dunlop.

MR. GEORGE SMITH is going to give a dinner early in July to the contributors to celebrate the completion of the list of names in the 'Dictionary of National Biography.'

It will take place in the Whitehall Rooms of the Métropole.

A PAPER will be read at the meeting of the Royal Historical Society on the 17th inst. by the Oxford Regius Professor of History upon a long neglected subject. Probably no State institution has ever exerted such a widespread influence upon historical studies as the French École des Chartes, and the desirability of a similar establishment in this country for the systematic study of palæography and diplomatics will form the subject of Prof. York Powell's address to the Royal Historical Society.

MESSRS. BLACKWOOD & SONS will shortly publish the first series of Prof. Tiele's Edinburgh Gifford Lectures, under the title of 'The Science of Religion in its Historical Development.' The volume will treat of the morphological part of that science. The action brought by Dr. Hastie against the learned professor has been withdrawn, a compromise having been effected between the irate theologians.

Two of the Welsh counties, namely Monmouth and Pembroke, will be shortly provided with bibliographies. That for Monmouthshire is compiled by Mr. W. Haines, of Abergavenny, and will be published by Messrs. Woodall & Co., of Oswestry. The other is by Mr. Henry Owen, the editor of Owen's 'Pembrokeshire'; it is being appropriately printed within the county itself, at Fishguard, and will be issued in connexion with the Archæological Survey of Pembrokeshire, which is now being carried out under the auspices of the Cambrian Archæological Association.

A BIBLIOGRAPHY of all works either written in Welsh or relating to Wales, published within the nineteenth century, has also been prepared by Mr. Charles Ashton for the National Eisteddfod Association, but its publication will be deferred till after the close of the century, so that the whole period may be covered by it.

THE discontinuance by the Welsh University Colleges of special courses for the London matriculation is coincident with a notable increase of matriculants in the University of Wales. They number this year 425, nearly five times as many as in 1895.

THE rejection of the proposals of the Educational Board of the Diocese of Lincoln, which would have made the association of schools coextensive with the county, is of evil omen. The plan was supported by the Dean and the Chapter. Indeed, the only clergyman of any note who joined the Bishop in opposing them was Canon Overton. The meeting was much disturbed by the noisy conduct of sundry literates, who tried to shout down Lord Heneage, the Dean, the Chancellor, and all who advocated the Board scheme.

MESSRS. SOTHEBY, WILKINSON & HODGE are going to follow the example of Messrs. Puttick & Simpson, and sell a collection of ex-libris on Friday and Saturday next. It is that formed by Col. Havelock.

WE regret to hear of the death of Mr. Edward Manwaring Baines, one of the managing directors of Edward Baines & Sons, Limited, the proprietors of the *Leeds Mercury*, and the oldest surviving representative of the firm of Edward Baines & Sons.

DR. LUDWIG HIRZEL, who has been Professor of the German Language and Literature at the University of Berne for many years, died on June 1st. He belonged to the old Zurich patrician family of the Hirzels, which has given several eminent scholars to Switzerland and Germany, and of which the late Salomon Hirzel, the well-known Leipzig publisher and "Goetheforscher," was also a member. Ludwig Hirzel, who was born at Zurich in 1839, studied successively at the universities of Zurich, Jena, and Berlin. He published a series of contributions to Goethe literature, especially on Goethe's relations to Zurich and the Swiss, and continued Salomon Hirzel's catalogue of a Goethe library (1761 to 1874), which he brought down to the year 1884. In 1882 he wrote an exhaustive biography of Albrecht von Haller, and edited a new edition of Haller's 'Poems.' In the next year he published Haller's journals of his travels in England, Holland, and Germany from 1723 to 1727.

SCIENCE

GEOGRAPHICAL PUBLICATIONS.

MR. LUCAS, of the Colonial Office, continues his geographical works in Volume IV., Parts I. and II. (which are really two volumes), of his *Historical Geography of the British Colonies*, dealing with South and East Africa, Part I. being the historical volume, for which we have nothing but praise, and Part II. being the geographical volume, in which we have detected but one error. The map of British East Africa shows as "British possessions," "leased to the Congo State," the large tract to the west of the thirtieth parallel of east longitude, and south of the tenth parallel of north longitude, which was, indeed, the subject of such a lease, but cannot be considered to be still in that position. This great territory in the heart of Africa is one over which we have never had any kind of control. We apparently endeavoured to secure ourselves in a theoretical claim to it by undertaking to lease it to the Congo State. That lease was at once denounced by France, and the Congo State immediately renounced the lease, and informed France that she had withdrawn from the territory in question four officers who had begun to attempt to take possession of it. It is a territory, therefore, which is, at the best, in dispute; though, as we have never taken the slightest notice of the French action, but have treated it as a matter with which we are not concerned and which is wholly between the Congo State and France, it can hardly be said that practically it is even in dispute so far as we are concerned. Certainly it is misleading to now describe it as a "British possession," and equally misleading to represent it as "leased to the Congo State." There is another use of the words "leased to the Congo State" on the same map, concerning territory on the shores of the Albert Nyanza, but we are unable to state whether these words are or are not incorrect, inasmuch as the red paint is applied in a peculiar fashion, and it is not clear to what territory the words are intended to have application — probably to the territory near Mount Ruwenzori, which, however, is coloured here as Congo State territory and removed by some distance from the words in question, which are printed partly over the lake itself and partly over portions of Unyoro which are in the occupation of Great Britain and under the Foreign Office. Perhaps the Colonial Office is not better informed on the subject of Foreign Office claims than the Foreign Office has lately shown itself to be in the House of Commons upon the subject of Colonial Office claims. The work is issued by the Clarendon Press.

Messrs. Macmillan & Co. publish a *Geography of Africa* by Mr. Edward Heawood, in which we have found no errors, and which contains some excellent illustrations. The map is unsatisfactory, but it is impossible to produce a satisfactory map of Africa without colours or on so small a scale as that attempted. The Spanish protectorate, for example, in the west of the Sahara is given too great an extension, and is made to include some districts which are actually administered by Morocco, and others which are claimed by France, and in which it is certain that the Spaniards will never be allowed to exercise any influence. The territories of the Niger Company are shown as extending far above Say, in the direction of Timbuctoo; but it must not be forgotten that this territory is claimed by France, has lately been visited by a French official expedition, and is never likely to be brought under the Niger Company's control. On the whole, even the map is wonderfully accurate considering its scale.

Philips' New Handy General Atlas of the World. (Philip & Son.)—The publishers of this atlas have done such good work in the matter of cheap publications that it is a great pity that they should fail in their more costly attempts. But it must be admitted that the present volume, handsome though its binding is, and despite the excellent quality of the paper on which it is printed, cannot from other points of view be reckoned a success. We doubt the utility of Mr. Philip's physical and climatological maps reproduced from the 'Systematic Atlas.' Two spheres of 6½ in. diameter each cannot really give any but the crudest information as to ocean currents; and to divide the vegetation of the world into five classes in such a way as to classify South Wales with the interior of Arabia as desert, and Siam with the Kalahari desert as grassland, is mere trifling. All these fancy plates, too, are as ugly as the crudest possible colouring can make them, a fault which the publishers have often avoided with considerable skill in much less pretentious productions. A word of praise must, however, be bestowed on the maps of the North Atlantic and the Mediterranean, though they are a good deal defaced by the too conspicuous marking of steamer routes, and that determination to paint British possessions red which becomes exceedingly tiresome when carried to excess, and in one case has led the editor to annex Guadeloupe and Martinique to England. Wars are a constant source of trouble to all map-makers, and we observe that Mr. Philip has had the bad luck to put Turnavo in Turkey, and to give the meanest possible map of Crete. On the other hand, he comes out of the campaigns on the Nile and the Niger not without credit. His north-west frontier of India is a poor matter, which is a serious fault. The map of the Pamirs might be twenty years old, and Kafiristan is a mere jumble. Two plates do not agree with Dr. Donaldson Smith or with one another as to the existence, course, or destination of the Omo. We find no sign of recent lamentable events in Erithrea, and Mr. Jackson's discoveries in Franz Josef Land appear to be wholly neglected. The mountains in Switzerland, as far as the shading is concerned, all appear to be of the same height and flat topped. The existence of glaciers in the same country is noticed, though the fact escapes any but the most careful examination, and about half the names in the plate are practically illegible. The map of Spain is so dark with mountains that it is difficult to see anything else, and that of the north-east of the United States is, as usual, almost entirely railways. The chief merits of the atlas are that it includes sixty plates, most of them well selected, and that the index as far as we have tested it is excellent; but we fear that they hardly make up for the defects that have been noticed.

Pocket County Companion. Compiled by Robert Dodwell.—*Devonshire, Norfolk, Derbyshire, Berkshire.* (Tylston, Edwards & Marsden.)—These volumes display all the characteristics of the earlier ones of the same series already noticed by us. They are handy in form and very neat in style, but the matter of the books is too puerile even for contempt. Any peg is good enough for the author to hang upon it some newspaper cutting, including *Tit-Bits*, or some rankly stale story. Under the title "Dartmoor" a page and a half of type is wasted in the reprint of a story from the *Lady's Pictorial* of July 11th, 1891. The connexion of Sir Walter Raleigh with Hayes Farm leads to the insertion of three pages of print on smoking (why not potatoes?), a digression which ranges or lumbers over Dr. Syntax, G. A. Sala, Tennyson, *Notes and Queries*, and what not. This is digression and book-making run mad and become despicable.

THE ROYAL OBSERVATORY, GREENWICH.

LAST Saturday being the first in June, the annual Visitation of the Royal Observatory was held, and we have before us the Astronomer Royal's usual Report, which contains several features of special interest. The building of the north wing and central dome of the Physical Observatory has been completed, but the office furniture was not supplied until quite recently, so that those important adjuncts have but just come into occupation. The Astronomer Royal looks forward to the immediate commencement of the east and west wings, after which the building operations will be completed. A site has, after much consideration, been selected for the Magnetic Pavilion, which it is necessary to have as far as possible from any iron masses; the place at last chosen (on what is locally called One Tree Hill) is on the east side of the Observatory, at a distance of between three and four hundred yards. The new altazimuth was completed a year ago, but observations could not be made with it till the observing floor had been provided, and it was then found that discordances were manifested in the working, the causes of which were, after some delay, ascertained and rectified, so that it is hoped regular observations may now be undertaken with this newly contrived instrument. The recent completion of the Thompson photographic equatorial has already been mentioned in the *Athenæum*; the necessary adjustments have now been carried out, and the instrument is in good working order, the mechanical arrangements being found to be very satisfactory. The great 28-inch refractor (the largest in England) was in constant use for micrometric measurements from May 11th last year till January 11th this; after that the crown lens was reversed and the instrument used for photography until April 23rd (except on the occasion of Prof. Barnard's visit to the Observatory on February 17th), when micrometric observations were resumed.

To refer now to the older instruments. With the transit-circle, the sun, moon, planets, and fundamental stars have been regularly observed as in previous years, and the annual catalogue of stars observed in 1896 contains 3,454 objects. The preparation of the new ten-year catalogue, which will contain accurate places of nearly 7,000 stars observed during the period 1887 to 1896, is making good progress. For the next ten years the programme is to include determinations of the accurate places of all stars, down to the ninth magnitude inclusive, which are situated within 26° of the Pole. The moon has been observed during the year ending 1897, May 10th, on 101 nights with the transit-circle, or 7·6 times per lunation, and with the old altazimuth (still used to supplement the meridian observations) on 55 nights, or 4·4 times per lunation. The reflex zenith tube has continued in regular use for observations of γ Draconis, and the old equatorials for those of occultations and other casual phenomena, besides some of two comets. Active progress has been made during the year with the Greenwich portion of the great photographic map of the heavens; and a number of miscellaneous photographs have also been taken with the astrographic equatorial. Observations with the visual spectroscope have been suspended since the date of the last report, pending the completion of the photographic spectroscope and its adaptation to the 30-inch reflector of the Thompson equatorial. Photographs of the sun have been taken on no fewer than 222 days with the Dallmeyer photo-heliograph, mounted on the terrace roof of the south wing of the Physical Observatory, and these have been supplemented by photographs taken in India and Mauritius; in this way photographs were secured on 360 days in the year 1896. The spot activity of the sun has on the whole continued to decline, but there were two remarkable cases of temporary revival: the first in September, 1896, when the longest connected group ever photographed at Greenwich was observed, and the other at the commencement of the present year.

As regards magnetic observations, the variations of magnetic declination, of horizontal and vertical forces, and of earth currents have been registered photographically, and accompanying eye observations of absolute declination, horizontal force, and dip have been made as in former years. The magnetic disturbances in 1896 have been comparatively trifling. Allusion has already been made to the selection of a site for the new Magnetic Pavilion, which it is desirable to have at a distance from the iron in the Physical Observatory and the new Altazimuth Pavilion, and also from that in the Kent Water-Works Reservoir to the south of the Observatory.

The meteorological instruments are all in good order. It may be of interest to give, as usual, some particulars of the atmospherical conditions during the year. The mean temperature of 1896 was 50°·1, being 0°·7 above the average for the fifty years 1841–1890. During the twelve months ending April 30th, 1897, the highest daily temperature in the shade recorded in the open stand was 91°·1 on July 14th. The lowest winter temperature was 23°·8 on January 18th, as compared with 24°·3 in the preceding winter. The mean daily horizontal movement of the air during the twelve months ending April 30th, 1897, was 289 miles, which is eight above the average for the preceding twenty-nine years. The highest recorded pressure of the wind was 26 lb. on the square foot, which was on March 3rd. The number of hours of bright sunshine was 1,152 out of 4,454 on which the sun was above the horizon, but it is supposed that rather more should have been recorded through some instrumental defect which was remedied at the beginning of this year. This was first suspected by a comparison between the Kew and Greenwich records. The rainfall for the year ending April 30th, 1897, was 26·83 inches, which is 2·29 inches above the fifty years' average. Excessive rainfall characterized the month of September, when 5·54 inches were measured. This is 3·29 above the average for that month, and the fall for March was also 1·89 above the average, whilst those of May and July were considerably deficient.

In one of Airy's early reports, issued sixty years ago (when he initiated the system of presenting them), he speaks of the burden laid upon Greenwich as compared with other observatories in the care and rating of chronometers. This, like the work of most other departments, has increased of late years, as has that connected with the distribution of time.

The portable transit instruments used in the Paris-Greenwich longitude determinations have been satisfactorily tested, and it is hoped that the determination of that of Killorglin, or some other suitable station at the western extremity of the great European arc of longitude, may be undertaken next year with the view of eliminating the probable local attraction at Valentia and Waterville, the stations which have been used for longitude determinations.

The personal establishment has been to some extent reorganized. Of the two chief assistants, Mr. Dyson has special charge of the astronomical department and Mr. Cowell of the astrophysical, in which is included the magnetic and meteorological branch (the latter being immediately superintended by Mr. Nash). Amongst the other assistants it may be mentioned that Mr. Maunder is charged with the heliographic photography and reductions, and Mr. Hollis with the photographic mapping of the heavens, the measurement of the plates, and the computations for the astrographic catalogue.

We will conclude by giving some of Mr. Christie's general remarks at the end of the Report in his own words:—

"The addition of two new instruments to the Observatory equipment has involved much work in supervising their erection and in planning the various accessories required. The Thompson equatorial, with its powerful combination of telescopes adapted to visual, photographic, and spectroscopic work, has been erected and got into good working order. With the new altazimuth there have been difficulties which, it is believed, are not confined to this particular instrument, and these have delayed the commencement of regular work with it.....As regards the Astrographic Chart, the decision to measure the plates for the catalogue twice (in reversed positions), with a view to securing greater accuracy, naturally involves a considerable addition to the work, but the value of the results will be more than proportionately increased. At the present rate of progress, the whole work of measurement and remeasurement will be completed within nine years, and by the end of the present year it is expected that all the plates for the zones between 64° and 68° declination will have been measured twice, and that the measures will be ready for printing together with the constants for the plates. This portion of the catalogue, which it is proposed to publish without delay, will contain the results from 268 plates out of a total of 1,149 plates allotted to Greenwich."

Mr. Christie refers in an earlier part of the Report to his disappointment through cloudy weather in his journey to Japan to observe the total eclipse of the sun last August, taking with him the Thompson 9-inch photographic telescope for the purpose of photographing the corona on a large scale. The Norway party (which included two members, Mr. Maunder and Mr. Crommelin, from the Greenwich Observatory) was, as our readers are already aware, equally unsuccessful.

ANTHROPOLOGICAL NOTES.

THE excavations at Brassempouy, from which so many objects of interest have been derived, were continued in 1896 by M. Edouard Piette and M. Joseph de la Porterie. From an account furnished by them to *L'Anthropologie* for April, 1897, it appears that their excavations in the Grotte du Pape were about to be given up, when they were agreeably surprised to discover a small ivory statuette of a female figure. In their opinion it represents a person who did not belong to the same race as the figure previously found, called the Venus of Brassempouy. It has been reduced, however, by time to such a fragmentary condition that it is difficult to say whether that conclusion can be supported. In any case, the explorers are to be congratulated on their discovery of a remarkable object of pristine art. They also found, in another portion of the same grotto, two engraved pieces of bone, one representing an animal of the horse type with erected mane, the other two horse heads.

Among the other original memoirs in the same publication are the first portion of an article on primitive civilization in Eastern Sicily, by M. G. Patroni, of the National Museum at Naples; a note on the anthropology of Madagascar, by Dr. A. Bouchereau; and the continuation of an account by Dr. H. Malbot and Dr. R. Verneau of the trepanning of the cranium

among the Chaouias of Algeria, with illustrations of the instruments employed.

The Society of Anthropology of Paris has awarded the Broca Prize to Dr. Eugène Dubois, the discoverer of Pithecanthropus, and has divided the Fauvelle Prize between Prof. Ramon y Cajal, of Madrid, and M. Chudzinski.

Among recent papers read before that Society and recorded in its *Bulletins* the following seem worthy of note. Dr. Sadoul has furnished answers to the Society's questionary as to sociology and ethnography with respect to Madagascar, and M. Ch. Letourneau has discussed the origin of the Hovas. M. Paul d'Enjoy has expounded the Chinese calendar, and Dr. J. J. Matignon has contributed a curious observation on the prevalence in infancy among the Chinese of congenital stigmata or patches of discoloration. Dr. Bertholon communicated a note on identity of anthropological characters in the Basques and the Phœnicians. A discussion was raised on the stone and metal ages in Egypt upon a summary by M. G. de Mortillet of Mr. de Morgan's work on that subject. Mr. de Morgan holds that Egyptian civilization had an Asiatic origin; but M. de Mortillet adheres to his previously expressed opinion that it originated in Africa. M. H. Galiment read a learned paper on the part played by Herodotus in the formation of Græco-Egyptian syncretism. Dr. Felix Regnault contributed an essay on the origin of ornamental geometric art among primitive peoples. His observations on the early use of the cross are interesting.

Mr. Nasirvanji Jivanji Readymoney, of Bombay, has prepared a form of book, entitled 'Descriptive Biography Columns,' for the purpose of making entries in which groups of biographical facts may be classified and arranged, so as, in his words, "to describe or define human life."

Among the principal contents of the *Journal* of the Anthropological Institute for May are Lieut. Boyle Somerville's ethnographical notes in New Georgia, a group of islands forming part of the Solomon Islands in the South Pacific, with songs and specimens of the language; and observations on Melanesian and New Guinea songs, by Mr. Sidney H. Ray. Lieut. Somerville, as an officer of H.M. surveying ship Penguin, was employed in making a survey of New Georgia in 1893–4, and took the opportunity of recording his original personal observations of the people, following the order given in 'Notes and Queries on Anthropology.' The illustrations, from his photographs, are more than usually lifelike and successful. Mr. Henry Balfour, *à propos* of a human skull used by an Aghori fakir as a drinking vessel, traces the life-history of the fakir, and adds some notes on the similar use of skulls by other races, with illustrations from a number of specimens in the Oxford University Museum and other collections. Mr. R. H. Mathews furnishes an account of the Keeparra ceremony of initiation as observed by tribes occupying a tract of country on the eastern coast of New South Wales. Dr. J. H. Gladstone communicates a valuable paper on the transition from the use of copper to that of bronze, with analyses—for the most part made in his own laboratory—of certain typical copper and bronze implements. Dr. E. B. Landis describes the native dyes and methods of dyeing in Korea, which are now almost supplanted by the introduction of aniline dyes. Mr. T. V. Holmes reviews the paper read by Mr. Clement Reid before the Royal Society on the palæolithic deposits at Hitchin and their relation to the glacial epoch.

The movement for establishing a Bureau of Ethnology for the empire is making progress, and a deputation will probably before long wait upon Mr. Chamberlain.

SOCIETIES.

ROYAL.—*June* 3.—*Annual Meeting.*—Lord Lister, President, in the chair.—The following gentlemen were elected Fellows: Dr. R. Bell, Sir W. H. Broadbent, C. Chree, H. J. Elwes, Dr. J. S. Haldane, Prof. W. A. Haswell, Prof. G. B. Howes, Dr. F. S. Kipping, Prof. G. B. Mathews, G. R. M. Murray, F. H. Neville, Prof. H. Alleyne Nicholson, Prof. J. M. Thomson, Prof. F. T. Trouton, and Prof. H. H. Turner.—The following papers were read: 'The Sensitiveness of the Retina to Light and Colour,' by Capt. Abney,—'On the Mechanism by which the First Sound of the Heart is Produced,' by Sir R. Quain,—'Mathematical Contributions to the Theory of Evolution: on the Relative Variation and Correlation in Civilized and Uncivilized Races,' by Miss A. Lee and Prof. K. Pearson,—'An Investigation on the Variability of the Human Skeleton, with especial reference to the Naquada Race, discovered by Prof. Flinders Petrie in his Explorations in Egypt,' by Mr. E. Warren,—'On the Brains of Two Sub-Fossil Malagasy Lemuroids,' by Mr. C. I. F. Major,—'On the Dielectric Constants of certain Frozen Electrolytes, at and above the Temperature of Liquid Air,' and 'On the Dielectric Constants of Pure Ice, Glycerine, Nitrobenzol, and Ethylene Dibromide, at and above the Temperature of Liquid Air,' by Profs. Fleming and Dewar,—'Preliminary Communication on the Nature of the Contagium of Rinderpest,' by Mr. A. Edington,—'Average Contribution of each several Ancestor to the Total Heritage of the Offspring,' by Mr. F. Galton.—and 'On the Influence of a Magnetic Field on Radiation Frequency,' by Prof. Lodge.

GEOLOGICAL.—*May* 26.—Dr. H. Hicks, President, in the chair.—Mr. J. T. Smith was elected a Fellow.—The following communications were read: 'On Augite-Diorites with Micropegmatite in Southern India,' by Mr. T. H. Holland,—and 'The Laccolites of Cutch and their Relations to the other Igneous Masses of the District,' by the Rev. J. F. Blake.

SOCIETY OF ANTIQUARIES.—*June* 3.—Mr. C. H. Read, Secretary, and afterwards Viscount Dillon, President, in the chair.—This was the first ordinary meeting since the death of the late lamented Sir A. W. Franks. The proceedings opened by the Secretary's informing the meeting that the votes of the Council had fallen upon Harold Arthur, Viscount Dillon, as President of the Society. The minutes of the Council of that day were then read, recording (1) such election of the President, (2) the resignation of the Treasurer, and (3) the bequest by the late President of such of the antiquarian books and heraldic MSS. in his library as were not already in the library of the Society. The Secretary thereupon instructed the Assistant-Secretary to introduce the new President.—The President having taken the chair vacated by the Secretary, the latter from his proper place congratulated the President in the name of the Society on the high honour which had been conferred upon him. The President acknowledged these congratulations in a speech in which he bore testimony to the excellent qualities and profound knowledge of the late President. In connexion with the proceedings the following resolutions were laid before the meeting. The first is a resolution passed by the Council: "The Council of the Society of Antiquaries desires to record its sense of the irreparable loss which not only the Society, but all those interested in the study of archæology, literature, and science, have sustained by the death of Sir Augustus Wollaston Franks, President of the Society of Antiquaries of London, which occurred on May 21st last and during his tenure of that office. In recording this, the Council has not only to deplore the loss of a most learned, liberal, and distinguished President, but of one who, by his amiability and sympathetic courtesy, endeared himself to all with whom he was brought into association." The second resolution was moved by Sir J. C. Robinson in a feeling speech, and seconded by Mr. C. Knight Watson, and received the unanimous assent of the meeting: "While concurring with the Council in the resolution which has been read, this meeting cannot refrain from bearing independent testimony to the great eminence and the personal worth of its late President, and from offering to his family the assurance of its profound sympathy." The following resolution was also proposed by Capt. Telfer, seconded by Mr. A. C. King, and carried unanimously: "The Society of Antiquaries of London learns with sincere regret that to the grievous and irreparable loss which has been incurred by the Society in the death of its beloved and lamented President has now been added a still further loss in the resignation of the Treasurer. Dr. Freshfield has for twenty-three years served the best interests of the Society by a zeal and assiduity to which it would be difficult to find a parallel. In the special department over which he has presided for the last eight years, the success which he has achieved in placing the finances of the Society on a sound basis has exceeded the most sanguine expectations. The Secretary is hereby requested to convey to Dr. Freshfield this expression of very sincere regret at his resignation."—This being an evening appointed for the election of Fellows, no papers were read. Notice was given that a ballot would be taken at the evening meeting on Thursday, June 17th, for the election of two members of Council *vice* Sir A. W. Franks, President, deceased, and Dr. Edwin Freshfield, Treasurer, resigned, and that the Council had recommended the names of Edmund Oldfield, Esq., and H. A. Grueber, Esq., to fill the vacancies; also that a further ballot would be taken at the same time for the election of a Treasurer, and that the Council had recommended the name of Philip Norman, Esq., to fill the office.—The following gentlemen were elected Fellows: Col. J. H. Rivett-Carnac, Rev. J. F. Wilkinson, and Messrs. F. P. Barnard, R. Burnard, H. F. Cook, A. R. O. Stuttfield, A. Prevost, H. Y. Thompson, and E. P. Warren.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—*June* 2.—Mr. T. Blashill, Hon. Treasurer, in the chair.—A large collection of rare and beautiful miniatures was exhibited by Mr. B. Nathan, many of which were of historical interest. Amongst the more prominent were a miniature of Lady William Russell by Englehart; a miniature of Lady Penelope Fitzgerald by Plimer; a miniature of Marie Louise, Princess of Orange; a box with enamel of the marriage of Marie Antoinette with the Dauphin, afterwards Louis XVI.; a circular miniature by Greuze; a large miniature of Madame Vestris by Plimer; a Limoges enamel of the Virgin and Child from the Bohn Collection. In all there were some thirty-six exhibits.—A paper was read by Mr. Patrick, Hon. Secretary, in the absence of the author, Mr. T. Cann Hughes, 'On Notes from North Lancashire,' in which the ancient charters of Lancaster, the borough seals, the fairs which were formerly held there, and other local customs, some of which are now obsolete, were described. The earliest existent document is that of John, Earl of Morton, dated 1193. The mayor's seal of the borough is believed to be of the reign of Henry IV. or V., and bears in its centre three towers, each triple turreted, with a lion passant gardant, crowned with a fleur-de-lys. The ancient stocks of the town are preserved at the Town Clerk's office, together with an interesting series of ale and spirit measures which are said to have been made from guns captured from the Spanish Armada. There are very many ancient doorheads in and about Lancaster, some of them having curious designs of fish and other emblems.—The Rev. H. J. Dukinfield Astley, the newly appointed Hon. Secretary and Editor, was introduced to the meeting, and commenced his duties.

ARCHÆOLOGICAL INSTITUTE.—*June* 2.—Judge Baylis, V.P., in the chair.—Mr. H. W. Seton-Karr exhibited a large series of flint implements from the lost flint mines of Egypt, discovered by him in November last in the Eastern desert, between ten and thirty miles from the Nile, in the Wady el Sheik district. Among the large number of implements discovered, many are quite new to science. The mines resemble ruined cities, and there is a central work-place in each, where most of the objects were found. They consist of flint ornaments, truncheon-shaped implements in great numbers, clubs, axes, javelin-points, sickles, and variously shaped knives. He also exhibited flint implements found during the last expedition to East Africa. Mr. Seton-Karr discovered on a long low hill in a plain what might have been a palæolithic city, judging by the thousands of large implements in a most perfect condition. It is situated near Jalelo, about a hundred miles from Berbera. This is the first instance of such a discovery, and the first time prehistoric weapons have been found in tropical Africa, and, according to Sir J. Evans and other men of science, the find may throw much light upon the question of the original home of the human race.—A paper by Lord Dillon and Mr. W. H. St. John Hope was read on the contents of an inventory of cloths of Arras and other tapestries, beds, vestments, and books for the chapel, silver vessels, &c., books, garments, arms, and armour belonging to Thomas of Woodstock, Duke of Gloucester, K.G., and seized in his castle of Pleshy, in Essex, December 13th, 21 R. II. (1397), with their values as shown in the accounts of the escheator for the counties of Essex and Herts.—Mr. J. Hilton read a paper 'On the Coronation Stone at Westminster Abbey,' giving an outline of the story attached to it as related by Holinshed in his 'Chronicles,' *circa* 1577, and gathered by him out of earlier Scottish legends and records, which say that

the stone came from Palestine to Egypt, and was carried to Spain, Ireland, and Iona. The particulars as related gained implicit belief in Scotland, involving as they did a prophetic Latin couplet that the Scottish reign should follow the destination of the stone. The paper then recited the views of modern investigators and critics, showing that the early story is fabulous down to the time when a certain stone found its way to Dunstaffnage Castle, in Argyllshire, where for a considerable period it was used as a seat of the Scottish kings, who were crowned there. The stone was conveyed for similar use and better preservation to Scone, in Perthshire, by King Kenneth, *circa* 834 A.D., and it is said the prophetic verses were by his order engraven upon it. In the year 1296 Edward I., King of England, removed the stone to Westminster. The inscription is quoted in a chronicle written as early as 1389, or nearly two centuries before the birth of James VI., in whom is claimed the fulfilment of the prophecy, and since his time, and probably much earlier, sovereigns of England have been seated on it when crowned. Geological evidence shows that the stone is of Scottish origin. The paper brings together for the first time all that appears in scattered sources for or against the story, whether of fable, legend, or fact. A very curious light is thrown on the prophetic character of the Latin couplet by a tract in the British Museum Library, dated 1681, wherein the words are printed as a chronogram involving the mundane date of the birth of James VI., the first of the Scottish race to reign over England, a document hitherto unnoticed by writers on the subject of the Coronation stone. Mr. Hilton puts it on record for whatever it may be worth. It certainly is not a prediction written after the event. The paper concluded with remarks on the present condition of the Coronation chair.

ZOOLOGICAL.—*June* 1.—Dr. A. Günther, V.P., in the chair.—A communication was read from Dr. J. Anderson, containing a water-colour drawing of the Egyptian weasel (*Mustela subpalmata*), taken from living specimens which he had recently presented to the Society's menagerie. Dr. Anderson also sent some remarks on this rare Egyptian mammal, and others were made by Mr. E. C. Taylor.—A communication was read from Prof. T. W. Bridge 'On the Morphology of the Skull in the Paraguayan Lepidosiren and other Dipnoi.' The first part of this memoir treated in detail of the structure of the skull in one of the specimens of Lepidosiren collected in the region of the Paraguay river by the German traveller Dr. Bohls. In the second portion was included a revised account of the cranial structure of Ceratodus and Protopterus, and a detailed comparison of the two genera with one another and with Lepidosiren.—A paper 'On the Classification of the Thyrididæ, a Family of the Lepidoptera Phalænæ,' by Sir G. F. Hampson, was read. It contained short diagnoses of the twenty-six known genera (of which Pycnosoma and Plagiosella were described as new) of the group, and a list of the known species of each genus.—A second communication from Sir G. Hampson treated of the classification of the Chrysauginæ, a sub-family of moths of the family Pyralidæ. Like the preceding paper, it contained diagnoses of the known genera, of which seventy-six were enumerated, and a list of the known species of each genus. Of the genera the following were characterized as new: Hyalosticta, Protrichia, Prionidia, Microzancla, Sarcistis, Monoloxis, Dilaxis, Tetraschistis, and Cyclopalpia.—Dr. A. G. Butler read a paper 'On a Collection of Lepidoptera obtained in East Africa in 1894 by Mr. F. Gillett.' Fifty-seven species were enumerated, and the dates of the capture of the specimens were recorded.—Dr. C. I. Forsyth Major read a paper on the Malagasy genus of rodents Brachyuromys, and entered into the question of the mutual relation of some of the groups of the Muridæ (Hesperomyinæ, Microtinæ, Murinæ, and Spalacidæ) with each other and with the Nesomyinæ of Madagascar. The Malagasy rodentia were considered as forming a sub-family Nesomyinæ, the lowest of Muridæ, being forerunners of the American Hesperomyinæ, the Old-World Murinæ and the Microtinæ (Arvicolinæ). One of the genera from Madagascar (Brachyuromys) was stated to show close affinities to a genus of the Spalacidæ. Reasons were given for regarding the last-named family as only lowly organized Muridæ.

CHEMICAL.—*June* 3.—Prof. J. Dewar, President, in the chair.—The following papers were read: 'On the Thermal Phenomena attending the Change in Rotatory Power of freshly prepared Solutions of certain Carbohydrates, with some Remarks on the Cause of Multirotation,' and 'On the Thermo-Chemistry of Carbohydrate Hydrolysis,' by Messrs. H. T. Brown and S. Pickering,—'Optical Inversion of Camphor,' 'Derivatives of Camphoric Acid: II. Optically Inactive Derivatives,' and 'Racemism and Pseudo-Racemism,' by Messrs. F. S. Kipping and W. T. Pope,—'On some New Gold Salts of the Solanaceous Alkaloids,' by Mr. H. A. D. Jowett,—'Camphenol from Camphor,' by Messrs. J. E. Marsh and J. A. Gardner,—'The Oxidation of Fenchene,' by Messrs. J. A. Gardner and G. B. Cockburn,—'Rhamnazin,' by Messrs. A. G. Perkin and H. W. Martin,—and 'Apiin and Apigenin,' by Mr. A. G. Perkin.

MEETINGS FOR THE ENSUING WEEK.

MON. Royal Institution, 5.—General Monthly.
— Engineers, 7½.—'The Compression of Air by the Direct Action of Water,' Prof. H. W. Umney.
— Aristotelian, 8.—'The Ideal of Knowledge,' Mr. J. H. Muirhead.
— British Architects, 8.
TUES. Statistical, 5½.—'Statistics of Small-pox and Vaccination, with Special Reference to Age-Incidence, Sex-Incidence, and Sanitation,' Mr. A. Milnes.
— Zoological, 8½.—'Mammals obtained by Mr. J. Whitehead during his Recent Expedition to the Philippines, with Field-Notes by the Collector,' Mr. O. Thomas; 'Presence of Ribs in *Polyodon (Spatularia) folium*,' Prof. T. W. Bridge; 'Spiders of the Family Theraphosidæ (Mygalidæ) from the Ethiopian Region, contained in the Collection of the British Museum,' Mr. R. I. Pocock.
WED. Meteorological, 4½.—'The Non-Instrumental Meteorology of London, 1713-1896,' Mr. R. C. Mossman; 'Hailstorm in the South-West of London, April 27th, 1897,' Mr. C. Harding.
— Microscopical, 8.
— Society of Arts.—Conversazione.
THURS. Royal, 4½.
— Historical, 5.—'An English École des Chartes,' Prof. York Powell.
— Numismatic, 7.—Annual Meeting.
— Linnean, 8.—'Distribution of *Primula elatior*, Jacq.,' Mr. M. Christy; 'Acari collected by Mr. H. Fisher, of the Jackson-Harmsworth Polar Expedition,' Mr. A. D. Michael: 'Further Observations on Stipules,' Sir J. Lubbock; 'Minor Tension Lines between Plant Formations,' Prof. C. Macmillan.
— Chemical, 8.—Election of Fellows; 'The Reduction of Perthiocyanic Acid,' Messrs. F. D. Chattaway and H. P. Stevens; and six other Papers.
— Antiquaries, 8½.—'Further Discoveries at Dore Abbey, Herefordshire,' Mr. R. W. Paul; 'Discovery of Roman Remains on Mersea Island, Essex,' Mr. H. Laver. Ballots for Election of a Treasurer and Two Members of Council.

Science Gossip.

THE annual conversazione of the Royal Society will be held on Wednesday next.

MESSRS. HENRY SOTHERAN & Co. will publish this month a new work by Mr. J. G. Millais, author of 'Game Birds and Shooting Sketches,' on 'British Deer and their Horns,' which will treat the subject in a more thorough way than has ever been attempted yet, and will be illustrated with numerous plates from drawings by the author.

MESSRS. DENT & Co. have become the publishers of *Natural Science*. Among those who will contribute to the July number are Dr. John Murray, Prof. Ray Lankester, Dr. P. L. Sclater, and Mr. R. Lydekker.

MR. DOUGLASS, of the Lowell Observatory, has determined that Jupiter's third and largest satellite rotates on its axis in about seven days five hours, which is almost exactly the duration of its siderial revolution round the planet. It is now just one hundred years since Herschel (his paper on the subject was read before the Royal Society on June 1st, 1797) inferred from observed changes in their amounts of brightness that all the then known satellites of Jupiter rotated in that way; and more than five years previously he had come to a similar conclusion with regard to the fifth satellite of Saturn (afterwards designated Iapetus), the changes in the brightness of which had been found to be very considerable, as Cassini had noticed so early as 1705, though he hesitated to ascribe this to a rotation of the satellite. The observations of the late Mr. C. E. Burton in 1871–3 appear to prove a rotation of this kind in the case of the fourth satellite of Jupiter; and it seems now not unlikely that Herschel's conjecture that the other satellites of the solar system rotate like our moon, nearly in the same time in which they revolve round their primaries, may prove to be true.

THE well-known man of science Fritz Müller, born in 1821 in Thuringia, died on the 21st ult. in Brazil. He was brother of the late Prof. Hermann Müller, the distinguished botanist, and half-brother of Dr. W. Müller, the titular Professor of Zoology at Greifswald. Dr. F. Müller was a great friend of Darwin.

FINE ARTS

Les Missels imprimés à Venise de 1481 à 1600. Par le Duc de Rivoli. Gravures. (Paris, Rothschild.)

ONE of the "Études sur l'Art de la Gravure sur Bois à Venise," a folio abounding in curious woodcuts and larger prints on copper, numerous initials and marks of printers, designers, and engravers, this is among the most valuable of M. Rothschild's numerous ventures, but it is not likely to become the most popular. The title correctly explains the nature of the work, but it is right to add that the letterpress and its illustrations are not restricted to "les Missels imprimés" in the closest application of the phrase, but abound in examples of religious design reproduced in other modes than engraving and woodcutting; for example, the frontispiece is a good photogravure from the noblest specimen of Andrea della Robbia's peculiar art, the large altarpiece in the *duomo* at Arezzo representing the Crucifixion in the resplendent and beautiful colours of enamelled terra-cotta, a mode of art which was so little practised on this side of the Alps that not one untravelled Englishman in twenty has seen a specimen of it. Even in France such work was almost unknown until about twenty years since, when a small number of examples were added to the Louvre. The Crucifixion, as depicted by Fra Angelico, Simone Martini, and L. della Robbia, furnishes the subject of other large plates.

"Missels imprimés à Venise," although very numerous and full of merit, are much less known in this country than those issued during the same age from German and Dutch printing houses, to which the Italian examples bear only a general resemblance. The printers of Venice during the period in question published breviaries as well as missals, and besides these, biographies of saints in considerable numbers. The book before us is a sort of supplement to rather than a sequel to the 'Bibliographie des Livres à Figures Vénitiens, 1469–1525,' which was published by M. Rothschild in 1892. The subject, though neglected till of late, is extremely interesting, and the three hundred and fifty cuts supply the materials for a capital chapter in the history of popular religious art in North Italy during nearly a century and a quarter—art that was graceful, energetic, and, in its way, refined to a degree far surpassing anything produced in contemporaneous Germany. Above all, it was naïve and sincere, not fantastic nor extravagant in its mode and motives, after the fashion of Dürer, nor rude, clumsy, and crude as the works commonly circulating in England during the same period, most of which came from Holland, and finer than those very similar works which are more common in France than elsewhere. The devotional motives of all these designs, and generally the subjects chosen by the designers, were pretty much the same; it was in treatment that the designers of each country differed, so that, just as Italy surpassed Germany and France in painting, her pious illustrators excelled their northern rivals. A certain picturesqueness and elegance, such as we are wont to

associate with the names of Zoan Andrea and the illustrious Master of the Caduceus, are recognizable in most of the illustrations to the *missels*, modified as their details necessarily were by the demands of the religious orders under whose auspices they were produced. The Italians excel in drawing the human figure and its draperies, as well as in the freshness, variety, and aptness of the minor incidents accompanying the designs for the Crucifixion, the Annunciation, and other subjects. Of course, no one accustomed to such things fails to expect to find crescents surmounting the towers and domes of Jerusalem which fill the backgrounds of nearly all the Crucifixions delineated in Europe at the period, but the naïve reverence of Gabriel in such cuts as that copied from a *missel* of 1516 is thoroughly Italian.

It is this characteristic wealth of incident and artistic grace which adds much to the technical attractions of these *missels*, as in the large cut of the Crucifixion by G. Battista del Porto which faces p. 30, and in a noble and broad Italian style depicts a stately and stalwart St. John at the side of the Cross. The anatomy of the central figure is learned, though not refined. The background, too, is romantic. Roughly cut, it is the work of an excellent artist belonging to a great school, the variety of whose productions evinces its resources and its great traditions. It is worth while to note for the benefit of antiquaries that several German as well as Italian names which not seldom crop up in the course of studies occur here as the authors of such and such works. They include Gregorius de Gregoriis, Nicholaus de Franckfordia (a frequent name here as well as elsewhere), L. A. Giunta, G. Arrivabene, Andreas and Jacobus Spinelli, and the so-called Joannes Gryphius. Students of printing will recognize known names in the "Table d'Imprimeurs," such as Arrivabenus, S. Bevilaqua, Giunta, P. Lichtenstein, J. B. Sessa, and J. and G. Variscus. The "Table Alphabétique Générale" is in itself a treasure of its kind not often found even in French books, and but seldom, indeed, in those which issue from English presses.

Apart from the main subject indicated in the title, we may mention some of the more important subjects of the various sections. The Duke has judiciously grouped his observations under such headings as iconographers and painters most affect, giving with each of them appropriate examples of the manner in which his *missels* treat it irrespective of the book as a whole. Thus, we have "St. Bernard" from a Cistercian *missel*, comprising, too, a figure of Satan captive to the saint, and delineated in a manner of which verily the Evil One himself might complain. Under "Calendrier" are to be found some pretty cuts appropriate to the months. Under "Christ" the events of His life are systematically grouped, and illustrations supplied from various books of Venice; but, of course, the student will find the most to his purpose under "Crucifixion"—which is replete with notes on publications of Bartholomeus de Alexandria, Octavianus Scotus (a much debated name), Sessa, Georg Breu, and G. Arrivabene—"Élévation" (of the Host), "St. Esprit," and the saints severally, under the title of each of them.

The second part consists of a monumental bibliography of editions of the missals which were published at Venice from 1481 to 1600 for the various dioceses and religious orders, and embraces an exhaustive collation of those examples which were illustrated with woodcuts, each under the name of the diocese for which it was printed; for instance, Besançon, Cracow, Würzburg, Paris, Prague, Rome (a very full list extending over a long period of time), Urgel, &c. Equally copious notes on "Missalia Ordinum" complete the work. The sources of the Duc de Rivoli's work are largely his own collection of books, the public libraries of Paris, Florence, Venice, and London, and especially the well-known catalogue of Mr. Weale and Hain's 'Repertorium Bibliographicum.' M. Rothschild has outdone himself (can more be said?) in the printing and illustrating.

THE ROYAL ACADEMY.

(Fourth Notice.)

WE have little more to say about the figure pictures in this exhibition, for but few of those we have still to notice are really satisfactory. There is plenty of feeling and some good painting in Mr. E. S. Harper's *A Reverie* (No. 222), a girl (whose back is towards us) seated at a piano, the keys of which her fingers hesitate to touch, because a stirring fancy has called her attention away. Her face, which is shown in profile, is finely expressive. On the other hand, the composition of the whole is awkward; the figures painted on the front of the piano intrude upon, and even break up, the tone and colour schemes of the picture, parts of which are excellent.—In *The Morning Swim* (626) of Mr. F. P. Wild there is some excess of paint. He depicts in modest fashion a tall damsel guiding a punt across the Thames at Marlow, while two dogs swim eagerly by her side, and a small spaniel whimpers in the boat.—*In Disgrace* (630), by Mr. F. D. Walenn, represents a child in blue standing against a blue curtain—but differently blue. The face is good and expressive, the design is clever, and its treatment is artistic with meritorious colouring.—Mrs. H. Rae's conception of *Isabella* (634) with the pot of basil is weak and lachrymose; the picture is feebly modelled and without solidity, and altogether the work does not possess vigour enough to justify its existence. In several respects Mrs. Rae is the Angelica Kauffman of our time, but Angelica painted with greater care and a stronger sense of colour, and her draperies were truer and more thoroughly studied.—Mr. S. M. Fisher's *Children's Picnic* (647), though a more spontaneous and natural piece of work, is somewhat pale and flat, defects which are but too obvious in the painter's delineation of sunlight upon the herbage amid which his little ones are disporting themselves. This is rather the beginning of a picture than a complete work of art, and its shortcomings are surprising, for the artist is endowed with a graceful fancy, and has produced several really pretty and modest things. We do not think it would be worth while to complete the 'Children's Picnic.'—In *Minnow Fishing* (661) Mr. T. A. Brown has, like Mr. Fisher, attempted to paint sunlight without recognizing the nature and pictorial conditions of his experiment. Consequently his work is a mosaic in paint of the kind Mr. La Thangue essays to produce with dirty shadows and soiled lights, such as set nature at defiance. Mr. Fisher is, at least, partially successful, and the bright and pure tones of his picture are commendable; on the other hand, a good and powerful coloration is marred by the roughness of the surface of his picture—a heavy touch and "blottiness." Altogether the graceful rusticity of the figures and their other good qualities are much impaired by the crudities of the artist's technique. The belt of grass on the side of the stream is simply offensive.—*The Sea hath its Pearls* (670), a damsel in white on a beach looking at a shell, by Mr. W. H. Margetson, is not the fruit of a robust or even a romantic inspiration; but, slight as it is, it is pretty, bright, and not without taste and spirit.

Roughness caused by neglect of serious and searching study, and a general lack of completeness, purity of colour and tone, do serious injury to the clever design of Mr. G. P. J. Hood's *The Little Swineherd* (678).—A clever sketch, made with a lighter touch and freer hand, is Mr. W. D. Almond's *A Bit of Blue* (734), which forms one of the throng of cabinet pictures crowded into Gallery IX.—No. 735, "*He cometh not*," *She Said*, is a modern illustration by Mr. St. G. Hare of the Laureate's famous verse. It, too, is a clever sketch and not more. It seems to us that—small or large, preposterously out of proportion to their merits, or mere miniatures as to their size and laboriousness—only pictures thoroughly complete, and no "potboilers," such as those which fill half this room, ought to find places in Burlington House.—*Phyllis* (739), by Mr. J. Mitchell, a girl in pink, has good eyes and an acceptable expression. Unlike Nos. 734 and 735, it is carefully, neatly, and firmly painted, but there is a great deal of exaggeration about the purplish undertone of the carnations, which are almost apoplectic.—Mr. C. T. Garland's *Daydreams* (746), a pretty child seated on the sward of a hillside, is bright and deftly, yet skilfully touched. The expression and attitude are quite appropriate, and the colour pleasant.—Mr. T. W. Cafe's picture of Bulwer's *Nydia* (796) pouring water on a vase of roses has the air, attitude, and expression which characterize blindness, and the lighting and colouring are decidedly pretty and bright.—Very pretty, too, animated and graceful in their way, are the figures of the bathers in Mr. W. Rutledge's *The Wind and the Waves* (836), a lightly touched sketch, which is really a study; that is, it is intended for future use, and is not, so to say, an end in itself, such as sketches *per se* must needs be.—Very good in its way—which is a clever and artistic way—is Miss H. Staite's *A Spring Day* (854), the scene being a sparkling, sunlit glade, in which a dashing damsel dressed in white is walking swiftly. It is, apart from the figure, a study of an effect in tone and colour.—Mr. D. Hardy has often painted as well as in *The Favourite* (855), a reminiscence of Fortuny, but a subject suggesting J. F. Lewis.—In Gallery X. we encounter Mr. E. Normand's *Rivals* (941), another harem scene, on a much larger scale than Mr. Hardy's; it is in every respect more pretentious, but it is by no means so good. Mr. Normand does himself injustice in so frequently assuming the mantle of the late Mr. E. Long, who was a worse draughtsman than he, and never showed a purpose or anything like sincerity in any of his pictures. The passions and purposes of Mr. Normand's ladies are as obvious as they are hackneyed, but the women themselves, though inert and dull, are not so silly as Mr. Long's were wont to be. Of the two artists, the Academician was the less masculine; yet, on the whole, we are by no means sure the Academy has done well in permitting the revival at Burlington House of his mild airs and graces in Mr. Normand's contributions. Surely a canvas no bigger than Mr. D. Hardy's was large enough for Mr. Normand's groups of women doing nothing. The exhibition abounds in enervated art of this kind. The respectable technique of the 'Rivals' is

faintly academic, but it does not possess the honourable solidity of good academic work. Of course, in this case it may be truly said that the prettier it is the worse it is.—In Mr. T. B. Kennington's *Maternity* (947), a girl looking at a baby, the sentimentality is of the mildest possible kind ; but, hackneyed as it is, it is genuine and possesses life. — We come to a much finer thing in Mr. A. C. Tayler's *Cantus Evangelii* (957), a carefully studied effect of silvery light in the interior of a large church. Its stone walls, sculptures, and stained glass are harmonized with rare sympathy and that skill which, in Mr. Tayler's picture of last year, suffered what we rejoice to find was but a temporary abatement. In this interior a group of priests and singers are gathered before an altar. The chief ecclesiastic prays without so much energy as can evoke our interest in him and his emotion ; near him is a younger ecclesiastic whose feeble - mindedness is as manifest as it is depressing. However, the breadth, softness, homogeneity, and refined coloration of 'Cantus Evangelii' are charming enough to redeem the weakness of the attitudes and expressions of the figures upon which Mr. Tayler has spent so much time and pains. This weakness is a pity, for the picture is one of the works of art proper which are by no means too numerous in the Academy, and incomparably the best thing the artist has done.—*At the Capstan Bars* (964), by Miss M. A. Cohen, is a beach scene. The faces and gestures of the fishermen have been studied from nature, and painted with a vigour we fail to find in Mr. Normand's much less difficult production. Miss Cohen's ambition is at present greater than her skill, or perhaps her patience and devotion to art. Consequently it is not difficult to detect in her figures bad drawing such as a sound training would have made impossible, and a coarse and rough surface which a better taste would never tolerate. A defective education and lack of self-restraint are likely to tell heavily against the lady's future. However, at present her future is in her own hands.—*Jubilee Rejoicings* (966) is a capital work of Mr. Joseph Clark's. In its clearness, apt design, and firm touch, not less than in the artist's determination not to change his models or to depart from those types by which he has always charmed us, it is worthy of the artist. The faces are excellent, felicitous, and appropriate in very high degree, and the gestures are as various as they are natural. On the other hand, the characteristic brownness of the shadows and the somewhat too blooming complexions of the children will offend the visitor's taste.—*The Whist-Players* (992) of the Hon. J. Collier is apparently a group of portraits. The skins of the sitters are much too like parchment, and, what is more unfortunate, the finish of their life-size figures is strangely defective. The expressions and attitudes, on the other hand, are much above the average of such works as this, but experiments of this kind, if attempted at all, ought to have been carried out more completely, searchingly, and truly. The painter's delight in his art, to say nothing of his natural desire to sell his work, ought to have stimulated him to make this meritorious effort a complete specimen of art.—No. 1000, by Miss E. Clacy, represents a sort of passionate episode. A good deal of clever painting, warm sympathy with her subject, and care to treat her picture as a whole, have gone to the making of *The Sound of the Beloved's Footsteps*. The lady, who hears her beloved coming, has seized (we do not know why) a large glass bowl of gold fish, and seems to be carrying it across the room in such a manner that one fears she will spill its contents, fish and all, over the grand piano at her side. Probably Miss Clacy has rather overdone the raptures of the happy lady, but her picture, as a picture, is decidedly successful ; the attitude and action are thoroughly lifelike, the treatment of the effect and local tones is really good, and the homogeneity of the whole is much to be commended. —The *Childhood* (1022) of Mr. C. Sims is a bewildering allegory or apologue in paint, representing what seems to be a children's picnic in a cemetery. The design is at once confused and confusing, if that can be called a design which is a congeries of unconnected groups of figures without a common and controlling motive. There are parts of which the colouring is fortunate, but the whole is unsystematized and inchoate. One of the leading incidents, which is certainly original, represents a group of children who are solemnly interring a doll ; at least this is what Mr. Sims, incredible as it is, appears to intend.—The last of the figure pictures in oil which we need to mention is Mr. A. J. Elsley's *A Tempting Slide* (1046), a capital piece of humour in its way, as full of spirit, character, and freshness as it can be, and it is, moreover, a quite original delineation of the intense excitement of a pet dog, who, while in his young master's lap, sees the silhouettes of a furious cat and fearful mice set forth by means of a magic-lantern slide. The laughing child and exasperated dog are very good indeed, and the whole is carefully and skilfully painted, with a good and true effect of shadow and light transmitted from the lantern.

Of the portraits we have already praised to our readers some of the best are by painters of subject pictures. It is right to say that Mr. Orchardson's *Bishop of St. Asaph* (70), which, both as a picture and a portrait, pleased us much at first sight, does not by any means improve on acquaintance. Of two other portraits of his, *The Provost of Oriel* (355) and *Mrs. Tullis* (410), we may add that it is only by comparing them with No. 70 that we have reluctantly come to the conclusion that the artist is not at present a first - rate portrait painter. He may become so again, and he has, of course, produced several very excellent portraits which are likenesses as well as pictures. His failure at present is, generally, in regard to the character (insight into which makes true portraiture) of his sitters, and this is accentuated by the excessive slightness and the mannerisms of his workmanship.—Mr. Macbeth's portraits of his brother Academicians Messrs. Gilbert and Calderon (Nos. 909 and 918) are, except as crude likenesses tending to caricature, anything but admirable. Their exaggerations and the badness of their drawing condemn them. —Mr. Anderson's *Maid of Kent* (235) is a capital portrait of a young lady.—Of the portraits by portrait painters proper and artists who, whatever their ordinary practice may be, send nothing but portraits this year, the following are some of the most important. *Miss V. Matthews* (14), by Mr. P. W. Gibbs, wears a well-treated purple dress upon a grey ground. The picture is very good, broad, and harmonious in tone.—Mr. Fildes's *Mrs. Donaldson* (29) is not his masterpiece, being rather hard, and parts of the dress might be suppressed for the benefit of the whole. The black dress is "cut up" and the face too light in tone and colour. However, like all Mr. Fildes's portraits, it is a capital likeness and extremely vivacious. *Jack, Son of E. Speed, Esq.* (124), a little boy seated on the ground and looking up after a bird escaped from its cage at his feet, is manifestly founded upon Sir Joshua, and though there are some good points in the picture it is not a success. *Mrs. Maple* (345), an elderly lady in a white cap and black silk dress, and seated, is a capital piece of its kind, but mannered, rather tame, and thoroughly uninteresting to the public, who could have dispensed with all the similar portraits of the year. In the same category we are compelled to rank *Mrs. Lever* (444), another lady in black. The portrait of *Sir M. Fenton* (499) is hardly a success in any respect, and except in its genial expression it is unworthy of Mr. Fildes.—*Lady Kelvin* (31), by Mr. H. G. Riviere, is a first-rate example of the painter's skill and good taste ; still better is his excellent *Master of the Temple* (339), leaning sideways with hands joined on the back of his chair. Mr. Riviere's conception of his subject is clever and spirited, and, in fact, No. 339 is an admirable study of character. *Wenefryde* (943) is hardly less worthy of praise, although its theme is much less "paintable."—*An Art Student* (41), a young lady with a portfolio, by Miss L. Edmonds, is sober in feeling, while its tonality and light and shade are well managed and artistic.

Mr. J. W. Schofield's *Mrs. H. Cunnick* (49), in white and yellow, is really bright and spirited. — Of Sir G. Reid's *Prof. Mitchell* (61) we have spoken in high terms already, and therefore need now only praise its animation, freshness, carefulness, and skill. One of the best examples of character rendering in the Academy, it is likewise one of the best pieces of workmanship.—Mr. S. J. Solomon's *G. Frampton, Esq.* (90), is a somewhat ignoble likeness, but still a likeness, yet hardly a fine picture.—*In Varying Moods* (120) is a triple likeness of an elderly person in three views, very well painted and altogether soundly treated. It is by Mr. A. L. Burroughs.—Far inferior to other portraits of ladies we have seen by him is *Mrs. W. Armstrong* (171), by Mr. W. Osborne. — *Alec Forbes* (163), by Mrs. E. Forbes, a highly commendable whole-length figure of a boy, is much more acceptable than her subject picture, No. 679, *A Dream Princess*.—Mr. H. Herkomer, the most unequal of portrait painters, is this year below his best. His *Hon. Mrs. E. Bourke* (241) is an exceptionally unequal piece of work. With much bad drawing and slovenly painting, slight workmanship, and other crudities such as most self-respecting artists overcome, it is an admirable, not to say charming rendering of character, and, at the distance the painter postulates for the best view of his picture, represents the carnations wonderfully well. *The Lord Harris* (254), a life-size, whole-length standing figure in bright sky-blue robes, is not happy in its coloration and tonality. Besides, it lacks repose and simplicity. Of chiaroscuro it may be said to have none, but the face, which is out of keeping with all the neighbouring elements, is a first-rate likeness and finely painted. Of Mr. Herkomer's seven contributions only three are up to his ordinary, to say nothing of his higher mark. Of these the *Presidential Badge* (2052), a rather showy piece of goldsmithery, is, on the whole, the most worthy of his powers. The rest of his seven works had better have been kept at home.

MINOR EXHIBITIONS.

At this season London abounds in small collections of works of art formed by the less ambitious societies of painters, by the leading dealers, and by enterprising and benevolent persons anxious to improve the public taste. As the last never obtain new examples, and often borrow the same specimens over and over again, it is not necessary to notice their exhibitions, but only to announce them when opened. With the other two groups it is different, and we do our duty by mentioning—all too briefly for their merits—the best things in the galleries to which the public has at present access. First of these we place the very select body of French cabinet paintings at Mr. Obach's, 20, Cockspur Street. Here are to be seen some choice examples of Daubigny, including the grave and softly luminous *Les Laveuses*, a broad and finely toned vista of the painter's much-beloved Oise, near Auvers ; and a similar *Banks of the Oise*, where Daubigny almost surpassed himself in the wealth of his tints and the beauty of his tones. His *Road at Valmondois* is close by. A characteristic Isabey is *The Alchemist*, and his *Granville Harbour* and *Old Calais Harbour* are also here. There is a capital Troyon in the bold *Normandy Cliffs*, which is full of light. Corot's *Le Vieux Pont de*

Mantes, *Morning in Italy*, and, above all, the *Roads des Nymphes*, are admirable. The last is an exceedingly choice version of one of Corot's most poetic effects and able compositions. *Environs of Arricia* is as good as we expect everything to be from the hand of M. H. Harpignies when he works on a minor scale, but not in minor keys of light and colour. By the same and almost as excellent are *Souvenir of the Pyrenees*, *Banks of the Haute Loire*, and *Outskirts of a Wood*. *The Approaching Storm*, by Diaz, is one of his powerful and expressive masterpieces in small, but, personally, we prefer the telling *Forest of Fontainebleau*. Besides these, there are in the gallery examples of MM. C. Jacque, A. Mauve, E. Fromentin, and J. Dupré.

The Society of Miniature Painters holds its second exhibition (a great improvement upon its very attractive, if rather unequal forerunner) in the Graves Galleries, Pall Mall, and there effectually asserts its right to exist, notwithstanding photography and all its devices. Among nearly three hundred and fifty works, some of which have no business to be there, our limits allow us to note only a few. These are (in the order of the Catalogue) Miss A. G. Fletcher's *Day-Dreams*, a study of white; Mr. E. Tayler's *A Lady* in a rose-coloured dress; Miss E. E. Pyne's *Dr. Nansen*, a picture of energy; *Gwendolen*, by Miss P. Woolner; Mr. W. T. S. Barber's *Gino*; Mr. C. J. Hobson's *Rhona*; Mr. F. Brooks's *Mrs. F. Brooks*; *By the Sea*, a coast piece, by Mr. A. D. May; Mr. R. Sauber's poetic *Reminiscences*, a fine and solid example; *Irene*, a pretty work in colour and style by Miss M. B. Jones; and *Mrs. E. Lyttleton*, by Miss E. Maas.

In the same galleries which contain the miniatures we find a collection of "War Paintings" by two artists, which vary in fire and strength. As the pictures are mostly well known, it will serve the reader's purpose if we name only the best of them, such as Mr. R. C. Woodville's *Saving the Guns at Maiwand*, borrowed from the Liverpool Corporation; the same painter's *Charge of the Light Brigade, 1854*, and his *Napoleon's Old Guard at Waterloo*, the best work he has done. We care much less for his rather clayey *Storming of Badajoz*. Mr. G. D. Giles's *Charge of the Heavy Brigade* is, for a battle picture, an unusually good and well-massed design, and does not overdo the "sound and fury" which usually characterize English attempts at this kind of art.

He is an extremely fortunate lover of ancient European enamels, incrusted, *bassetaille*, *cloisonné*, *champlevé*, painted, or translucent, who knows a member of the Burlington Club, and obtains by his means opportunities for studying the wonderfully fine collection of nearly three hundred specimens now in Savile Row. As Mr. Higgins, in the capital digest of the history of the subject which precedes the Catalogue, truly repeats, the enameller's craft has been employed in these islands more extensively and persistently than elsewhere, and the artistic charm and rarity of many of the articles, dating as they do from early in the twelfth century to the latest and most sumptuously ornate examples of the sixteenth and early seventeenth centuries, are great. Of course, it does not invariably follow that the earlier the rarer are the relics before us, nor that the oldest, or the latest, should be historically and logically the most beautiful and interesting. We notice with fresh pleasure every time we meet them such precious specimens as Lord Crawford's *Breviary Cover* (1), a rare instance of German *champlevé* work of the twelfth century. Mr. C. Davis's flabellum is of probably a somewhat later date, but one of the rarest things in the world, if not unique. Mr. J. E. Taylor's Limoges basins of *champlevé* on copper are really curious, artistically speaking, but less rare. The ciborium in the form of a dove, lent by Sir J. C. Robinson, shows more distinctly than usual that Byzantine influence which, under many names and in various forms, cheers the patriotic fancies of Irish antiquaries, who take its manifestations to be national, original, and indigenous. The historic relics include Strafford's badge of the Garter; a pomander, said to have been given to Cortez by Charles V.; and the betrothal cup, by Jean Court, alleged to have been presented by Darnley to Mary, Queen of Scots. Among the most liberal contributors to this exhibition are Lords Clanricarde, Cowley, Crawford, Home, and Malcolm; the Dukes of Devonshire and Norfolk; Sir J. Evans, Sir S. Montagu, Sir H. S. Naylor-Leyland, and Sir J. C. Robinson; Messrs. Higgins, C. Davis, W. Mitchell, L. de Rothschild, J. Whitehead, and G. Salting. No such collection was ever got together before in England.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 1st and 2nd inst. the following from the Pender Collection. Pictures: K. Halswelle, Constantinople, 132*l.*; Wittenham Clumps, Day's Lock, 105*l.* Sir J. Reynolds, Portrait of Mrs. Martin, of Plymouth, 110*l.* J. M. W. Turner, Fishing Boats in a Rough Sea, grey sky, 110*l.* Engravings: At Evening Time, after B. W. Leader, by B. Debaines, 22*l.*; ditto, 21*l.* After Sir E. Landseer, by T. Landseer, Children of the Mist, 27*l.*; The Monarch of the Glen, 52*l.*; The Stag at Bay, 32*l.*; Night, and Morning (a pair), 44*l.*

The same auctioneers also sold on the 2nd inst. the following engravings from various collections: After Sir T. Lawrence, by S. Cousins, Lady Blessington, 26*l.*; Nature (the Calmady children), 21*l.*; Miss Julia Peel, 31*l.* After Meissonier, by A. Blanchard, The Chess-Players, 24*l.*; Les Bons Amis, 23*l.* Lady Louisa Manners, after J. Hoppner, by C. Turner, 60*l.* Juvenile Retirement (the Douglas children), and Children Bathing (the Hoppner children), after J. Hoppner, by W. Ward, 26*l.* Miss Cumberland, after Romney, by J. R. Smith, 54*l.* Mrs. Fitzherbert, after R. Cosway, by J. Condé, 47*l.* Lady Smyth and Children, after Sir J. Reynolds, by Bartolozzi, 59*l.* The Duchess of Devonshire, after Downman, by Bartolozzi, 22*l.* Infancy, and Fidelity, after Cosway and Gardner, by C. White (a pair), 39*l.* Morning, or the Fisherman's Departure, and Evening, or the Fisherman's Return, after Corbould, by W. Ward (a pair), 21*l.* Haymakers, and Compassionate Children, after J. Ward, by W. Ward, 30*l.* The Duke of Newcastle's Return from Shooting, after Wheatley, by Bartolozzi, 22*l.* The Return from Coursing, after Hamilton, by A. Cardon, 22*l.* The Cow-House, and the Companion, after J. Ward, by W. Ward, 24*l.* After G. Morland, The Deserter, by G. Keating (a set of four), 21*l.*; A Carrier's Stable, by W. Ward, 24*l.*; Morning, or the Benevolent Sportsman, and Evening, or the Sportsman's Return, by J. Grozer (a pair), 34*l.*; The First of September, Morning and Evening, by W. Ward (a pair), 46*l.*

The medals commemorative of British history collected by the late Mr. Hyman Montagu were dispersed by Messrs. Sotheby, Wilkinson & Hodge between the 24th and 29th ult. Protestant Safeguard, 1526, fetched 35*l.* Battle of Nieuport, 1600, 41*l.* Maurice, Prince of Orange, on his Capture of Grave, 1602, by Bloc, unpublished, 23*l.* 15*s.* Queen Elizabeth, in commemoration of her reign, 1602, 25*l.* 10*s.* The Honourable Irish Society Badge, oval, enamelled in various colours, crowned and draped bust of King James I., 23*l.* James I., oval portrait medal, by Simon Passe, 25*l.* 10*s.*; Queen Anne, oval portrait medal, by the same, 23*l.* 10*s.*; Charles, Prince of Wales, 1616, by the same, 24*l.* 5*s.*; Maurice, Prince of Orange, 1616, by the same, 38*l.* The Synod of Dort, 1619, 35*l.*, and Earl of Essex, 1642, 37*l.* Oliver Cromwell as Captain-General of the Army of the Parliament, 1650, gold, by T. Simon, 30*l.* 10*s.* William II. of Orange and Admiral Van Tromp, 50*l.* Oliver Cromwell, on his elevation to the Protectorate, 1653, gold, by Simon, 70*l.*, and Peace between Great Britain and Holland, 1654, gold, 51*l.* Charles II., Honorary Naval Reward, 1665, by Rawlins, silver, 39*l.* Peace of Breda and Alliance of England and Holland, 1667, gold, by C. Adolfszoon, 25*l.* 10*s.* Peace of Breda, 1667, by John Roettier, gold, 39*l.* Installation of John George, Elector of Saxony, as a Knight of the Garter at Windsor, 1671, gold, 25*l.* The Siege of Groningen, 1672, silver, 39*l.* Siege of Naerden, 1673, silver, by P. Van Abeele, 51*l.* Charles II. "Royal" Medal, gold, no date, by Roettier, 40*l.*, and Landing of William of Orange at Torbay, 1688, gold, by R. Arondeaux, 26*l.* William and Mary, gold, by J. Boskam, 21*l.* 10*s.* Battle of Blenheim, 1704, gold, by Jan Boskam, 30*l.* 10*s.* Congress of Utrecht, 1712, silver, by P. Wermuth, with chronogrammatic legend, 26*l.* Battle of Culloden, 1746, gold, by Yeo, 225*l.* The total realized was 5,232*l.* 19*s.*

Messrs. Sotheby, Wilkinson & Hodge sold the greater portion of the collection of Greek coins of Mr. R. Hobart Smith, of New York, the 127 lots realizing 464*l.* A Syracuse decadrachm, B.C. 405–345, by Evænetus, head of Persephone to left, fetched 29*l.*

Fine-Art Gossip.

TO-DAY (Saturday) is appointed for a private view in the Goupil Galleries of paintings by Mr. J. Buxton Knight.—At the same time there will be a private view in the Fine-Art Society's Gallery of works representing Rome, the Tiber Valley, by Signor O. Carlandini, and, by Mr. F. A. Rawlence, the Riviera. All these collections will be opened to the public on Monday.—Mr. A. Legros, who has been commissioned to design the decorations of the Bank of England during the Jubilee celebrations, exhibits his drawings for these works at 40, North End Road, S.W.

THE 'Church of St. Mary the Virgin, Oxford,' by Mr. T. G. Jackson, R.A., is now passing through the Clarendon Press, and will be ready for publication to subscribers almost immediately. Mr. Jackson has written an exhaustive history of this most interesting of all churches, and supplied numerous full-page plates and cuts. The new edition of the Rev. W. K. R. Bedford's 'Blazon of Episcopacy,' which for nearly forty years has been the standard book of reference on the subject, is also almost ready for publication by the Clarendon Press to subscribers. Upwards of a thousand engravings of bishops' arms will be included, and nearly twice as many will be described in the enlarged volume.

THE Council of the Society of Antiquaries, in accordance with its royal charter of incorporation, proceeded on the 3rd inst. to elect a President in the room of the late Sir A. Wollaston Franks. The choice of the Council fell upon Harold Arthur, Viscount Dillon, who has several times been Vice-President, and for some years filled the office of Secretary. Lord Dillon has for several years been President of the Royal Archæological Institute, and is well known as a high authority on ancient arms and armour. He is Curator of the Tower Armories, and is interested generally in antiquarian pursuits.

AT the last Council meeting of the British Archæological Association for the session 1896-7 Dr. W. de Gray Birch was presented with an address and testimonial from some of the members and friends on his retirement from the post of Honorary Secretary and editor of the *Journal* of the Association.

ON Monday next Messrs. Sotheby, Wilkinson & Hodge will offer for sale the complete series of original water-colour drawings to Charles Dickens's 'Old Curiosity Shop' and 'Barnaby Rudge' by Hablot K. Browne

("Phiz"), sixty-one drawings in the former case and sixty in the latter. An effort will be made to keep the two series of drawings intact by offering each *en bloc*, and it seems a thousand pities that they should be offered in any other way. Once split up, such collections are never again likely to be completed. The same sale will include pencil and other sketches by John Leech, Charles Keene, George Augustus Sala, Cruikshank, Rowlandson, and R. Caldecott, and a very clever and humorous pen-and-ink sketch by Thackeray of H.M. the Queen and the Prince Consort walking arm-in-arm followed by all the members of the royal family, with Windsor Castle in the background. The heads of all the figures are cut from old penny red stamps, and altered to suit the likenesses required.

The obsequies of Français were celebrated on the 30th ult. in the church of Notre Dame des Champs, Paris, and included the delivery of speeches by some of the most eminent officials and distinguished painters. The final interment of the famous and venerable landscape painter will be at Plombières, where, as we said last week, he was born. An accident caused us to state that Français succeeded "R. Henry" in the Académie. It should have been Robert-Fleury.

MUSIC

THE WEEK.

Queen's Hall.—Philharmonic Concerts.
Royal Italian Opera, Covent Garden.—'La Traviata'; 'Roméo et Juliette.'
St. James's Hall.—MM. Fauré and Wolff's Concert. M. Gabrilowitsch's Pianoforte Recital.
Royal College of Music.—Brahms "In Memoriam" Concert.

The fifth Philharmonic Concert on Thursday last week could scarcely have been more successful in any sense than it was. New works by Dr. Hubert Parry are always awaited with interest, and his reputation will certainly not suffer by his Theme and Variations for Orchestra in E minor, which obtained a very favourable reception, and will probably be heard again, if not during the present season, at any rate in the autumn. Dr. Parry is of opinion that the variation form is not yet exhausted, and he thinks the sonata affords an opportunity for further developments by the adoption of varying tonalities, in this way avoiding monotony. So we have eleven variations in E minor, six in C major, four in A minor, and finally four in E major, all proceeding without break to the end. The subject itself is only six bars in length, common time, so that it differs from the chaconne and the passacaglia, which were in triple measure. But there is equally no, or very little, resemblance to the symphonic or sonata form, as some have asserted, and, in fact, the variations are quite independent in structure, and not only extremely clever, but fresh and thoroughly English in character. They were conducted by the composer, who was three times recalled to the platform. Señor Sarasate played Mendelssohn's Violin Concerto with his customary brilliancy, and Madame Sigrid Arnoldson sang airs by Gounod and D'Alibieff with perfect taste. Spohr's symphony 'Die Weihe der Töne' was welcome, as it had been permitted to slumber for some time. It is not exactly a great work, but it contains much beautiful music, and it was, of course, well rendered by the Philharmonic orchestra under Sir Alexander Mackenzie.

The new management of Covent Garden is not meeting with unqualified good fortune. It would seem that Verdi's once popular opera 'La Traviata' is no longer attractive, as there was a very poor house on Friday last week, although the cast was fairly good. Madame Saville sang the music of Violetta with perfect taste and looked the part well. In the earlier and lighter scenes she also acted well, but showed some want of emotional power when the plot took a tragic turn. As the contemptible Germonts, father and son, M. Salignac and Signor Ancona did the best they could, but the once favourite numbers fell flat.

On Whit Monday there was a great disappointment, for once more M. Jean de Reszké was unable to sing, and 'Tristan und Isolde' could therefore not be given. Gounod's 'Roméo et Juliette' was substituted. M. Bonnard as the hero and Miss Marie Engle as the heroine were both efficient, though they could not efface recollections of some of their predecessors in the characters. There is nothing more that we can record concerning the opera at present.

The chamber concert which took place under the auspices of MM. Gabriel Fauré and Johannes Wolff on Saturday afternoon last was, generally speaking, successful, though too much of the programme was devoted to M. Fauré's music, and the prevalent impression was that more variety would have been agreeable. The concerted works were the French composer's poetically conceived and musicianly Pianoforte Quartet in C minor, and the equally piquant Sonata in A for pianoforte and violin. In the first-named work the concert-givers were associated with Mr. Gibson and Mr. Paul Ludwig. Madame Blanche Marchesi, M. Slivinski, and Mr. Theodore Byard also took part in the concert.

Pianists have a curious fondness for the derangements of Bach's organ preludes and fugues by Liszt and Tausig, and M. Gabrilowitsch commenced his first recital on Tuesday afternoon with the distorted version of the great work in A minor from the second book of the Leipzig edition. He played it without any exaggeration in emphasis, but he was far more acceptable in Beethoven's Sonata in E flat, 'Les Adieux,' &c., which he played with perfect purity in execution and all needful expression. Curiously enough, after this a falling off was noticeable. Chopin's Nocturne in D flat was rendered rather coldly, and his version of the Ballade in A flat. Op. 47, was certainly not note perfect. Nor could M. Gabrilowitsch be wholly commended for his interpretation of Schumann's 'Faschingsschwank aus Wien.' The third movement was taken so fast that the music could not be easily followed, and the *finale* was not by any means clearly played. The youthful Russian pianist was at his best in a group of miscellaneous pieces which concluded the programme, and two trifles from his own pen were distinctly pleasing.

The Brahms "In Memoriam" Concert at the Royal College of Music on Tuesday evening did much credit to all concerned, although the programme reflected the master in a very severe light. The items for orchestra alone were the 'Tragic' Overture and the Symphony in C minor, No. 1, which were astonishingly well played, mainly by students of the College, under the direction of Prof. Villiers Stanford. The very fine Pianoforte Concerto in B flat was an arduous task for Miss Maud Branwell, but she accomplished it without the slightest approach to a disaster, and Miss Muriel Foster sang the solo part carefully in the Rhapsodie for alto solo and male chorus. The magnificent 'Schicksalslied,' or 'Song of Destiny,' completed a praiseworthy performance.

Musical Gossip.

The directors of the Royal Carl Rosa Opera Company are making several changes in the company for next season, and amongst the new artists who have been engaged is Mr. Barron Borthald, a tenor who has been singing with the leading opera companies in the United States during the past few years, and has made a high reputation there. He has been secured by the directors for three years. In view of the company's season in London at the Opera-house, Covent Garden, in October next, and their performances in Edinburgh and Glasgow at the same time, artists are being secured for the period of the double season — Madame Duma, Miss Olitzka, and Madame Agnes Janson having already been engaged. The new provincial season will open on the 16th of August at Liverpool. Among the novelties to be produced will be the late Ambroise Thomas's opera 'La Songe d'une Nuit d'Été.' All the charming music of this opera will be retained, but the book has been entirely rewritten by Mr. W. Beattie Kingston. The opera in its English guise will be called 'The Poet's Dream.'

Herr Fritz Masbach's pianoforte recital took place at the Queen's Hall on Thursday afternoon last week, and all that can be said is that the talented executant was announced to play Beethoven's Sonata in E, Op. 109, Schumann's 'Carnaval,' and various minor pieces by Schubert, Chopin, and Godard.

Miss Katie Goodson's pianoforte recital in St. James's Hall on Friday afternoon last week showed conclusively that the young aspirant is already no mean executant, for she rendered with much vigour and intelligence Schumann's 'Papillons,' Beethoven's Sonata in C minor, Op. 111, Chopin's in B minor, and various smaller pieces.

A series of promenade concerts was commenced at the Earl's Court Victorian Exhibition last Saturday evening. The colossal Empress Theatre is certainly not first rate in its acoustic properties; and although Mr. Henry Wood has a fine orchestra of a hundred performers under his command, the principal items in the programme—including Grieg's 'Peer Gynt' Suite, No. 1, the three dances from Mr. Edward German's incidental music to 'Henry VIII.,' the Prelude to the Third Act of 'Lohengrin,' and various pieces by Liszt, Berlioz, Mackenzie, and Dvoràk—sounded rather ineffective. Mr. Arthur W. Payne did the utmost he could with De Beriot's Violin Concerto in D, which is not saying very much, for the work is utterly without inspiration. Miss Lucile Hill and Mr. W. A. Peterkin were successful as the vocalists.

The concert given by Madame Melba, who for some inexplicable reason is not engaged at Covent Garden this season, passed off very well at the Queen's Hall on Wednesday afternoon, and, though nothing that was done in a miscellaneous programme calls for serious criticism, it should be said that the Australian *prima donna* was in beautiful voice, and that she received able assistance from Miss Clara Butt, Mr. Ben Davies, Mr. Kennerley Rumford, and M. Henry Mariotti, the last-named artist proving himself an agreeable violoncellist. A competent orchestra was conducted by Signor Arditi and Mr. Landon Ronald.

THE Fitzner Viennese Quartet, who gave their first concert in London in the small Queen's Hall, also on Wednesday afternoon, won a favourable verdict in works by Mozart, Beethoven, and Schumann, being, perhaps, most acceptable in the Quartet in D by the Salzburg master.

A CONSIDERABLE number of excellent concerts cannot receive the attention which they would command at a period of less feverish musical activity.

WE hear that as an appropriate accompaniment of the International Archæological Congress which is to be held next month at Malines, a concert will take place, consisting of older musical pieces, chiefly dating from the sixteenth century. Among these there will be several compositions by Philippe de Monte, presumably born at that town about 1521, and celebrated by Elizabeth Weston in a Latin poem. He was, among others, the author of a large number of madrigals, and held the post of Kapellmeister at Vienna in 1568 under the Emperor Maximilian II.

PERFORMANCES NEXT WEEK.

MON.	Handel Festival, 'The Messiah,' 2, Crystal Palace
—	Mr Carl Armbruster's Lecture Recital on 'The Nibelung's Ring,' 3, King's College
—	Miss Marie Tempest and Mr. Norman Salmond's Concert, 3, St James's Hall
—	Miss Dorothy Magg's Pianoforte Recital, 3.30 Portman Rooms
—	Royal Opera, Covent Garden, 7.45, 'Tristan und Isolde.'
—	Miss Gertrude Jackson's Concert, 8, Queen's Small Hall.
—	Richter Concert, 8.30, St James's Hall
TUES.	M. Paderewski's Pianoforte Recital, 3, St. James's Hall.
—	Miss Lucy Stone's Concert, 8, Queen's Small Hall
—	Royal Opera, Covent Garden, 8, 'Le Nozze di Figaro.'
WED.	Handel Festival Selection, 2, Crystal Palace
—	Miss Cissie Loftus's Matinée Musicale, in Aid of a Catholic Charity, 3, St James's Hall
—	Madame Blanche Marchesi's Vocal Recital, 3, St James's Hall
—	Miss Edith Greenop's Pianoforte Recital, 3.30, Salle Erard.
—	Royal College of Music Concert, 7.45
—	Mr John Thomas's Welsh Choir Concert, 8, St James's Hall.
—	Miss Alice Glyn's Concert, 8, Steinway Hall.
—	Royal Opera, Covent Garden
THURS	Fitzner Quartet Concert, 3, Queen's Small Hall.
—	M. Gabrilowitsch's Pianoforte Recital, 3, St. James's Hall.
—	Herr Georg Schneevoigt's Violoncello Recital, 3.30, Salle Erard
—	Philharmonic Concert, 8, Queen's Hall.
—	Mr. L. Cottell's Indian Famine Concert, 8, St. James's Hall.
—	Royal Opera, Covent Garden
FRI.	Handel Festival, 'Israel in Egypt,' 2, Crystal Palace.
—	Messrs Pecskai and Lebell's Violin and Violoncello Recital, 3.30, Salle Erard
—	Herr Kruse's Orchestral Concert, 8, St. James's Hall.
—	Royal Opera, Covent Garden.
SAT.	Sarasate Concert, 3, St. James's Hall.
—	Diamond Jubilee Festival Concert, 3, Albert Hall.
—	Church Sunday School Choir Commemoration Festival, Crystal Palace.
—	Royal Opera, Covent Garden.

DRAMA

THE WEEK.

HAYMARKET.—'A Marriage of Convenience,' a Version of Alexandre Dumas's Comedy in Four Acts, 'Un Mariage sous Louis XV.,' by Sydney Grundy.

EXCELLENT as is the result obtained in 'A Marriage of Convenience,' the new and not too happily named translation of 'Un Mariage sous Louis XV.,' it has been secured with a very moderate expenditure of Mr. Grundy's conspicuous abilities. Leaving the scene where the French dramatist placed it, in Paris in the middle of the last century, and accepting the characters and situations which he found to his hand, Mr. Grundy has had the good sense and prudence to meddle the least possible with the dialogue of the original. Something he has done. He has emphasized and underlined the witticisms and impertinences with which 'Un Mariage sous Louis XV.' is charged, and he has, with a view to rendering *rôles* acceptable to those in authority, transferred a few telling speeches from one character to another. Pardonable enough are both proceedings. The first duty of a dramatist is to get his piece produced, the second is to commend it to his public. The former will not readily be accomplished by a writer who shows himself intractable to the manager; and the latter is hopeless in the case of a man who persists in writing over the heads of his audience. It is to be feared that there is some truth in the assertion that an English public is less quick in accepting a hint or a suggestion than a French public. Mr. Grundy at least, like Iago,

> —— for mere suspicion in that kind
> Will do as if for surety.

He has accordingly made all things in the shape of innuendoes as plain as pikestaves. Artistically this is to be deplored; practically it is pardonable and possibly expedient. When, which is rarely, he goes beyond this point, Mr. Grundy is wrong. The last step in winning the love of a woman with whom he has contracted a marriage purely of interest is taken by the Comte de Candale when he risks his life in a duel with a man who has treated her with levity. Asked by his uncle the commander whether he has given his *fier-à-bras* a *coup d'épée*, he replies: "Ma foi, oui, mon oncle, au beau travers du corps. Je n'avais pas le temps de choisir la place; j'étais pressé." Mr. Grundy's hero, when asked the same question by his wife, says flippantly, "A mere scratch." This is at once modern and unworthy. It deprives the action of dignity and of colour, and it takes from the public a significant revelation how completely the conquest of this *paulopost* regency hero has been effected by his wife, and in what haste he is to join a woman, his marriage with whom was on the point of being annulled. Mr. Grundy may regard as trivial this and similar departures from the original. Such as they are, however, their influence is evil.

This grumble over, we may congratulate Mr. Grundy and the Haymarket management upon having revived a masterpiece which, so far as England is concerned, has long slept, and provided the London public with an artistic and an exhilarating entertainment. Though a flimsier piece than 'Mademoiselle de Belle-Isle,' which it followed and with which it is naturally associated, 'Un Mariage sous Louis XV.' is more rapid in action and not less sympathetic. Both pieces are necessarily artificial—as artificial as the life which survives to us in the tales of Voisenon and Crébillon *fils* and the pictures of Moreau *le jeune*. It is a pleasant life, however, to contemplate upon the stage, and it demands for its due illustration a class of acting we cannot afford to lose. The performance, on the whole, was better than we dared to expect. Women are more facile and adaptable than men, and Miss Emery and Miss Adrienne Dairolles were seen to advantage. Miss Dairolles was an ideal soubrette, though perhaps rather Lisette of 'Les Jeux de l'Amour et du Hasard' than the Marton of 'Un Mariage sous Louis XV.' Miss Emery mean time looked divine in her powder as the Countess, and played in a spirit of high and refined comedy. There was an occasional whinnying noise—we can find no other word for it—the significance of which we did not understand. This detracted but slightly from a beautiful piece of acting. Mr. Terriss looked superb as the Count, and played in the main with quietude and distinction. One or two bursts—as when he drew his sword on his uncle—were misjudged, and told of Adelphi experiences and tuition. Mr. Cyril Maude's Chevalier was not a success. It was too comic. Valclos is after all a brave and courtly gentleman. To present him as a species of Osric in 'Hamlet' detracts from the dignity of the action. Mr. Maude's conspicuous talents are better seen in characters of a more pronounced type

Dramatic Gossip.

'SETTLED OUT OF COURT,' a four-act play by Miss Estelle Burney, produced at the Globe on the afternoon of Thursday in last week, is a grim and uncomfortable study of feminine madness. A wife who has betrayed her husband and married her lover finds herself haunted by an invisible spectre of the man she has wronged, and kills her second husband while he is keeping an assignation with another woman. In the character of the hero Miss Burney seems to have essayed the portrait of a nineteenth-century Don Juan. Miss Janette Steer played the heroine in melodramatic style. Miss Granville, Mr. Lewis Waller, Mr. Fulton, and Mr. Sydney Brough were seen to fair advantage in other parts.

'THE COUNTY FAIR,' by Mr. Charles Barnard, which, after delighting the American public for seven years, has by way of the Brixton Theatre reached the Princess's, is a highly charged picture of New England life. The chief feature in it is a presentation by Mr. Neil Burgess of a demure and benevolent spinster. In its way this is clever, and it is as little vulgar as anything of the kind can easily be. Among the attractions of the piece for the unsophisticated public to which it appeals are what is now well known as "a variety show" and a presentation of a horse-race in which mechanical arrangements are used with a curious effect.

ON Monday 'Trilby' was substituted at Her Majesty's for 'The Seats of the Mighty,' Mr. Tree reappearing as Svengali, and Miss Dorothy Baird as Trilby. It is revived for a few days only, however, and is this evening replaced by 'The Red Lamp' and 'The Ballad-Monger.' In the piece last named Miss Baird will play Loyse.

ON Thursday Mr. John Hare revived at the Court Theatre Robertson's 'Caste,' repeating himself his fine performance of Eccles. The cast was the same in most respects as that with which the piece was given last year at the Lyceum and during the autumn season in America.

ON Thursday afternoon for a benefit Mr. Charles Wyndham appeared at the Criterion as David Garrick.

AFTER being prolonged for a week, the series of Shakspearean representations at the Olympic under Mr. Ben Greet comes this evening to a close.

ON the arrival of Madame Bernhardt at the Adelphi the American drama 'Secret Service,' which has hit the public taste, will be transferred on the 14th inst. to the Comedy Theatre.

THE only novelties promised by Madame Bernhardt during her occupation of the Adelphi are the altered version of 'Lorenzaccio,' in which she makes her first appearance, and M. Sardou's 'Spiritisme.' She will also be seen, according to present arrangements, in 'Magda,' 'La Tosca,' 'L'Étrangère,' and 'La Dame aux Camélias.'

IN the crowd of theatrical entertainments which the season has witnessed the interesting representations given at the Royalty by Mlle. Jane May have been lost. Mlle. May's season closes this evening. During the first half of the week she was seen in 'Si jamais je te pince' and 'En Bonne Fortune,' and during the second in 'Pauvre Petit.'

TO CORRESPONDENTS.—M. A. L.—G. J.—G. A. B. D.—received.

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The companions who went out with Sir M. Conway were well chosen for the work in hand. Dr. Gregory, of Mount Kenia, and Mr. Garwood are known both as active climbers and as competent geologists. Mr. Trevor-Battye's zeal for natural history, for which, unfortunately, Spitsbergen offered but a poor field, had already led him among Arctic snows. The artist of the party, a namesake of the leader, did excellent work. Sir M. Conway's pages show how much the success of the expedition was due to this happy combination, which left him comparatively free to carry on the work of surveying, always irksome, and peculiarly so in this foggy and chilly region.

It is not, however, the results of his survey—interesting as these may be to the experts of the Geographical Society—which will give to this record of travel importance and interest for the general reader. There are many travellers who are capable of making what are termed scientific observations. Sir Martin Conway is capable of something better. He is a man of letters. He belongs at heart to the school of picturesque observers, of which Pierre Loti is, perhaps, the ablest living professor. No one who has the patience to read attentively his narrative is likely to lay it down without having received a vivid impression of the strange, solitary islands which lie nearest to the Pole of all shores accessible to vessels of ordinary construction. If, as it seems probable, Spitsbergen (this, we are told, is the correct spelling of the name) is to be brought within ten days of our ports, to become a recognized holiday resort, it is to the pages of this volume that the itinerant lecturers, who will, no doubt, be provided by the tourist caterer, will turn for vivid descriptions of the beauties and the horrors of the Far North. Although the Gulf stream keeps an open sea in the summer months to its shores, the Spitsbergen archipelago lies almost entirely north of the seventy-seventh parallel. First discovered by Dutchmen in 1596, the whale fisheries had at the beginning of the seventeenth century become of such value that at one time 18,000 men are said to have spent the summer on the islands! To avoid quarrels, a formal line of division had to be drawn between the Dutch and English whaling grounds. The whales not unnaturally retired to less troubled waters, the fisheries were after a time deserted, and no European power has thought it worth its while to hoist its flag on this No Man's Land.

It was abandoned to casual seal or walrus hunters and to scientific explorers. The latter visited and mapped its coasts, but nothing like a thorough investigation of any part of the interior had been attempted before the present expedition. Consequently its true character was unknown and wrongly imagined. The general impression was that a continuous icecap would be found, and it was under this idea that the explorers made their preparations. In place of a frozen surface they met with crevassed sloppy glaciers, surrounded by miles of quaking bogs and innumerable watercourses—a region emerging, as it were, from a glacial epoch. The perpetual day of the brief Arctic summer produced a perpetual thaw; land and snow and atmosphere seemed equally saturated. The very rocks were rotting, and crumbled under the touch of the climbers' hands or feet. "Cold and miserable air between a floor of grey sea and a low roof of grey cloud": such is the first impression received by the visitors, and it remains the dominant note of the narrative:—

"All day long the light was pale and feeble, like that of a cloudy English afternoon in December. Cold showers fell at intervals with increasing frequency and increasing volume."

"The character of the scenery is understood when it is perceived how the surfaces of all the hillsides, softened by frost and wet, slowly flow down, as bog glaciers, to lower levels."

"The air of Spitsbergen is not stimulating. It resembles that of a moist English spring when the ground is clammy beneath a dripping sky."

Travel in tents in such a region involves necessarily so many discomforts that the reader understands why previous travellers mostly stuck to their ships. The unhappy ponies (brought from Norway) which carried the baggage were constantly immersed in bogs; the sledges were broken by the moraines and rough torrent beds; the only spots dry enough to serve as camping grounds were those exposed to every blast of foul weather. The travellers were always sodden, and when out of their sleeping bags seldom warm. The misery of such a combination must be complete!

Why, the reader may ask, should human beings endeavour to inhabit, even for a time, a region so obviously unsuitable for them? And if the thirst for knowledge or novelty, or the bubble reputation, be pleaded as an excuse for pioneers, he may reasonably resent the invitation to follow in their track here offered him. Conscious possibly of this fact, impelled also by his genuine and keen appreciation of the various aspects of nature, Sir M. Conway has eagerly seized on "the gem-like moments" which even an Arctic landscape in midsummer is not without. "The Arctic glory," he tells us,

"is a thing apart, wilder, rarer and no less superb than the glory of any other region of this beautiful world. Here man has no place and there is no sign of his handiwork. Nature completes her own intentions unhelped and unhindered by him. Such pure snows no Alpine height presents, nor such pale blue skies, nor that marvellous, remote, opalescent sea with its white flocks and its yet more distant shore. No Alpine outlook penetrates through such atmosphere, so mellow, so rich."

There are days—rare days—of glorious cloud effects, when faint mists, delicate and grey, brood on the fiords and almost obliterate the bases of the hills, leaving their tops to stand out clear against a sky mottled with brilliant flocks of cloudlets. The beauties of Spitsbergen are found, not, as in true mountain regions, in the forms of the hills, but in the atmospheric colours and effects. The landscapes have the charm of breadth, of horizontal lines, rather than any sublimity or picturesqueness. To judge from the coloured plates in this volume, and still more from the original sketches by the author's relative recently exhibited, the soft purples and blues and greys of the Arctic distances have a quality singularly luminous and harmonious, and very capable of reproduction by the artist. There are flowers, too, to attract the botanist, and the Himalayan traveller recognized friends he had seen last under the shadow of the Karakoram.

The concluding chapters are occupied by a description of a voyage round the northern shores of the main island and a visit to some of its fiords, and by an account by Mr. Garwood of his adventurous climb through the persistent fog to the top of one of the bolder ridges, some 4,500 feet above sea level. The scientific results of the expedition are left for record elsewhere. This no doubt may be held expedient as far as details are concerned, but it is somewhat tantalizing to be told:—

"The whole country is intensely interesting from a scientific point of view because of the rapidity with which its surface is being modelled into such forms as were impressed in glacial times on the now temperate and inhabited parts of Northern Europe."

The author might surely have given us his general conclusions from the facts brought under his daily observation as to the action of glaciers and water; at any rate, we trust he will do so elsewhere. Mean time he has fully succeeded in his aim; he has

afforded all who care for it an opportunity to obtain a most vivid impression of the scenery of Spitsbergen, and the incidents of land travel among its snows and morasses, as they strike a keen and competent observer and an experienced traveller.

The volume is handsome in its proportions, and adequately illustrated. The critic who has not learnt to read the quartos of eighteenth century travel and who dislikes all books he cannot hold up to his eyes will perhaps call it cumbrous. Such readers prefer the nondescript books dear to circulating libraries. Our wiser forefathers had their bookshelf volumes and their pocket volumes, and managed to master them both. Continental readers are to this day capable of a similar exertion. The plates are mostly from photographs; these have been well reproduced, and give a very fair idea of the general dreary aspect of the islands, while a few coloured plates help us to understand their occasional fascination. Two district maps bear witness to Sir M. Conway's labours with the plane-table and the camera.

The Celtic Church of Wales. By J. W. Willis Bund. (Nutt.)

THE author of the 'English Village Community' apologetically confessed in his preface to "having approached his subject not as an antiquary, but as a student of economic history, and even with a directly political interest." An analogous confession would not have been inappropriate in the mouth of Mr. Bund, who seems to have approached his present inquiry possessed with the conviction that the solution of such questions of latter-day politics as Disestablishment and Church government in Wales should depend on accurate views as to the nature of the early Celtic Church of that country. But it cannot be charged against him that he has allowed party bias or theological prejudices to warp his judgment on historical matters, for although avowedly "a Tory and a Churchman," he has been led to emphasize the view that the Anglican Church has always been for Wales "an alien ecclesiastical establishment" — the symbol of conquest—and that the Latin principle of the supremacy of the Church over the State is opposed to the instincts and traditions of the Celtic inhabitants of these islands!

The author finds a sufficient justification for adding another to the number of works treating of British Christianity in the fact that nearly all the existing histories regard the subject from the Latin, none from the Celtic point of view. The period which has elapsed since the publication of the ancient laws of Ireland and of Wales renders a fresh survey at last possible, and by the application of the comparative method to the study of these materials, the ascertained facts of Irish ecclesiastical history can be made to throw light on the dark problems of the sister Church of Wales. In other words, the Irish records afford sufficient details to fill in a picture of the Celtic Church:—

"Taking such a picture as a starting-point, and using it to examine Welsh customs and Welsh documents, some outlines of the ideas prevailing in Wales on Church matters may be gained,"

for

"if the Irish laws show the effect the conversion of Ireland had upon the laws and customs of the converts, the Welsh laws show us how far and in what direction four centuries of Christianity had modified the old heathen ideas of the country. So that, to some extent, the one supplements the information obtainable from the other."

It is the use which Mr. Bund thus makes of these two great collections of ancient law, by applying the comparative method to their study, that chiefly distinguishes his treatment of the subject from that of previous writers. Hitherto, so far as the history of British Christianity is concerned, the Welsh and Irish laws have been examined, for the most part, separately, and out of relation to each other, instead of in mutual corroboration, so as to supply between them some links now missing in the chain of circumstantial evidence. As a lawyer, Mr. Bund is well qualified to re-examine these documents comparatively, side by side; and so strikingly strange are some of the results of that examination that, if well founded, their publication in this book may not unreasonably be expected to mark a new departure in this field of historical research, perhaps even render it necessary that the earlier chapters of the history of the Welsh Church should be largely rewritten.

We have explained Mr. Bund's method at some length, as it is, in many respects, the most valuable feature of his book. His conclusions, on the other hand, will require revision, and for the present they may not unfairly be regarded as the tentative results of a first experiment in the comparative study of ancient Celtic law for the purposes of ecclesiastical history. We shall, however, briefly state a few of his more important conclusions.

As to the actual source of Celtic Christianity—whence and by whom introduced into the British Isles — the writer has nothing new to say, nor does he seem to consider it of much importance as compared with the admitted fact that its subsequent development was purely local, which, according to his own interpretation, means "in accordance with tribal as opposed to imperial ideas." Owing to this freedom from external influences, the conversion of the Celts was simply the accommodation of the old tribal system to the new Christianity, without displacing much of the older religion. The product of that process was "a dilution of Christianity with paganism, a mixture in which paganism largely preponderated." In support of this view the writer might have quoted the authority of Prof. Rhys, whose studies in Celtic heathendom led him, some ten years ago, to a similar conclusion, chiefly based in his case on the prevalence of pagan survivals in Welsh literature. Mr. Bund's view that the tribal organization of the Welsh modified their Christianity, instead of itself being modified by it, is also supported, though indirectly, by no less an authority than Mr. Seebohm in his recent masterly analysis of the 'Tribal System in Wales.' Unfortunately Mr. Bund does not appear to have made any serious use of that indispensable work, and his chapter on the tribal system has especially suffered in consequence.

Turning to monasticism, which was admittedly a marked characteristic of the Celtic Church, we find its definition by Mr. Bund differs widely from common opinion on the subject. The Celtic monastery he regards as a native product and not an adapted or debased form of the Latin institution. Arguing chiefly from the Irish laws, he says that at first it was probably only a name for the Christian settlement, where the converts dwelt with their wives and families, their organization founded, like the tribe, on kinship, and upon that alone. The term "saint" was also apparently restricted to those persons who were members of the religious tribe, without any regard to holiness of life.

More clearly established, perhaps, is Mr. Bund's description of the Celtic bishop as "simply a monastic official," who, quite contrary to Latin notions, had no territorial diocese over which he claimed jurisdiction; "he was a naked bishop and nothing more," says Mr. Bund, irreverently applying to him a celebrated criticism on Power's statue of the Greek slave. In Ireland such bishops swarmed, while in Wales also they were far too numerous to admit of any theory of a diocesan episcopate. Their numbers have long puzzled ecclesiastical historians, and Mr. Bund's explanation seems to be the best hitherto offered.

Another point of difference between the Celtic and Latin systems is the absence from the former of the idea that the clergy formed a privileged class distinct from and superior to the laity, or that, in consequence, the Church was supreme over the tribe or State. According to Mr. Bund's view, it was not the details of ritual, but this much greater question of the supremacy of Church or of State, that lay at the root of that bitter controversy which so long was carried on between the two churches. And if we understand our author rightly, it is from the Celt's attitude towards this question that we should derive his revolt in Wales and elsewhere against State churches generally!

The chapter which, perhaps, has most interest for the modern politician is that dealing with the endowments of the Church. The few references which the Welsh laws contain to tithes as a property of the Church are deemed to be interpolations of a later date. For no such references occur in the 'Liber Landavensis,' compiled about 1150, or in the 'Black Book of St. David's,' an unpublished survey of that diocese, made in 1326. The 'Valor' of Pope Nicholas IV., made in 1291, does, however, refer to tithes in the diocese of St. Asaph, which was most directly under English influence, but not in the other three dioceses. This seems, therefore, to be the period of their introduction, and Mr. Bund concludes that "the general levy of tithes for ecclesiastical purposes is one of the things that the Welsh owe to the Normans and Plantagenets," who diverted to the benefit of the Church, and established as tithes, the commuted food-rents originally payable by the tribesmen in support of their chieftains. Sacrilegious as this view of the secular and somewhat modern origin of Welsh tithes may seem to some, still their derivation from the tribal food-rents—the oldest incidents attached to the holding of

land in Wales—would greatly strengthen the title of their present owners against "disendowment." But Mr. Bund seems unaware of the fact that these ancient dues are still paid, in the shape of small quit-rents, throughout a great part of Wales, so that the origin of tithes in that country still remains unsolved.

Mr. Bund's work is brimful of interesting points which cannot be noticed individually here. His faculty for drawing political lessons from the facts of the remote past invests his inquiry with a practical present-day interest. A piquant style conceals the aggressive audacity with which he advances his views, while his illustrations and comparisons sometimes even border on irreverence. But under the cover of much pleasantry, the book is one to demand attention, and will probably evoke many an answer from the opponents of the theory of a Celtic Church.

The Sikhs and the Sikh Wars. By General Sir Charles Gough, V.C., G.C.B., and Arthur D. Innes, M.A. (Innes & Co.)

THAT many histories of the remarkable brotherhood and confederation known as the Sikhs have been written is not surprising when the circumstances of their rise, their maintenance of a proud position amongst the states of India, and their eventual absorption by the paramount power, are remembered.

As long ago as 1808 or 1812 Lieut.-Col. Malcolm wrote a 'Sketch of the Sikhs, a Singular Nation, who inhabit the Provinces of the Penjab'; and a little later, in 1834, Henry Thoby Prinsep published an excellent account of the origin of the sect and its development under Maharaja Ranjit Singh. Other writers followed, amongst whom the names of McGregor, Thornton, Carmichael Smyth, Henry Lawrence, and Herbert Edwardes may be mentioned; but the best account of the origin of the nation is probably to be found in Capt. J. D. Cunningham's well-known work, whilst the story of their relations with the British power in India is fully set forth in the 'Career of Major George Broadfoot.' With all this information available, and with no new facts to relate, the expediency of attempting a fresh epitome may well be questioned, and we must look elsewhere if we desire to find justification for this volume.

No great search is needed; students of the histories of the Sikh wars do not require to be reminded of the public verdict that though Lord Gough possessed many valuable qualities as a soldier, he was wanting in some of those most necessary to a commander in the field. Apparently with the hope of modifying this view the authors have undertaken their task, relying for fresh matter on the records of the British regiments engaged, on the diaries of officers, including Lord Gough, and on personal communication with men who took part in the chief events. From these, surely, much might be expected, yet little results beyond disappointment. Either Lord Gough's papers are singularly deficient in interest and information for those of an officer in his position, or there may be reasons for not making free use of them; at any rate, no additional light of any value is thrown on the conduct of the wars or on the character of the chief. The authors are, no doubt, entitled to their opinion, and justified from their point of view in setting it forth; but that they have little information beyond what has already been published there seems no reason to doubt.

Briefly the case was thus. Our frontier was threatened by the Sikhs, who were at the time in a state of revolt against their own rulers. Hardinge, who was Governor-General, desired if possible to keep peace and preserve the Sikhs in order that they might form an independent barrier between British India and the Mohammedan states towards the north-west. This policy of peace was strongly enjoined from England, but was considered to be jeopardized by the presence on the frontier at a critical time of the Commander-in-Chief. He, seeing the probabilities of invasion, naturally desired to take steps to meet the danger; but those steps the Governor-General thought were likely to precipitate matters. The result of the presence on the frontier at such a time of two personages in positions so exalted could scarcely fail to be prejudicial. Military preparation conflicted with the desired policy, and was made to give way to it. Consequently, as Lord Gough's admirers with much force assert, he should not be held responsible for failure from want of sufficient troops or for bloodshed, the result of the attack on an intrepid foe with inadequate numbers. The contention is fair, and may, to a great extent, be conceded.

The next episode illustrative of the differences of opinion between Hardinge and Gough is the event which took place just before the battle of Firozshah. It was told for the first time in the 'Career of Major Broadfoot,' and was repeated in the life of Lord Hardinge by his son ("Rulers of India"). Gough wished to attack the Sikhs without waiting for the Firozpur army under Littler, whereas Hardinge considered that to do so would be fatal, and he peremptorily overruled the Commander-in-Chief in the field. The advocates for the latter urge that Littler would have arrived in time to supply the place of the reserve who were to take part in the attack; and great store is set on the fact that, by waiting, three and a half hours of daylight, during which the battle might have been won, were lost.

On the other hand, events proved that Gough's army, even when reinforced by Littler's division, was none too strong for the assault; indeed, so severe was the contest that nightfall and the consequent partial suspension of hostilities were probably blessings to our wearied men, for during the night discipline in the Sikh camp was lost. The men plundered the tents of their own commander-in-chief, and in the morning failed to stand before the British assault.

Whatever other opinions may have been held as to the conduct of the campaign, the Duke of Wellington's can be inferred from the fact that he suggested a course of action whereby Hardinge was furnished with authority to enable him to command personally the troops in India, and further he promised to explain to Gough the absolute necessity for the measure; but before the powers arrived the necessity for employing them had passed. The victory of Sobraon had obliterated the bloody record of Firozshah, and the tension of feeling in England was relaxed. In describing the battle of Sobraon (or the fight of Hariki, as the Sikhs call it) the authors seem to have failed to grasp some of the most salient features. The calmness with which, when the day was lost, certain Sikh regiments deployed under our close and murderous fire, and retired on the river and ford as if on parade; and the striking figure of their honoured chief Sham Singh, Atariwala, who had been forced by the taunts of the Rani to take part against us in a combat which he deplored, are alike missed. Sir Lepel Griffin, in the 'Punjab Chiefs,' tells how the Sardar on the morning of the battle dressed himself in white,

> "and, having mounted his white mare, addressed his men, begging them, as true sons of the Khalsa, to die rather than turn their backs on the enemy. During the first part of the battle, he was everywhere present, urging the Sikhs to fight bravely; and it was not till he saw that all was lost, that he spurred forward against the 50th Regiment, waving his sword, and calling on his men to follow him. Some fifty of them obeyed the call, but were driven back into the river, and Sham Singh fell dead from his horse, pierced with seven balls.....The body of the old Sardar, conspicuous by his white dress and long white beard, was discovered where the dead lay thickest."

Such incidents should not be overlooked when the story of the battle is told.

Respecting the second Sikh war, it is unnecessary to examine the whole detail. The explanation why Gough was so dilatory in supporting Edwardes at Multan is unsatisfactory; possibly he did not appreciate the gravity of the situation, and perhaps he thought that Edwardes, but recently his own aide-de-camp, was exaggerating its importance, and might with advantage experience some of the sweet uses of adversity. However that may be, the general who carried impetuosity to a fault in the field seems to have carried caution to excess in council. Then when he did take command the old errors were repeated; surely an ordinary reconnaissance would have acquainted him with the movements of the enemy at Ramnuggur and Chilianwala, where he seems to have come suddenly on the foe, without feeling his way, and to have had no option but to fight. The result was disastrous, but, as before at Sobraon, the victory at Gujerat retrieved the situation. There the guns had time to shake the enemy, thanks in a measure to the episode here related that Lord Gough was enticed on to the roof of a house by Grant, who then removed the ladder. This story is treated as a fiction, but it seems to be founded on fact. The history, however, of the Sikh wars—the second, specially—has yet to be written, and must probably be deferred until the papers of Lord Dalhousie are published, and till further information is available. The present volume will be useful as a contribution to existing evidence, though we fear it will not succeed in convincing the historian that Lord Gough was a great and prudent general. Possibly, indeed, the book may have a detrimental effect on his reputation. People were forgetting the faults for which he has been

blamed, and recollecting merely his victories and his noble qualities.

With respect to the volume itself, the absence of a good portrait of the handsome old man is to be regretted, and it is marred by mistakes which might easily have been avoided. Thus on the map facing p. 73 the dates of the various battles are misstated in a remarkable way. In one place they are correctly quoted thus: Moodkee, December 18th, and Firozshah, December 21st and 22nd; yet immediately below this the dates are entered as February. Again, it would be interesting to know on what authority the statement is made that Duleep Singh was born after Ranjit Singh's death; he was, we believe, nine years old in 1846, and the great Maharaja died in June, 1839. On p. 82 we are told that "balled" ammunition was served out, and may next expect to hear of a salute fired with blanked cartridge. The type is good and clear, but the binding is defective, a blemish we noticed when reviewing the 'Sepoy Revolt' published by the same firm.

Poems of Henry Vaughan. Edited by E. K. Chambers. 2 vols. (Lawrence & Bullen.)

THIS new instalment of the "Muses' Library" renders accessible for the first time the complete poems of the most thoughtful among the old devotional poets of our English tongue. Dr. Grosart's edition was bulky and for private circulation only. The Aldine edition was not complete, being, like the facsimile edition published by Mr. Elliot Stock in 1885, a reprint of Vaughan's greatest work alone, the 'Silex Scintillans.' Here at length we have a complete edition in two dainty little volumes, charmingly printed, tastefully bound, handy for the pocket, admirably edited. Mr. E. K. Chambers is responsible for this task, and excellently he has done his part. His notes provide all needful illustration of the text, and, in particular, bring together all the parallels between Vaughan and his avowed model, Herbert. To the second volume he has prefixed a biographical note, in which he has collected the latest scraps of information regarding the ancestry and private history both of Henry Vaughan and of his brother Thomas—better known under the name of Eugenius Philalethes, which he assumed in those alchemical writings by which he is chiefly distinguished. The introduction to this edition is from the pen of the Rev. H. C. Beeching, and is at once complete, succinct, and full of appreciation, enthusiastic without excess. The reader who does not already know Vaughan could not have a better guide than Mr. Beeching, and none of the lesser-known poets has been luckier in editor, introducer, and publisher than the at last fortunate Henry Vaughan.

"At last fortunate," we say, for Vaughan has been an unfortunate poet. From another standpoint, however, he may be considered a consoling proof that no good work is finally lost. The poems on which his fame must rest, 'Silex Scintillans,' appear to have gone through two editions in five years, and then completely to have collapsed. There is no certain trace of any further edition from the seventeenth century until nearly half through the nineteenth century. We doubt whether any poems of like merit can show a like extraordinary eclipse—an eclipse so long and total that it might well seem final. Yet the neglected volume had become operative before its republication, and on no less a poet than Wordsworth. It is now proved that Wordsworth had amongst his books a copy of 'Silex Scintillans'; and the influence of Vaughan's mystical philosophy is clearly visible on Wordsworth's, the influence of Vaughan's poetry evident in many a Wordsworthian passage, particularly in the famous 'Intimations of Immortality.' Indeed, not only does this contain reminiscences of individual passages in Vaughan, but the whole germ of the great ode is manifestly a certain poem of Vaughan's—the beautiful and most Wordsworth-like 'Retreat.' The extent to which Vaughan followed Herbert has caused them to be compared. Poem for poem, Vaughan comes ill out of the comparison. Herbert has more of level excellence, is nearer to an artist—though both seem far enough from artists to our modern criticism. There is a more than Wordsworthian waste of dreariness in Vaughan—recompensed, as in Wordsworth, by a flash, a line, a passage, here and there. Very few, too few, are the poems which stand forth as wholes. But when he *is* touched by that parsimonious inspiration, it is not in Herbert, it is not in Crashaw, it is not in anything of the sixteenth or seventeenth century, that we can find his likeness. His lines then have so instantaneous a magic, make such wonderfulness of every-day words, are so one with the brain of nature, that they cannot be paralleled before the advent of Wordsworth himself. This seems a daring saying: yet let the reader note only the examples Mr. Beeching quotes in his introduction. Or, to take a less perfect instance not there quoted, but beautiful enough, from 'Childhood':—

> I cannot reach it; and my striving eye
> Dazzles at it, as at eternity.
> Were now that chronicle alive,
> Those white designs which children drive,
> * * * *
> Quickly would I make my path even,
> And by mere playing go to heaven.
> * * * *
> How do I study now, and scan
> Thee more than e'er I studied man,
> And only see through a long night
> Thy edges and thy bordering light!

That is not Vaughan at his highest (Mr. Beeching has robbed us of the finest passages), yet surely it is a sweet mixture of quite modern feeling with antique utterance. He is full, too, of strange gleams of poetic intuition into things not yet quite known to science. In one poem he makes solemn use of the idea (not unfamiliar to modern mystical writers) that all man's acts are invisibly photographed on the inanimate things around him:—

> I—alas!
> Was shown one day in a strange glass
> That busy commerce kept between
> God and His creatures, though unseen.
> They hear, see, speak,
> And into loud discoveries break,
> As loud as blood.....
> Hence sand and dust
> Are shak'd for witnesses, and stones,
> Which some think dead, shall all at once
> With one attesting voice detect
> The secret sins we least suspect.
> For know, wild men, that when you err,
> Each thing turns scribe and register.

A poet in whom these are not the finest and most striking things, but only casual gleanings left from the gleanings of Mr. Beeching's introduction, should find many fresh lovers in this delightful edition. Like Wordsworth, he "wakens a sort of soul in sense," can give to plain speech mystery and depth which take us by surprise. Felicity starts on us as from an ambush.

Limbo, and other Essays. By Vernon Lee. (Grant Richards.)

THEY are not to be taken too seriously, these essays that are the by-play of that active leisure of which St. Jerome, as the author bids us know, is the peaceful patron. But if they do not offer the solid stuff, for instance, of Vernon Lee's 'Euphorion,' they are not without the qualities of true insight, of observant experience, even of a certain erudition. But they possess other qualities more appealing; for their peculiar charm lies in the frank confidence of a style that is free from all affectation and egoism; that is buoyant, lucid, redolent of warm airs, and coloured by the unstudied graces of Nature in lands "where the richness runs to flowers." The words of Aprile come back to us as we read the work of one who reflects so plainly in her tastes the influence of Browning—and what more natural in her happy exile under Italian skies? Most marked, perhaps, is this influence in that delightful fantasy of 'Tuscan Midsummer Magic' to whose mysteries 'Sordello' must have been her guide. Certainly she is at her best among those Italian scenes which reveal most intimately her personal habits and environment. The book should have been called after one of the chapters that treat of such themes rather than after 'Limbo,' an essay which, though it disarms criticism by proclaiming itself to be "exclusively addressed to the very nicest people," does not perhaps quite worthily represent the writer's powers. If these studies do not pretend to the terse restraint, the implicit manner, the exquisiteness—in its literal sense—of Mrs. Meynell's style, they have their own compensating virtues. With the same gentle arbitrariness, tempered by sane judgment, they have a fresher charm, a more careless spontaneity; the note of artifice or of preciousness is not to be suspected in them. And though Mrs. Meynell studiously avoids the first person, while Vernon Lee uses it with frank abandonment, yet it is the latter who is the less self-conscious in her work.

That is an excellent chapter on 'The Lie of the Land,' the ineffable something which, as distinct from colour and such obvious effects as may be easily reduced to words, constitutes the individuality of certain scenes in our association. In this chapter the author weighs with just discrimination the work of the Impressionist school of painters—what they have achieved, and what, in respect to the lie of the land, they are content to ignore. Speaking elsewhere of Italian gardens, the history of their development, and of "the decorative sculpture which worked in union with place and light and surroundings," she has a kind word to say for the much abused school of Bernini, whose works, she contends, "are thoroughly

right in the open air." "Imagine them," she adds,

"replaced by fine classic sculpture—stiff manikins struggling with the overwhelming height, the crushing hugeness of all things Roman; little tin soldiers lost in the sky instead of those gallant theatrical creatures swaggering among the clouds, pieces of wind-torn cloud, petrified for the occasion, themselves!"

This is an unfortunate passage if by "classic sculpture" the author refers to Greek work. Can she have forgotten the colossal forms of Phidias—"fine" too, for all their largeness, if we may judge from his pediment work—that she should imagine these things to be the invention of Bernini?

But to pass from special themes to general. And here, on such topics as 'Leisure' or 'The Praise of Old Houses,' we can hardly hope for thoughts that are very new, save in the manner of expressing them. But Vernon Lee has the manner. Always vivacious in sentiment, and gifted with a delightful garrulity, she clothes familiar truths with the most engaging air of novelty. But her freshness is not simply a freshness of form; she has the finer instinct for perceptions that escape the common mind:—

"The world wants useful inhabitants. True. But the clouds building bridges over the sea, the storms modelling the peaks and flanks of the mountains, are a part of the world; and they want creatures to sit and look at them and learn their life's secrets, and carry them away, conveyed perhaps merely in altered tone of voice, or brightened colour of eye, to revive the spiritual and physical hewers of wood and drawers of water. For the poor sons and daughters of men require for sustenance, as well as food and fuel, and intellect and morals, the special mysterious commodity called *charm*."

And even if the easy freedom of Vernon Lee's style has naturally the defect of its kind, one would not care to picture her at the task of polishing her composition. "I hope," she says somewhere, "that my readers will be more literary characters than myself." The quaint modesty of the phrase renders the duty of a reviewing pedant the more invidious. Yet there are some few faults which might be remedied with small expense of pains. Thus, to be precise, one cannot be said to "aspire *at*," or to "investigate *into*"; one does not actively "stroll" a person, nor does a thing passively "obliterate." And if the author, in a passing mood of criticism, chances to revise her work, she will, perhaps, take note of the following fallacy:—

"Though I have pined to hear the singers of last century, I know that any other period than this of the world's history would be detestable to live in. For one thing—one among other instances of brutish dulness—our ancestors knew nothing of the emotion of the past, the rapture of old towns and houses."

One has heard of a modern representation of the 'Agamemnon' with the palace of Mycenæ in ruins, and here the obverse of this picture is only a little less fascinating.

NEW NOVELS.

My Run Home. By Rolf Boldrewood. (Macmillan & Co.)

ROLF BOLDREWOOD'S last story is a racy volume. It has many of the best qualities of Whyte Melville, the breezy freshness and vigour of Frank Smedley, with the dash and something of the *abandon* of Lever. We are bound to admit that we did not expect quite so much spirit from Rolf Boldrewood; for, vigorous as he was in 'Robbery under Arms,' when he had command of a novel and unhackneyed subject, some of his later stories have been comparatively dull and perfunctory. His last volume, however, is one of his best, and suggests a possibility of even better things from him in the future. In the autobiographical form he gives the experiences of an Australian scion of an old English family who returns to the home of his father's youth—to Boldrewood Chase, where he enjoys the hospitality of his uncle and the attentions of his girl cousins, and proceeds to show the old country what Young Australia can do at its best. He is a splendid man—quite out of the common, it must be confessed: handsome and bearded, of any height and girth you like to mention, an admirable sportsman, a buck-jumper such as we do not raise in England, a consummate boxer, an ideal ladies' man, a poet whose speech is larded with Dickens and Thackeray—in brief, a Crichton of the Antipodes. We are compelled to make all these admissions, which may seem to cast a little doubt on the estimate already given of 'My Run Home.' But he who loves an adventure story will not be put off the scent by trivial details of this kind, knowing how essential it is to a novel of the spirited and open-air order that its hero should have unlimited claims on the admiration of the reader. Needless to say, there is no particular plot in Rolf Boldrewood's story. It is a mere record of movement—a constant posing of situations of difficulty and danger, with the inevitable hero ever ready to negotiate them.

A Nineteenth Century Miracle. By Z. Z. (Louis Zangwill). (Chatto & Windus.)

MR. ZANGWILL here adventures on what we believe is a new line for him, the novel of mystery. He has certainly succeeded in finding a sufficiently gruesome murder on which to hang his story, and the cynical frankness with which the murderer and his accomplice rejoice over their crime reminds one of the story of the workman who never laughed so much since father died. But in spite of the gruesomeness the novel is not particularly successful; Mr. Zangwill has been so ingenious in diverting the scent from the true murderer that his confession at the end seems incredible. Moreover the exact and business-like details of the inquest, erroneously imagined to be *de rigueur* in such stories, are tedious and might be considerably abbreviated. It is a further mistake too, in our view, to introduce so much love-making in a novel of mystery; it is not strictly business, and in this instance becomes rather nauseous. Mr. Zangwill is not a Gaboriau yet.

My Lord Duke. By E. W. Hornung. (Cassell & Co.)

'MY LORD DUKE' is thoroughly clever and amusing. The mystery which surrounds the story of the real duke and the ingenious way in which all the problems are solved in the end are most entertaining, but still more are we pleased with the way in which the characters are drawn. If any criticism is to be passed, it is that the book is almost too slight for the excellence of the character drawing; such power of delineation seems wasted on what after all is rather a slight work, and we should be glad to see Mr. Hornung undertake a more important novel. Claude especially, the indecisive and generous friend, is admirable, and among the minor characters the golf-playing Home Secretary is the best.

In Vallombrosa. By Adeline Sergeant. (White & Co.)

THERE is very little story in this book, and the little that there is is uninteresting; the rest of the book is taken up with long descriptions of the scenery of Vallombrosa and an account of the legend of a saint. It would have been much more satisfactory if Miss Sergeant had confined herself simply to the description and the account, and labelled her book a sketch or a guide-book, instead of adding to it the feeble story she has invented. The characters are not living, they merely illustrate qualities, and as no interest lies in the commonplace plot there is nothing to redeem the story. But the morals are unimpeachable.

The Philanderers. By A. E. W. Mason. (Macmillan & Co.)

MR. MASON here deserts the historical romance by which he first achieved success for the novel of sentiment, and he has again achieved success. This is a well-observed and well-thought-out study of weakminded sentimentalists contrasted with a strong man, master of himself and of his passions. The sentimentalists—or philanderers, as Mr. Mason prefers to call them—form a dreary society of humbug and weakness and craven feelings, but they are not dreary to read about: Mr. Mason avoids this by his capacity for entering into their point of view and making the reader, while condemning their actions, understand their motives. Clarice, wayward and capricious, capable of the meanest actions, yet quite wide-awake to true nobility and strength of character, would be unintelligible in less skilful hands; but Mr. Mason understands her so well that her actions never excite surprise. Mallinson, too, her currish husband, is equally truly felt. And the author's ability to bring to light the springs of weakness makes him no less capable of realizing a fine man such as Drake is represented. He may possibly have been suggested, as some reviewer has hinted, by 'The God in the Car'; but if so it is a suggestion quite independently treated and made his own by Mr. Mason, who is to be much congratulated on a fine book.

Maurice Quain. By Morley Roberts. (Hutchinson & Co.)

MR. MORLEY ROBERTS has written a depressing but powerful story in 'Maurice Quain,' but the conscious or unconscious influence of Dickens is upon him. The story opens weakly with Maurice Quain in one of his black moods, rowing up the river at night on the chance that some one will be good enough to attempt suicide. Naturally there is a beautiful young woman ready to oblige, and Maurice, not being able to lift her into his crazy little boat, fastens her to

it by means of her hair and tows her along. He takes her to his own rooms, where she regains consciousness. Maurice is a married man, and the beautiful young woman he has rescued from a watery grave is a married woman. So the story begins. As it develops Maurice shows himself to be the possessor of an extremely unenviable temper and temperament. His mistress, the woman he rescued, is cursed with a jealous temper, but is otherwise a very charming creature, whom Maurice, without intending to do so, treats very badly. Mr. Roberts's study of Maurice Quain is a powerful one, but we should have liked to notice a little more humour in the treatment of such a man. The book is intolerably gloomy, and the reader has a suspicion that the author means it to be so. It is life poverty-stricken, unfortunate, and with all the fun left out.

Daughters of Thespis. By John Bickerdyke. (Simpkin, Marshall & Co.)

In this story "the pretty sinner," to use John Bickerdyke's own words, which we can honestly endorse, "is not disguised in the white robes of virtue." On the contrary, she parades her lack of them so persistently that she is absolutely without fascination. Several men fall desperately in love with her, but John Bickerdyke's presentation of his pretty sinner leaves the reader wondering at their infatuation. He is told that she is beautiful; but she never makes a clever, pretty, or amusing remark. In a word, she is absolutely without charm. Eric Fairlough, who is engaged to a beautiful, good, and charming actress, Dorothy Sheriden, becomes so infatuated with the pretty sinner that he behaves not only like a blackguard to his betrothed, but like an absolute imbecile. In the end Dorothy, who began by making forty pounds a week, is, through an accident, reduced to poverty and despair, and is about to commit suicide when her worthless lover saves her. The pretty sinner, on the contrary, who was morally as completely destitute of the robes of virtue as she was of more material garments when she posed for the nude in a life school to a group of young artists, after being the mistress of a German moneylender, a consumptive baronet, the idiot Eric Fairlough, and an elderly duke, finishes up by marrying an Irish peer. The marvel is that, as far as we have been able to calculate, on her marriage day she had not yet entered upon the eighteenth year of her age.

Fierceheart the Soldier. By J. C. Snaith. (Innes & Co.)

Mr. Snaith's manner of writing English reminds the reader at times of a caricature of that of Mr. George Meredith. This is a fashion so irritating that Mr. Snaith should get quit of it as soon as possible. He has a keen eye for character, and he can tell a story, though he is apt to retard the action of it unduly with long-winded conversations, notably those between the soldier and the parson. All the characters are a trifle loquacious, but these two could at a pinch talk themselves silly. In spite of the faults which we have indicated, this story of the '45 has that in it which very few stories have—originality, and an imagination that at least has strength. If Mr. Snaith will only cultivate a simple style, and refrain from putting his own observations, however clever, into his characters' mouths, he will yet achieve something considerable.

His Double Self. By E. Curtis. (Jarrold & Sons.)

The idea of Mr. Curtis's story is uninteresting, because it is, so far as we know in our present state of ignorance, an impossible idea. Keith Winstanely is thrown into the water one foggy night. Some one jumps in to save him, and thereby sustains in his own person a serious accident, which, to a certain extent, deprives him of memory. Keith Winstanely imagines his deliverer is dead, and from that time speaks and acts in a way that is only intelligible on the hypothesis that the astral body, or whatever it is called, of some one else is, for the time, lodged in Keith Winstanely's body. Although the idea is remote from probability, yet it might have been so treated as to make its improbability count for nothing. This Mr. Curtis has hardly succeeded in doing. Not one of the characters is alive. They have to take Keith Winstanely seriously, and that is all they can do. The reader, however, will find his attention held by the question: Who threw the hero into the water?

The Dreams of Dania. By Frederick Langbridge. (Bowden.)

Dania was an exceedingly foolish young woman, and deserved a much worse fate than Mr. Langbridge apportions to her. She had literary aspirations, and was accustomed to read her writings aloud to Gerard, who, though he loved her, could not praise them with a good conscience. Dania resented his conduct bitterly. What Gerard despised, however, Standish Verschoyle in a freak of good humour accepted for his paper, and as a bad joke addressed to Dania a fulsome letter of praise. Ultimately they make each other's acquaintance, and Dania, although she is supposed to be engaged to Gerard, flings him over in favour of Standish. When Gerard was informed of this "he gave a little start. His eyes seemed to be swimming in a red haze." And when Dania went so far as to tell him that she loved another man with a love such as no woman would ever bestow on him, "Gerard's white face seemed to pass through one fierce spasm into a kind of peace." In the end, of course, Standish proves himself a cad, and Gerard and Dania, having both written what is fervently praised by either, find solace in each other's arms once more. Could one only manage to like Dania, the story of her dreams would be interesting enough, for it is told with some skill.

False Dawn. By Francis Prevost. (Ward, Lock & Co.)

Considering the material at his command, Mr. Prevost seems to have unduly prolonged the story of his unmarried hero's love for a married woman, especially as there is neither catastrophe nor happy ending. The result of the man's love for the woman is to unman him, and the reader accordingly has a poorer opinion of him at the end of the story than at the beginning. Of the heroine it is difficult to know what to think. When she is brought on the scene she undoubtedly gives the impression that she is a light woman. But as the story progresses the reader discovers that she has quite a passion for respectability, and a deep sense of right and wrong. There is a great deal of brilliant conversation between them and others—so brilliant sometimes that it does everything but ring true. The hero's conversation with the policeman on the bridge, for example, is so false as to be almost ludicrous. Only imagine a young man who was once the hope of his party in the House of Commons philosophizing to a policeman upon women and love! Mr. Prevost writes well, and has a pretty wit; but so far his books do not show a very close grip of life.

Without Issue. By Henry Cresswell. (Hurst & Blackett.)

There is a plot in Mr. Cresswell's story, but little else. The characters are insipid creations at the best, and their conversation is sometimes so small as to make one wonder why they take the trouble to open their mouths at all. The younger of the sisters, however, is in a way quite extraordinary. How one so young should be so abnormally selfish and depraved (in a quite respectable manner) certainly puzzles the reader, and, were it possible to have any affection for her, might make him tremble for her future. The dilemma, however, which she and the villain of the piece construct for her sister is too impossible, and one cannot feel any sympathy with the heroine's distress. Rather are we constantly wondering how such depravity and innocence live together without being uncomfortable.

The Fall of a Star. By Sir William Magnay, Bart. (Macmillan & Co.)

A melodramatic story, narrated simply and unaffectedly, and involving a great success in the House of Commons at a moment when a charge of felony is about to be made against the successful speaker, has strong claims on popularity. That the hero should suddenly become a villain is a point in favour of the prospects of popularity. In fact, the story is good, and there is no need to spoil it by any further hint of its details. With regard to the literary aspect of the volume, the best that can be said is that the author takes care not to spoil a good plot, though a suspicion is easily aroused that the plot is one rather for a play than a novel. It is a weak point, no doubt, that the hero's scientific tastes should be inadequately accounted for, seeing that they are essential to the story; but the blemish is slight. The book may be confidently read by those who fear the more "advanced" tendencies of modern fiction.

One Man's View. By Leonard Merrick. (Grant Richards.)

Lawyers rarely make good lovers in fiction. A prominent instance readily occurs to the mind of one who made an offer of marriage "without prejudice." Leonard Merrick's hero, who becomes Solicitor-General, has to marry and divorce his wife before she really returns his love for her, and we leave the happy couple in full confidence that they will marry again. The scheme of the story

does not constitute an ideal plot, and the reader is hardly satisfied that such exceptional proceedings are warranted. Such as it is, the story is written carefully and intelligently. It cannot be described as either interesting or exciting. Its merit lies in the fact that it gives the lawyer hero a better character than is usually accorded to lawyers in fiction.

A Fleeting Show. By G. Beresford Fitz-Gerald. (Digby, Long & Co.)

APART from a reference to Diane de Poitiers as "that very dissimilar person" (the only other person mentioned in the same sentence being the head of an Oxford college), there is nothing remarkable in 'A Fleeting Show.' The study of an unusual form of mental affliction; some slight sketches of scenes in London, Oxford, Paris, Venice, Madrid, and other places too numerous to mention; a lady who is quaintly referred to as a "modern cameleon," and her sister, who is the heroine, supply some of the materials of a story which is too feverish to be satisfactory.

L'Épopée Byzantine à la Fin du Dixième Siècle : Jean Tzimiscès, les Jeunes Années de Basile II., le Tueur de Bulgares (969–989). Par Gustave Schlumberger. (Hachette & Cie.)

THE tenth century witnessed a great revival of imperial power both in Eastern and Western Europe. In the West the work of the eighth century had been half undone, and the ruined edifice of Pippin and Charles the Great had to be restored in a new shape by the Ottos. In the East, on the other hand, the effects of the Isaurian revival had been permanent, and, notwithstanding the iconoclastic schism, there had been no decline or disintegration such as had befallen the Western Empire in the ninth century. The Isaurian emperors had most wisely restricted their aims to the consolidation of the empire as they found it, and had not embarked on a policy of redeeming lost imperial lands. And so while the enormous dominion of Charles was falling asunder, and his institutions were sinking into decay, the Macedonian dynasty entered upon a flourishing and compact inheritance, and found itself able to engage in a policy of expansion. The Saxon sovereigns had the harder task of consolidating the German kingdom before they won the empire and restored its old prestige. The Macedonian emperors were not called upon to renovate a degenerate society; but they were forced to watch with a constant and jealous eye the powerful nobles of Asia Minor. Eastern and Western empires alike had to struggle for life and death with barbarous enemies; Tzimisces beat back the Russians, as Henry the Fowler and Otto the Great beat back the Magyars. But whatever were the similarities and the differences in their tasks, the tenth century was an age of great monarchs in Europe—Henry, and the three Ottos, Nicephorus Phocas, John Tzimisces, Basil II., all successful champions of Christendom or recoverers of lost imperial dominions.

M. Gustave Schlumberger has constituted himself the historian of the three Eastern heroes. His large and handsome monograph on Nicephorus Phocas was reviewed in the *Athenæum* some years ago. In the present work, which has been brought out (by different publishers) in an equally sumptuous form, he has continued the story from the death of Nicephorus to the thirteenth year of Basil, ending with the departure of the Princess Anna (unhappy princess! sighs M. Schlumberger) to spend her life with the rude barbarian Vladimir of Kiev. Another volume, which is nearly written, will carry the narrative down to the death of Basil; and M. Schlumberger has set before himself as the ultimate termination of his labours the abdication of Michael VI. in 1057, when the Macedonian dynasty makes way for that of the Comneni.

The execution of the present volume is beyond all praise. It has involved long and laborious researches in sources written in many languages, not only Greek and Latin, but Arabic, Armenian, Georgian, and Slavonic; and M. Schlumberger has travelled for the sake of his book, making a pilgrimage, for instance, to Armenia, to visit the ruins of Ani, the residence of the Bagratid kings, who play an important part in the history of this period. But the historian has not lost himself in the archæologist, and with all his "minutieux travail de mosaïque," M. Schlumberger keeps his reader's interest in the march of events fully awake. It is startling at first to find 700 pages or so devoted to the events of twenty years, which Lebeau and Finlay disposed of in about a page to a year. Without new material such an enlargement would hardly have been possible. But the historian has new sources of which Finlay could not make use, especially the Arabic writer Yahia ibn-Said ibn-Batrik el Antaky, whose chronicle has been rendered accessible by Baron Rosen. Moreover M. Schlumberger has related in great detail the history of Southern Italy, a corner of the empire with which Finlay dealt in very summary fashion. The disastrous expedition of Otto II., which has been well told by Giesebrecht from the German point of view, is, next to the Russian campaign of Tzimisces, the most exciting episode in this volume. The author observes, somewhat regretfully, that we have not "la femme" to lend her interest to the drama, as we had in 'Nicéphore Phocas.' At the very outset we have to take leave of the proud, unscrupulous Theophano, the consort of Romanus and Nicephorus, the mistress of John Tzimisces, whom she incited to slay her husband. It is hard to imagine a more sudden or complete catastrophe in a human life than that which befell Theophano in the hour of her fancied triumph. To win his own pardon from the Church Tzimisces was commanded to sacrifice his paramour, and he did not hesitate for an instant. Theophano was banished to the island of Protê, within sight of the capital. Can one imagine her terrible surprise? M. Schlumberger has skilfully brought out the situation, in a passage which may be cited as a specimen:—

"Poussée peut-être à la fois par la haine, l'amour et l'ambition, peut-être bien plutôt par le désir plus noble de préserver ses fils menacés par Nicéphore, elle fait tuer par son amant son vieil époux. Elle-même guide les pas des assassins tremblants dans cette nuit terrible! La victime désignée périt misérablement. L'amant meurtrier s'assoit sur le trône des basileis. Théophano plus que jamais se croit impératrice souveraine avec cette seule différence, qu'elle a quitté la couche du mystique et grossier Nicéphore pour celle de l'Arménien ardent et fin, jeune encore, qu'elle se figure uni à elle par les liens d'une passion fougueuse. Déjà elle roule en sa tête charmante de radieux projets de vie à deux dans la toute-puissance. Soudain un prêtre cassé par l'âge, un vieillard moribond se dresse vengeur entre elle et ce rêve presque réalisé. Polyeucte, d'une voix déjà mourante, crie à Jean Tzimiscès: '.....Chasse, chasse Théophano de ta couche, de son palais, de sa capitale, sinon tu ne régneras point!' Et l'amant que la malheureuse avait cru lié à elle pour toujours par leur crime même, témoignant ainsi à quel point ce fut l'amour du rang suprême bien plus que sa passion qui l'a rendu meurtrier, se courbe devant l'arrêt du vieillard sans un mot de protestation, sans l'ombre d'une résistance. Sur-le-champ il sacrifie celle qu'il prétendait tant aimer. Vit-on jamais déception plus amère, chute plus surprenante!"

The judgments of M. Schlumberger on doubtful or debated points strike us as usually discreet. There can be no question that he is right in deciding for A.D. 972 as the year of the Russian expedition of Tzimisces, and 973 as the year of the death of Sviatoslav, Prince of Kiev, notwithstanding the contrary opinion of several Russian scholars, who place both events a year earlier. (On p. 82, note, there should be a reference to p. 172, note 1.) Another question, of greater interest, is the identity of the Princess Theophano who became the wife of Otto II. and mother of Otto III. The Emperor Otto the Great had asked for his son a princess born in the purple, daughter of Romanus II. and Theophano, sister of Basil II. Now (1) the Byzantine sources mention no daughter of Romanus except Anna, who subsequently married Vladimir of Kiev. (2) Bishop Liutprand of Cremona, in the famous account of his embassy to the Court of Nicephorus, does not give the name of the princess whose hand was sought for the Saxon prince. (3) Bishop Thietmar of Merseburg expressly states that John Tzimisces sent to Germany not the purple-born lady, but a niece of his own named Theophano ("non virginem desideratam, sed neptem suam Theophanou vocatam"). If we accept the statement of Thietmar, we may infer that Anna was the maiden whom the Western Court desired. This is the view which has been defended by Moltmann. But it is difficult to suppose that the powerful emperor of the West would have so easily suffered the usurper of the East to impose an unsought bride upon his son, and received her as if she were the true purple-born. The silence of the Greek writers as to the existence of Theophano is very far from being conclusive, and the statement of Thietmar can be explained as a false inference of the writer. Assuming Theophano to have been the daughter of Romanus, she would have been the *neptis* of John Tzimisces, for he married, soon after his accession, the sister of Romanus. He would naturally have emphasized this affinity of his own to the bride, and so she appears in the diploma drawn up by her bridegroom on the occasion of his marriage as "Iohannis Constantinopolitani imperatoris neptis clarissima." This might have easily misled Thietmar, ignor-

ant that John had married her aunt Theodora. It is therefore, on the whole, prudent to favour the view (adopted by M. Schlumberger with some hesitation) that Theophano was the sister of Basil. She was worthy, indeed, to be his sister. She was probably the ablest woman who had to deal with public affairs in Europe during the ninth, tenth, and eleventh centuries. What a contrast was her successful administration during the minority of Otto III. with the calamitous regency of Agnes of Poictiers, the mother of Henry IV.!

We must call attention to a highly important rectification of chronology which has been established by M. Schlumberger in regard to the conquest of Northern Greece by the Bulgarian leader Samuel, the great antagonist of Basil Bulgaroctonus. The capture of Larissa and conquest of Thessaly had been hitherto placed in A.D. 980 or 981, whereas the true date is A.D. 986. This follows from certain passages in the 'Strategicon' of Kekaumenos, a document of the eleventh century, first edited by Vasilievski. Since M. Schlumberger wrote, a new text of this work has appeared by Vasilievski and Jernstedt.

The only part of M. Schlumberger's book on which we have any serious criticism to make is the map. Small though the scale is, there is plenty of room for the insertion of a number of places in Asia Minor which occur in the narrative, such as Pankaleia, Karissa, Euagina, Lykandos (Lapara), &c. This would have made the map far more useful. But even accepting it as merely destined to illustrate the distribution of the Empire into Themes, we doubt whether the divisions are accurately drawn. We observe that there is no demarcation between the Bucellarian and the Charsian Themes; the Theme of Lycandus seems to protrude too far west, while the Theme of Cappadocia, which probably did not cross the Halys, is enlarged at the expense of the Charsian. The Charsian Theme reached down to the borders of Cilicia. Again, the Bucellarian province came much further west and bordered on the Opsician Theme, along the river Sangarius, south of Malagina.

In his most interesting account of the foundation of the monastery of Iviron on Mount Athos M. Schlumberger has used the material furnished by the Georgian scholar Brosset; but he seems to have also consulted the Georgian life of St. Euthymius, which is preserved in the Asiatic Museum at St. Petersburg. He does not appear to have made inquiries about a Greek document which he (like Brosset) cites as a 'Life of Euthymius,' preserved in the Synodal Library of Moscow. It is not clear what induced Brosset, who apparently consulted the work directly, to call it a life of Euthymius. For according to its title (quoted in the catalogue of Vladimir) it is a Διήγησις concerning the miraculous Icon of the Portaitissa of Iviron, and there is reason to conjecture that Euthymius is mentioned only incidentally. Rarely indeed does any fact connected with his sources escape the notice of M. Schlumberger; but he should have pointed out that Thietmar's relation of the wonderful escape of Otto II. from the Saracens depended on a popular poem, the 'Modus Liebinc.'

The numerous and admirable illustrations are the distinctive feature of this volume, as of 'Nicéphore Phocas.' They cannot be described in a review; we must be content with calling attention to the pains which M. Schlumberger has bestowed on this part of his work, and the success he has achieved. Miniatures, ivory triptychs and diptychs, seals, mosaics, jewels, and reliquaries of various kinds, dating from the tenth and eleventh centuries, are reproduced here, so that the reader receives a very distinct impression of the art of the period. Many works of this kind are scattered about in churches in France. There is a really beautiful silk fabric, embroidered with a most curious representation of Daniel in the lions' den, in the treasury of the Cathedral of Sens. There is another fine silk of the same age, known as the kerchief of St. Germain, in a church at Auxerre. The Cathedral of Troyes possesses a beautifully carved ivory coffer, with a representation, on the lid, of a Basileus riding forth from his palace. In directing the reader's notice to such memorials in his own country, in places where one might not seek them, M. Schlumberger has done, we think, no less service than in collecting the numerous other illustrations for which he has had to go further afield—to Armenia, to St. Petersburg, to Mount Athos, not to speak of the rest of Europe.

BIBLICAL LITERATURE.

The Illustrated Bible Treasury, by Sir Charles Wilson, K.C.B., Prof. Sayce, Lieut.-Col. Conder, Dr. E. Naville, and many others, and a new concordance to the Authorized and Revised Versions, combined with a subject-index and dictionary of Scripture proper names, edited by William Wright, D.D., with upwards of three hundred and fifty illustrations and a new indexed Bible atlas (Nelson & Sons), is not strictly a learned book, for there is no discussion on any point, but a popular and useful dictionary of the English Bible. Amongst the contributors are eminent men, but they have had to write in popular style. They state concisely the facts according to the orthodox view. There is no variety of authorship in the Pentateuch, nor in Isaiah, the Psalms, &c. Still the contributors are abreast of the latest discoveries. Thus Prof. Sayce notices the finding in June, 1896, of fragments of the Hebrew original of Ecclesiasticus. The completeness of the matter in the dictionary is marvellous, and the arrangement most methodical. After a general introduction follow the sections on the Old Testament and the New Testament. Section iv. gives the history and chronology of the Bible. Next comes the geography of Bible lands. Section vi. treats of Bible science. In Section vii. are to be found the Treasury of Antiquities, Bible terms, &c. (alphabetically arranged). The last section is devoted to the Apocrypha. The excellent illustrations are more (including the maps and plans) than three hundred. A second part contains a concordance to the Bible which is decidedly full, and this part will certainly, for various reasons, be the most used. Why then lead beginners astray by giving doubtful and sometimes impossible translations? To take the first instance in the book, how can Aaron mean in Hebrew "mountaineer"? הר certainly means "mountain," but what about the initial א and the final ן?

Two more instalments of Prof. Haupt's "Sacred Books of the Old Testament" have just appeared. In Part I., *The Book of Genesis*, with notes by the Rev. C. J. Ball (Leipzig, Hinrichs), the arrangement of the text is exceedingly complicated, as might be expected, the editor distinguishing by means of colours no fewer than eight documents, and marking the additions to them by overlining. Opinions will differ as to the necessity of some of these dissections of the text, and also as to the emendations, which are numerous. The annotations are relatively much more extensive than those on other numbers of the series which have been noticed in these columns. Perhaps this was unavoidable, considering the many difficult questions raised by the book, and while we are far from sorry to have Mr. Ball's views on points on which he is specially qualified to speak, several of the notes seem rather out of keeping with the general plan of the series, and more suited to a full commentary; for instance, the discussion of the tribal names in chap. xxx., and the criticism of Zimmern's views on the blessing of Jacob, chap. xlix. At the same time the notes are full of interest, and illustrated by a fund of philological suggestions drawn from Egyptian, Assyrian, Sumerian, and even Chinese sources. Part XVIII., *The Book of Daniel*, is edited by Prof. A. Kamphausen. Here the only difference of colouring is that the Aramaic portion of the book (ii. 4b to vii. 28) is printed in red. The editor, tacitly adopting the modern view of the date of the book, is able to dispense with discussions of what were once controversial points, such as the names of the musical instruments in chap. iii. On the other hand, the comparison of the Persian words is fully and conveniently put. It is interesting to find a "higher critic" warning his readers (on vi. 20) against rashly rejecting from the text passages which appear to be glosses. It may be added that with regard to printing and general execution these two parts fully maintain the high standard of excellence reached by the previous numbers.

The *Collatio Codicis Lewisiani rescripti Evangeliorum Sacrorum Syriacorum cum Codice Curetoniano, cui adiectæ sunt Lectiones e Peshitto desumptæ* (Oxford, Clarendon Press), is, as far as we have tested it, accurate, and will be useful to New Testament students. The Rev. Albert Bonus, Pembroke College, Oxford, is the editor. The Latin preface supplies a clue to the contents of the monograph, as well as a list of the works referred to by the editor.

Mr. Michael L. Rodkinson has issued the first volume of a new edition of *The Babylonian Talmud: English Translation, Original Text Edited, Formulated, and Punctuated* (Redway). This volume contains the tract (tractate?) 'Sabbath' in English, revised by the Rev. Isaac M. Wise, of Cincinnati. The critical text of this tractate is not yet at our disposal, and we cannot say whether it deserves consideration or not. From the author's text and prolegomena of the tractate 'Rosh hash-Shanah,' which was issued some months ago, we doubt whether Mr. Rodkinson is prepared for this difficult task. Of course he knows his Talmud, as do many Jews trained in the old-fashioned Talmud schools; but to issue a critical edition requires more than the common teaching of the *Gemara*. Indeed, there are singularly few explanatory notes in Mr. Rodkinson's translation which help to an understanding of the subject-matter. Philological, historical, and technical explanations are almost entirely absent: it is even doubtful whether his translation is always intelligible. The "reconstruction of the original text of the Talmud" (in itself a difficult undertaking) by Mr. Rodkinson is uncritical as far as we can follow him, since there is no sign of an *apparatus criticus*, except that some passages are omitted without plausible reason, and even without indication in a foot-note or in the margin. The following passage from his introduction may serve as a sample of his critical powers of dealing with Talmud literature. He says: "Most of the Mishnayoth date from a very early period, and originated with the students of the Jewish academies which existed since the days of Jehoshaphat, King of Judah [2 Chron. xvii. 9]."

LAW-BOOKS.

The Law of Copyright. By B. A. Cohen. (Jordan & Sons.)—Mr. Cohen has endeavoured to compress an account of the present state of the law of copyright in all its branches into the space of eighty-four pages, the remainder of his book being occupied with a history of literary copyright and an appendix of statutes and orders. The subject is not one which lends itself readily to such treatment. There are no general principles which can be stated and concisely illustrated, and to which subordinate cases can be referred. Each question which has arisen, or may arise, on the construction of the conflicting, and, in some cases, almost unintelligible statutes requires separate treatment and attention, thus rendering conciseness impossible without some sacrifice of accuracy or completeness. Allowing, however, for this difficulty, Mr. Cohen has, on the whole, done his work well, and, provided his book is not taken (as it obviously is not intended to be taken) as a substitute for the more elaborate and complete works on the subject, it should be useful to many who wish for a short statement of the principal points which have been decided on the various statutes. We have not noticed any omission of real importance, and the result of the cases cited is stated as accurately as the limited space will allow. More care might, however, have been shown in dealing with matters under their appropriate headings. For instance, the fact that a painter may assign the right to engrave his picture in one size, and yet retain the copyright in the picture, and (probably) the right to engrave it in other sizes, appears under the heading of "Author of Photograph," which is hardly where it would be looked for, and there are other instances of a similar want of care in arrangement. The chapters on international and colonial copyright are the weakest parts of the book, and, as the matters dealt with in them are of daily increasing importance, it seems a pity that further space was not devoted to them. This might well have been done without enlarging the book by the omission of the preliminary chapter on the "History of Literary Copyright," which is somewhat superfluous in a work of this kind. The author accepts without comment Mr. Scrutton's view that English paintings are entitled to copyright in the United States, although under the Fine-Art Copyright Act (25 and 26 Vic. c. 68) the productions of American artists are not protected in this country. This may be and probably is correct; but having regard to the footing on which this country obtained the benefit of the United States Copyright Act, it would probably be wiser, and certainly more honest, for us to amend the Fine-Art Copyright Act by removing the present restriction of its benefits to British subjects and residents within the dominions of the Crown.

A Digest of Anglo-Muhammadan Law, setting forth in the Form of a Code the Special Rules now applicable to Muhammadans as such by the Civil Courts of British India. By Sir R. K. Wilson, Bart. (Thacker & Co.)—Sir R. K. Wilson writes for legal practitioners and also for students. In addition to Mohammedan law, strictly so called, he prints, as might be expected from the title of the book, decisions of Anglo-Indian courts and of the Privy Council; and his appendices set forth verbatim portions of the code of criminal procedure, the Act 20 of 1863 (religious endowments), certain Acts as to pre-emption, and portions of the Koran under the title of "The Koranic Basis of Anglo-Muhammadan Law." It is probable that practitioners may find the "case-law" portion of the book useful as helping them to find their way among the intricate mazes of the various sets of reports; but as regards the actual law of Islam, so far as it exists untouched by decisions of our courts, it is a book to be avoided alike by practitioners and by students. It is no recommendation to a work of reference that its table of *addenda et corrigenda* contains about fifty-five corrections, for the reader must lose much valuable time by having to refer to the table at every step; but this inconvenience is as nothing compared with the fact that a host of contradictions, ambiguities, and actual blunders will be found to be still uncorrected. Sir R. K. Wilson, in fact, is behind the day as to the sources of his knowledge, and has a confused and inaccurate mode of presenting even what he knows. He treats "Mr. Grady and Mr. Rumsey" as writers of a quarter of a century ago, and seems not to know that Prof. Rumsey's 'Moohummudan Law of Inheritance' was published in 1880, and the second edition of his 'Al Sirájiyyah Reprinted' in 1890. Yet the latter was issued by Sir R. K. Wilson's own publishers, and is advertised by them on the advertisement sheets of his own books. He mentions Prof. Van den Berg's edition and translation of the 'Minhâdj at-Tâlibîn,' but appears not to have heard of the learned and industrious Delft professor's later work, his edition and translation of the 'Fath al-Qarîb,' so that the opportunity is lost of recording the discrepancies between those works (both of the Shafeite school) which were pointed out some months ago in the *Athenæum*. The interesting subjects of "vested inheritances" and "exclusion" find no place, we think, in Sir R. K. Wilson's work. Possibly he may be under the impression that his eliminating method ("in default of the relatives last mentioned.....the property will be distributed between," &c., and the like) supplies the place of the rules of "exclusion," but this cannot always be the case. We find nothing, for instance, to show that a true paternal grandmother is excluded equally by the father and by the mother, while a true maternal grandmother is excluded by the mother, but not by the father. Again, we find nothing to call attention to the curious circumstance that uterine brothers and sisters differ from other relations in not being excluded by the mother, while all other relations are excluded by persons through whom they are related to the deceased. At p. 187 the words "uterine brothers count for this purpose as uterine sisters" are misleading, for uterine brothers and uterine sisters have equal rights and positions for *all* purposes. The remarkable case of Al-Mocharrakah, by which the Shafeite lawyers escape the anomaly of allowing uterine brothers or sisters (in a particular combination) to exclude a full brother, is described in the 'Minhâdj at-Tâlibîn' and in at least one English work, but it has no place, so far as we can find out, in the book before us. There is no justification for doubting the exclusion of uterine brothers and uterine sisters by the true grandfather (p. 187), the doctrine being laid down positively in the 'Sirájiyyah.' The treatment of Zaid's curious doctrine as to the rights of the true grandfather (p. 195, &c.) is erroneous in more points than one. The author entirely omits the primary case of grandfather *without* other sharers, in which he takes his share from *mukásamah* (*i.e.*, division as a residuary) or one-third of the whole estate, whichever is the "best" for him. And he misapprehends the more complicated case of grandfather *with* other sharers, stating that he is "put to his election," whereas, in fact, he takes the "best" of three things: his share from *mukásamah*, a third of the residue, and a sixth of the whole estate. At p. 209 we are told that full brothers' sons' sons come, in the order of inheritance, after consanguine brothers' sons' daughters, *i.e.*, certain residuaries after certain of the third class of distant kindred! Similarly, at p. 214, we find the father's full brothers, who are residuaries, placed in the fourth class of distant kindred; it is true that this last mistake is corrected in the *addenda et corrigenda*, but the error is made even worse by the next correction, which places them at the very bottom of that class, and, moreover, strikes out the uterine brothers and sisters of the father and mother, who really belong to it! The author knows very well that full brothers' sons' sons and father's full brothers are residuaries, and states those facts in various places; but what is to become of the unhappy reader, "floundering and foundering" in the cross-currents of a sea of contradictory statements? The 'Sirájiyyah' may here and there be difficult to understand, and may tax an author's perspicacity and power of exegesis; but here there is no such excuse, for it lays down in plain language that the third class of distant kindred are "the sisters' children, and the brothers' daughters, and the sons of brothers by the same mother only"; the fourth class, "paternal aunts, and uncles by the same mother only, and maternal uncles and aunts." There is no possible place here for the relations whom the author has unaccountably included. The arithmetical illustrations which usually form so conspicuous and interesting a feature in Mohammedan law-books are not very numerous in the work under notice, and those that are found in it are not always correctly set forth. In the illustration worked out at p. 207 the daughter's daughter's son's portion ought to be three-fifteenths. The author gives him only one-fifteenth, and the remaining two-fifteenths are not accounted for, so that only thirteen-fifteenths of the estate are distributed instead of the whole. In the same page the author describes a notable illustration in the 'Sirájiyyah' as involving "nine distinct lines of descendants," whereas it really involves twelve. In illustration (*e*), p. 213, we find the remarkable statement that the fraction two-sevenths is equal to the fraction three by twenty-one. But the worst case of arithmetical error that we have come across is found in the illustration at p. 211, where the author states that one-half of two-thirds is equal to one-half, and, having then (under the circumstances of the case) only one-sixth left for the three children of the uterine brother and sister, gives them one-eighteenth each, whereas they ought to have one-ninth each. This same illustration is fully worked out so as to give the correct result in at least two well-known modern works, which are, unfortunately, not included in the author's lists of books "referred to"; but the text of the 'Sirájiyyah' would have saved him from error if he had noticed the words "a third of the estate is divided equally among the branches by the same mother, in thirds," or the words "the estate is correctly divided by nine." Passing for a moment from the great subject of inheritance to branches of law less difficult to understand, we may say that we find fewer actual mistakes, but the same want of power and want of thoroughness. Turning to "Wills and Death-bed Gifts," we are struck by the absence of all notice of many important doctrines laid down in the 'Hedaya,' *e.g.*, the very careful rules as to accepting a bequest, and the rules on the effect of bequeathing the whole to one person and afterwards one-third to another; on that of bequeathing a third and a sixth to the same person; on that of bequeathing a specific article to one person and afterwards the same article to another person, &c. At p. 229 the author states that "it is not necessary to the validity of a Muhammadan bequest that the legatee should be a Muhammadan." This is misleading as implying that *any* non-Mohammedan may take such a bequest, whereas the rule actually laid down (and cited from the 'Hedaya' in the same place) applies only to a *zimmee* or resident tax-paying non-Mohammedan. The natural inference is that the author makes the mistake of believing the word *zimmees* to include *all* persons who are not Mohammedans. In this and other parts of the book the author is far too fond of referring to "Baillie" as an authority, forgetting that Mr. Neil Baillie is (or was?) only a fallible writer like himself, and, moreover,

that although Mr. Baillie's books are professedly founded on ancient works of undoubted authority, there are few references to particular passages, so that it is difficult to verify his statements. Incalculable harm has been done in past times by reckless citation of modern writers as "authorities," and it is earnestly to be hoped that this practice may not be revived. We must pause here in our comments lest we try the patience of our readers too much. We would only observe in conclusion that the study of Mohammedan law, which has received a remarkable impetus during the last thirty years or thereabouts, will be seriously retarded in its progress if a treatise so faulty and imperfect as that before us should have an appreciable influence. Many years ago that study suffered grievously from a similar cause; we hope that history will not repeat itself.

Commentaries on the Constitution of the United States, Historical and Juridical (Kegan Paul & Co.), is the first volume of a work by Mr. Roger Foster which promises to take rank with the best on the same subject that his countrymen have produced. Mr. Foster is a member of the New York bar, a lecturer at Yale on Federal jurisprudence, and he has written legal works of note and practical value. Such a treatise cannot be judged fairly, except as a whole, and a notice and estimate of its aim and character alone can be given after perusing this volume. But we do not hesitate to applaud the spirit and manner in which the work is planned. The author displays a thorough acquaintance with his subject and a rare capacity for treating it. One of his objects is to point out how well, on the whole, the Constitution of his country has subserved the purposes of its framers, whereas the Constitutions of the South American republics have served as targets for scorn and ridicule. In the case of the United States, the founders of the republic carried into effect the results of their experience as colonists who had enjoyed self-government, while the inhabitants of the southern part of the continent had been under the yoke of Spain, and thought that they would vie with the northern republic if they followed its example and copied its Constitution. The result, though sad and mortifying, is not surprising to the student of history. No Constitution, whether written, as in the United States, or a subject of faith, as in Great Britain, will enable the people to govern themselves with advantage and without injury to their neighbours, unless it be an historic product of their racial tendencies and conditions. Mr. Foster appears to understand this, and his work is founded on facts which cannot be shaken, and which must be accepted when elucidated in the manner which he has adopted.

THE MILITARY HISTORY OF THE EIGHTEENTH CENTURY.

THE publications of such a body as the Société d'Histoire Contemporaine must necessarily vary in interest. It so happens that the subject of none of its last three productions (issued in Paris by MM. Picard & Fils) is likely to satisfy those English readers whose expectations may be based on their remembrance of the memoirs of the Raigecourts, of Moulin, or of Duquesnoy. Yet *L'Invasion Austro-Prussienne (1792–1794)*, edited by M. L. Pingaud, contains two contributions to military history which are not without value. The first is by the Comte de Langeron, a French free-lance equally ready to fight with or against his own country, who in 1789 transferred his allegiance to Russia. Having in 1792, with the permission of Catherine II., joined the *émigrés* princes in the invasion of Champagne, and having in 1793–4 at that empress's request accompanied the Austrian army in the Low Countries, he here summarizes the story of those "two disastrous campaigns, in which every move made by the allies was either a political or military blunder." He moreover prognosticates the widespread disaster the European powers were preparing for themselves by their insane dissensions and their heedlessness of the force of the Revolutionary flood. Esteeming Mack as "the soul and strength" of the Austrian army, he enumerates the failures that occurred when, the storming of the camp of Famars having rendered the position of the French troops desperate and their destruction easy, that general, wounded and slighted, was succeeded by Prince Hohenlohe as quartermaster-general to the Prince of Coburg. Like Alison, he blames the blunder committed in placing the imperial arms over the gates of the captured French towns, the time wasted by the allies ("Les Autrichiens en perdent toujours"), and above all "ce système désastreux de cordon, qui fait qu'on est faible partout," a fault, by-the-by, which we find General Jourdan attributing also to the republican forces (*Moniteur*, November 27th, 1793). The error of the retreat before Maubeuge is shown to have been even greater than the English historian represents it. For after the Austrians had been driven from Wattignies and the retreat ordered, some troops previously detached by Coburg's directions from the main armies were so ably handled by M. de Chasteler that the enemy's flank was turned and the French sent flying from Wattignies, abandoning forty guns. "La bataille était donc complètement gagnée, mais le Prince de Cobourg la reperdit une seconde fois, en ne voulant point contremander l'ordre de retraite d'après ce succès, qu'il sut à dix heures du soir." We note that Clairfayt's engagement with the republican troops on May 10th and 11th, 1794, in which some 4,000 men were lost on each side, is stated by Alison to have occurred around Cambray (vol. ii. p. 469), in lieu of which town Langeron gives Courtrai, a version which seems to us more probable. The delay and inaction of the Archduke Charles during the battle of Turcoing, ascribed by the English writer to Coburg's defective combinations, was due, says our author, to the fact that, the order to march arriving when the archduke was sleeping off an attack of epilepsy, none dared wake him or open the letter. In the quarrels between Hohenlohe and the Duke of York the latter's cause is warmly espoused by Langeron, influenced, maybe, by the belief that he had once saved the duke's life, or perhaps by the idea that the English prince might yet ascend the French throne, on which Carra and Brissot had already proposed to place him (*Moniteur*, October 28th, 1793), and which, according to Jourdan, he had now landed on the Continent to beg "avec la famine et la calomnie" (*Moniteur*, November 27th, 1793). The detestation entertained by the allied generals (English excepted) for "the very name of French" is shown by their "criminal indifference" for the fate of the *émigrés*, their brothers in arms. On the surrender of garrisons, for instance, no stipulation was ever made to save these unfortunate Royalists from being massacred by the Republicans. Langeron mentions the successful use on various occasions by the French of balloons for reconnoitring purposes; for the rest, "On ne doit point se lasser de répéter que le Français, quel qu'il soit, attaquant à nombre égal ou même inférieur, est souvent victorieux, et que supérieur en nombre, il est souvent battu quand il est attaqué." The remainder of the volume is by an anonymous writer, apparently one of Condé's officers. He vindicates Count Wurmser's operations in Lower Alsace in 1793 at the expense of the Duke of Brunswick, whose masterly inactivity was by many ascribed to his desire to see the French monarchy revived in the person of one of his sons. The details of the campaign from day to day, the strength of the forces engaged, and the losses sustained by each regiment serving under Wurmser are carefully stated. A map of the theatre of the war suggests comparisons between the invasion of 1793 and that of 1870.

The military publisher, M. Baudoin, of Paris, issues *La Guerre de la Succession d'Autriche (1740-1748): Campagne de Silésie (1740-1741)*, by Major Z***, a little work which is historical, not military. We do not know why the author has chosen to veil his identity possibly because of a close and interesting parallel which he draws between the modern ways of Prussia and the behaviour of Frederick the Great in 1740. There is much criticism of the diplomacy of George II., of the effect of the policy of Hanover on that of Great Britain, and of the writings of Carlyle; the pamphlet is, however, rather an account of the recent historical researches of the Austrian military historians attached to the War Office at Vienna than an original study. Austrian diplomacy and mobilization were as inferior to Prussian diplomacy and mobilization in 1740 as they were in 1866 and 1870.

OUR LIBRARY TABLE.

THE present craze for disinterring every fact or supposed fact about the Brontës deserves little sympathy. Why must every trifling detail in the lives of three women who died many years ago be raked up simply because they were women of genius? Is the grave to be no protection against a morbid curiosity? Yet we are glad to see that both Mr. Mackay, the author of *The Brontës: Fact and Fiction* (Service & Paton), and Mr. Ramsden, the writer of *The Brontë Homeland* (Roxburghe Press), are alive to the absurdities to be found in Dr. Wright's book 'The Brontës in Ireland.' When we reviewed that volume we expressed the opinion that Dr. Wright had been hoaxed, and we hold that view still more firmly at the present time.

MESSRS. CHAPMAN & HALL issue *The Eastern Crisis of 1897 and British Policy in the Near East*, by Mr. G. H. Perris, a volume in which partisanship on behalf of Greece is frankly admitted.

MESSRS. MACMILLAN & Co. publish *Notes on Political Economy* by "A New Zealand Colonist," a volume which does not teach us much that is new.

MLLE. DE BOVET is one of the most versatile of writers—one whose work varies infinitely in character and a good deal in merit. Her *La Jeune Grèce*, published by L. Henry May, of Paris, is a volume which we can praise unreservedly. As a book of travel it is fresh and bright, and as a work of observation of a people it is excellent. A preface attached to it since the war lectures France with justice for an unreasoned change in her former phil-Hellenic views.

WE have received the elaborate and interesting Jubilee numbers of the *Illustrated London News* and the *Queen*.

WE have on our table *Thomas Chalmers*, by W. G. Blaikie (Oliphant, Anderson & Ferrier), —*Whitman, a Study*, by John Burroughs (Constable),—*The Early Fiction of Richard Jefferies*, edited by Grace Toplis (Simpkin),—*History in Fact and Fiction*, by the Hon. Albert S. G. Canning (Smith & Elder),—*The Law relating to Factors*, by P. T. Blackwell (Wilson),—*International Law*, by H. W. Bowen (Putnam),—*Pitt Press Series: Cornelius Nepos*, edited by E. S. Shuckburgh (Cambridge, University Press), —*A History of Greek Art*, by F. B. Tarbell (Macmillan),—*Our Weights and Measures, a Practical Treatise on the Standard Weights and Measures in Use in the British Empire*, by H. J. Chaney (Eyre & Spottiswoode),—*The Mechanics of Pumping Machinery*, by Dr. J. Weisbach and Prof. G. Herrmann, translated by Karl P. Dahlstrom (Macmillan),—*The Story of Yorkshire* (Arnold),—*Tobacco Talk and Smokers' Gossip* (Redway), —*Fruit-Culture for Amateurs*, by S. T. Wright (Gill),—*The American Journal of Theology*, January, 1897, Vol. I. (Luzac),—*The Cabot Calendar, 1497–1897* (Toronto Litho-

graphing Co.),—*The Magnet Magazine*, Vol. I. (Henderson),—*The System of Courtly Love studied as an Introduction to the Vita Nuova of Dante*, by L. F. Mott (Ginn),—*John Littlejohn, of J.*, by G. Morgan (Lippincott),—*A Slight Indiscretion*, by Mrs. E. Cartwright (Fisher Unwin),—"*And they Two*," by Violet Tweedale (Redway),—*Monologues of the Dead*, by G. W. Steevens (Methuen),—*Harold Effermere*, by M. Costello (Sonnenschein),—*Sir Knight of the Golden Pathway*, by Anna S. P. Duryea (Putnam),—*A New Faust*, by A. Smythe (Digby & Long),—*The Rome Express*, by Major Arthur Griffiths (Milne),—*The Strange Schemes of Randolph Mason*, by M. D. Post (Putnam),—*The Black Mass*, by F. Breton (Hutchinson),—*Poems*, by S. Waddington (Bell),—*The Triumph of Love, and other Poems*, by W. Officer (Peterhead, Scott),—*Australian Idylls and Bush Rhymes: Poems*, by the late E. G. Henty and E. A. Starkey (Digby & Long),—*The Significance of the Old Testament for Modern Theology*, by G. Lindsay (Blackwood),—*The Theology of Modern Fiction, being the Twenty-sixth Fernley Lecture*, by T. G. Selby (C. H. Kelly),—*The Student's Life of Jesus*, by G. H. Gilbert (Chicago, Theological Seminary Press),—*The Sympathy of the Passion*, by the Rev. F. W. Isaacs (S.P.C.K.),—*Questions on the Church Catechism*, by W. F. Handcock ('Home Words' Office),—*Petri de Dacia*, by J. Paulson (Grevel),—*Les Aryens au Nord et au Sud de l'Hindou-Kouch*, by Charles de Ujfalvy (Paris, Masson),—*Reiseeindrücke und Beobachtungen eines deutschen Neuphilologen in der Schweiz und in Frankreich*, by K A. M. Hartmann (Leipzig, Stolte),—*Le Guerre Germaniche*, by F. C. Giuliano (Rome, Loescher), — and *Julia de Trécœur*, by O. Feuillet (Paris, Lévy).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Blavatsky's (H. P.) The Secret Doctrine, the Synthesis of Science, Religion, &c., Vol. 3, royal 8vo. 15/ net.
Cambridge Bible for Schools and Colleges: Joel and Amos, Notes, &c., by Rev. S. R. Driver, 12mo. 3/6 cl.
Copinger's (W. A.) The Bible and its Transmission, 105/ net.
Feasey's (H. J.) Ancient English Holy Week Ceremonial, 8vo. 7/ net.
Forlong's (Major-General J. G. R.) Short Studies in the Science of Comparative Religions, royal 8vo. 28/ cl.
Jâtaka, The, or Stories of the Buddha's Former Birth, edited by Prof. E. B. Cowell, Vol. 3, royal 8vo. 12/6 net.
Selwyn's (Right Rev. J. R.) Pastoral Work in the Colonies, 12mo. 2/ cl.

Poetry and the Drama.

Browning's (R.) Bells and Pomegranates, Second Series, 2/6
Greer's (M.) A Vision's Voice, and other Poems, 2/6 net.
Jones's (H. A.) The Case of Rebellious Susan, a Comedy in Three Acts, 12mo. 2/6 cl.
Masterman's (Rev. J. H. B.) The Age of Milton, 12mo. 3/6

Music.

Bach, John Sebastian, Life of, in Relation to his Work as a Church Musician, by S. Taylor, cr. 8vo. 2/6 net.

Philosophy.

Külpe's (O.) Introduction to Philosophy, trans. by W. B. Pilsbury and E. B. Titchener, cr. 8vo. 6/ cl.
Ribot's (Th.) The Psychology of the Emotions, cr. 8vo. 6/ cl.

History and Biography.

Armstrong's (G. T. S.) Queen, Empress, and Empire, 1837-97, 4to. 5/ cl.
Arnold of Rugby, his School Life and Contributions to Education, edited by J. J. Findlay, cr. 8vo. 5/ cl.
Briggs's (Sir J. H.) Naval Administrations, 1827-1892, edited by Lady Briggs, 8vo. 21/ cl.
Harvey's (Rev. M.) Newfoundland in 1897, cr. 8vo. 5/ cl.
Richardson's (O. H.) The National Movement in Reign of Henry III., cr. 8vo. 6/6 net.
Social England, ed. by H. D. Traill, Vol. 6, 8vo. 18/ cl.

Geography and Travel.

MacRitchie's (Rev. W.) Diary of a Tour through Great Britain in 1795, cr. 8vo. 6/ cl.
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SIR THOMAS ROE.

MR. WILLIAM FOSTER, of the India Office, is about to render an important service to students of Indian history and of the literature of travel by editing the 'Journal' of Sir Thomas Roe, lord ambassador to the Great Mogul, 1615–19. It is rather singular that although the manuscript of the larger and more important part of this 'Journal,' from 1615 to February, 1616/7, is perfectly well known to exist in the British Museum (Addit. MS. 6,115), it has never been printed in full or with any approach to accuracy or editorial care. Purchas, who first printed the 'Journal' in 1625, seems to have omitted about a third of it as given in this manuscript, but he evidently had another copy to work from, since his extracts run as far as January, 1617/8—though doubtless the later portion was mutilated by him in the same fashion as the earlier. Churchill in 1732 printed a somewhat fuller edition of the 'Journal' from the original MS., but what happened to the rest of the MS. is unknown. Mr. Foster, in editing the British Museum MS. for the Hakluyt Society, proposes to collate it with a second MS. in the same collection containing the earlier part of the 'Journal,' and also with Churchill's text; while the more important of Roe's letters of the same period, a good many of which are preserved in the British Museum and the India Office, will be inserted at the proper dates, and will be used to complete the record, as far as possible, for the year of Roe's mission wanting in the MSS. and printed texts of the 'Journal.' The whole will, of course, be carefully annotated.

Incidentally Mr. Foster has lighted upon one or two hitherto unnoticed facts in Roe's life. For instance, his (probably secret) marriage to Eleanor Cave *before* he started on his Indian mission, which was first discovered and approximately dated by Mr. Stanley Lane-Poole from a passage in Carew's letters (referring to "your Mrs. or rather the best part of yourselfe"), has been confirmed by Mr. Foster's discovery of a Court minute of the East India Company authorizing the payment of the expenses of Sir T. Roe "and his lady" from the Downs to London on his return from India. Another fact brought to light by Mr. Foster's investigations is that Lady Roe was a widow when she married the ambassador: she had married Sir George Beeston, of Beeston Castle in Cheshire, in 1610, and enjoyed a pension of 200*l.* a year on this account. The date of Sir G. Beeston's death still remains to be discovered. All these matters will doubtless be dealt with in the 'Life of Sir Thomas Roe' which Mr. S. Lane-Poole proposes to write, and for which considerable materials have been collected. Among the problems to be solved will be the present whereabouts of the portrait of Roe by Mierevelt, engraved as a frontispiece to the 'Negotiations' in Turkey, and the existence of the Van Dyck portrait referred to by Richardson in his dedication of the same volume. The gold medal struck by Charles I. in 1630 in honour of Roe's diplomatic services in bringing about the peace between Sweden and Poland is another curious point. It looks as if the Bodleian specimen, presented by Lady Roe, were the only one struck, since none exists in the British Museum or appears to be known to the authors of the 'Medallic Illustrations of English History,' whilst the description of the piece recorded in the Calendar of State Papers is avowedly from a paper squeeze.

AN ALLEGED ERROR OF VENERABLE BEDE'S.

Bodleian Library, Oxford, June 13, 1897.

CENTURIES before Gildas, the old instrumental *qui* (="with which," "with what") had ceased to be used of simple statements of fact followed by the indicative, and remained only as an interrogative, or as a relative of purpose followed by the subjunctive; consequently Gildas's "quique.....orditur" cannot mean "wherewith also.....commences."

But I do believe that Bede and Mr. Anscombe are right on the point contended for by the latter, and that the passage has been misunderstood by recent writers, including myself. How it should be taken I will try to show.

Two years ago, in a printed letter on 'King Arthur in Gildas,' I said that "novi" was "nō" in the two oldest MSS., and should have been expanded by Mommsen as "novus." But I misread his *apparatus criticus*—they have not that reading; and, had they had it, the right expansion would probably have been not "novus," but "noster." Hence my own rendering falls to the ground.

Mommsen's text is:—

"Ex eo tempore nunc cives, nunc hostes, vincebant.....usque ad annum obsessionis Badonici montis, novissimæque ferme de furciferis non minimæ stragis, quique quadragesimus quartus ut novi orditur annus mense iam uno emenso, qui et meæ nativitatis est."

I would construe thus:—

"From that time, now the citizens, now the enemies were victorious.....until the year of the campaign against the Bath hill, and of almost the latest slaughter (a considerable one*) of the scoundrels, and which (as I know) begins as the forty-fourth year—one month having already been measured out [*i.e.* passed through], which also is that of my birth."

I understand this as follows: The slaughter took place in the forty-fourth year from "that

* I cannot feel sure whether "non minima" means "of any importance" or "—and it was no slight one," but prefer the latter.

time," if we count from the beginning of the calendar year. One month of the calendar year had, however, elapsed, and that was the month of Gildas's own birth

He does not mean simply that he was born in the first month of the calendar, but in the month before the slaughter. Whether he reckoned the year from January 1st, March 1st, or Christmas I do not know; I suspect, from January 1st. "Ut novi" probably means that his parents had told him that it was forty-four years from the victory of Ambrosius.

Bede takes the invitation to the Saxons (which he dates in 449) as the starting-point of the forty-four years, and so the slaughter would be in 493. But the 'Annales Cambriæ' put it in 516, and Gildas's context proves "that time" to be the time of Ambrosius's victory. I have a further reason for believing the date of the 'Annales.' According to Geoffrey of Monmouth's old Breton chronicle, Hoel, King of Armorica, son of King Budicius, was at the time in Britain, helping his uncle Arthur with a large Breton contingent (Giles's ed. of Geoffrey, ix. § 2). But according to Daru ('Hist. de Bretagne,' i. p. 90) Budicius did not die till 509, and his son Hoel did not recover Armorica from its Frisian invaders till 513. I have no time now to thrash out this matter, as I hope to do some day, or even to discuss it; but provisionally I adhere to 516, and consequently date Ambrosius's victory in 472.

E. W. B. NICHOLSON.

SALES.

MESSRS. PUTTICK & SIMPSON sold on Monday the library of a well-known collector, the majority of the books being in fine modern bindings. The following were some of the chief prices realized:—M. Arnold's Saint Brandan, 2*l.* 2*s.* Barker's Greenwich Hospital, coloured plates, 5*l.* 5*s.* Mrs. Browning's The Runaway Slave, 3*l.* Cavalier's New Common Prayer Book, 1644, 3*l.* 18*s.* Cotgrave's Wits Interpreter, 1671, 5*l.* 15*s.* Cruikshank's Humourist, 4 vols., 31*l.* Grimm's German Popular Stories, 2 vols., 21*l.* Der Freischütz Travestie, plates by Cruikshank, 6*l.* 10*s.* Cruikshank's Fairy Library, 4 vols., 11*l.* Defoe's Robinson Crusoe, 3 vols. (vols. ii. and iii. first edition), 4*l.* 10*s.* Dibdin's Bibliographical Decameron, 7*l.* 17*s.* 6*d.* Dickens's Picnic Papers, 4*l.* 15*s.* D'Urfey's Pills to Purge Melancholy, &c., 11*l.* 5*s.* Egan's Life in London, 6*l.* Life of an Actor, 5*l.* George Eliot's Brother and Sister Sonnets, 2*l.* 8*s.* Goldsmith's Traveller, first edition, 10*l.* 5*s.* Goldsmith's Vicar of Wakefield, plates by Rowlandson, 7*l.* W. Morris's Sir Galahad, 3*l.* 12*s.* Nimrod's Life of a Sportsman, 8*l.* 10*s.* Stevenson's College Memories, 12*l.* Mr. Thackeray, Mr. Yates, and the Garrick Club, 4*l.* 10*s.*

Messrs. Sotheby, Wilkinson & Hodge sold on Tuesday, the 15th inst., several important manuscripts. The MS. Autobiography of Lord Nelson, to which attention was drawn previously in our columns, fetched 1,000*l.* Messrs. Sotheran & Co. were the purchasers. On the same day twenty-three Letters of Nelson to his friend Admiral Trowbridge, bound in one volume, were sold for 280*l.* Thirty-one other Letters of the Admiral (sold separately) went at a total of 142*l.* 16*s.* The prices realized for the Scott MSS. were surprisingly high. The Lady of the Lake, original autograph MS., brought 1,290*l.*; Tales of a Grandfather, portion of the original autograph MS., 106*l.*; Essay on Poetry, Halidon Hill, and Doom of Devorgoil, partly original autograph MS., 62*l.*; Old Mortality, original autograph MS., complete, 600*l.* (this sold for 33*l.* in Cadell's sale); Castle Dangerous, original MS., written from dictation by Wm. Laidlaw, Scott's amanuensis, with corrections in the author's hand, 32*l.* The Edinburgh Commonplace Book of Robert Burns, 1787, sold for 365*l.*; and Eight Autograph MSS. by A. C. Swinburne of Poems published in the first series of Poems and Ballads, 1866, realized 39*l.* 10*s.* 6*d.*

MATTHEW PRIOR AS A BOOK-COLLECTOR.

MR. MATTHEW PRIOR was one of the very few poets of his day whose lines ran in fairly pleasant places. The bards of that time were not a very amiable set of men; the fear of the "dun," or the certainty of an empty stomach on the morrow, may have given vigour to their couplets if it did not increase the sweetness of their dispositions. The manufacture of poetry is not usually the channel through which men gain riches; indeed, history may be said to teach us that the richer the poet the poorer his poetry. The versifiers of "glorious Anne's" reign were poor enough in this world's goods to be very great poets indeed; and if the majority of them were book-makers rather than book-collectors, the fault is not so much their own as of the trade which they followed. To search, therefore, for book-collectors among this "rhyming crew" is a somewhat vain quest. There were, however, exceptions.

In his 'Journal to Stella' we get very many delightful glimpses of Swift as a book-hunter. Pope was a book-lover and owned a fairly good library, and even the great Mr. Addison could not have denied the soft impeachment of bibliomania. But greater in this way than all these was Matthew Prior, the genial wit and wily diplomatist. It seems curious that this side of Prior's career should have remained until now almost completely hidden, and even the latest and most admirable edition of his poems, that published in the Aldine series, contains only a brief reference to the volumes which he bequeathed to St. John's College, Cambridge. This bequest comprises only a very small portion of the thousands of books which Prior collected in this country and abroad, and quite a complete inventory was until lately one of the most interesting documents in the immense collection of manuscripts formed by the late Sir Thomas Phillipps. Prior, like Swift and Addison, did not depend upon his poetry for book-money—the booksellers were careful enough to see to that; but that he formed a very large and interesting library admits of no question.

Prior died at the seat of his generous patron, Lord Oxford, at Wimpole in September, 1721, and the inventory above mentioned was taken on November 8th of the same year by Adrian Drift and Samuel Harding, the books being distributed in several cases in the study, bedchamber, and closet of Prior's residence. The books chosen by Mr. Bedford for St. John's College amounted to 206, including a number of pamphlets bound up in volumes, and were valued at 200*l.*; these, "with my Poems on greatest paper, to be kept in the Library," so runs Prior's will. Another interesting bequest comprised nearly 300 books, chosen by Lord Oxford, and valued at 71*l.*—a much too modest sum *cæteris paribus*—by Samuel Harding. Harley—for it is by this name that Lord Oxford is best known to posterity—is one of the giants in the book-collecting world, and his magnificent library is now one of the integral portions of the British Museum. He had a very wide knowledge of books and editions, and he was not slow to exercise this knowledge when he made a selection from Prior's library. From the classics he secured the edition of Ausonius printed at Bordeaux (Burdigalæ), 1575, and one of the many commentaries of Aristotle issued by Aldus, 1504. Two of the books related to Mary, Queen of Scots, both in French, and both now exceedingly rare—Blackwood's 'Martyre de la Royne d'Ecosse, Douairiere de France,' 1587, and 'Apologie, ou Défense de l'Honorable Sentence et Très-juste Exécution de Marie Stuard,' 1588. There were also two editions of 'Ovid His Invective against Ibis,' 1577 and 1658; and of the other works selected by Harley I need only mention the Verona edition of Pescetti, 'Proverbi Italiani,' 1598; the Etienne edition of Horace, 1577; Cowley's works in folio and an edition of Rabelais; whilst of "memoirs" and "lives" there were many.

Deducting these two bequests, the value of Prior's library, including his drawings, charts, and prints, was placed at 375*l.*, so that the sum which he altogether spent on his books must have been a very large one for the time, and for a person in Prior's highly unsettled circumstances. The library comprised several thousand volumes, and was a thoroughly representative collection. Mr. Prior was not a first-edition man, nor a tall-copyist, nor, indeed, a faddist of any particular species; he was a genuine book-lover who liked to have good editions of the best books, and the excellence of the judgment which he displayed in forming his library is unquestionable. The poets of his own time and country were patronized—mostly to the extravagance of large-paper copies — very liberally and without regard to their politics or religion, which meant much at a time when both were at fever heat. There were Dryden's plays, his fables, his translations of Juvenal and Virgil, Garth's Ovid, Rowe's Lucian, Pope's Homer, and Trapp's Virgil, a large-paper copy of Mr. John Dennis's 'Letters,' and the best available editions of Spenser, Chaucer, Davenant, Milton, Marvell, Ben Jonson, Randolph, Daniel, and the 'Art of Poetry' of Bysshe and the similar work of Gildon. The most notable absentee is Shakspeare, of whose works it seems that Prior did not possess an edition.

Several early printed books escaped the selections of Harley and St. John's College, notably an edition of Pliny's 'Natural History,' printed at Brescia, 1496; several works from the Aldine press, such as the rare and beautiful *editio princeps* of Aristophanes, 1498, edited by Marcus Musurus; the first Greek edition of Aristotle, 1495–7, justly regarded as one of the most splendid and elaborate productions of the Aldine press; and a volume on astronomy, 1499. The classics were also represented by a very fair sprinkling of Elzevirs, such as the Pliny, Livy, Ovid, Cæsar, Seneca, Horace ("in corio Turcico"), and others issued by the celebrated family of Dutch printers. Indeed, Mr. Prior attached much importance to the Dutch editions of the classics, judging by the extent to which he purchased them—an appreciation which I fear is no longer extended to them by scholars.

In "mémoires" and "histoires" Prior's library was very rich, more particularly those of French celebrities and of the various kings and epochs of France. One of the rarest works in this class was a copy of Perrault's 'Hommes Illustres,' 1696–1700, the celebrated and rare first edition; in the list Cardinals Mazarin and Richelieu figure of course, both in Dutch editions, whilst even Prior's copy of Clarendon is in French and was printed at the Hague. Besides two "lives" of Cromwell in English, there was also one in French, "avec figures," Paris, 1691.

Although Prior was scarcely what one would call a religious man, he apparently took much interest in religious controversies and so forth. He owned a copy of the Barker edition of the Bible printed in 1599, and one of the Bill and Barker edition of 1633, "in blew Turkey with silver clasps." He was sufficiently catholic to include the 'Apology for Nonconformists,' 1689, 'The Whole Duty of Man,' Buchanan's 'Psalms,' Edinburgh, 1621, and Bennet's numerous writings on Popery, schism, Quakerism, the Common Prayer, &c. Finally, Prior possessed the virtue, as rare two centuries ago as it is to-day, of seeing that the books which he borrowed were returned to their owners. He borrowed Trapp's 'Prælectiones Poeticæ,' 1711, and Winstanley's 'England's Worthies,' 1684, from Dr. Freind, and Barwick's 'Life,' 1721

(large paper), from Mr. Bedford; in the inventory these books are duly entered and marked off as returned to their respective owners. Many of us would gladly reconcile ourselves to the death of some of our friends if we could be sure of at length getting back the books which they had borrowed!

The fate of the residue of Prior's library can only be a matter for conjecture; doubtless it was acquired from the executors by some enterprising bookseller—probably Tom Osborne, of Gray's Inn, the Quaritch of the day—and doled out to the minor book-buyer. Although Prior was neither a very great nor perhaps, in some respects, a very wise man, he had, at all events, what much greater men have often lacked, an excellent knowledge of books, the reading of which failed to make him a dull man. W. ROBERTS.

THE HISTORICAL MANUSCRIPTS COMMISSION.
THE HARLEY PAPERS.

THE latest Report of the Historical Manuscripts Commission upon the muniments of Welbeck Abbey contains, as we were able to announce some time ago, very curious and interesting revelations of the "intimate relations which existed for public purposes" between the Lord Treasurer Robert Harley and Daniel Defoe.

The existence of these peculiar relations has, indeed, been long suspected by Defoe's biographers, but the full details of these transactions are given here for the first time—a fact which constitutes, as the editor justly observes, one of the rare instances in which the secret of the inner life of a famous man of letters has been well preserved. That Harley kept faith with his anonymous correspondent surprises us less than that the latter had the resolution to conceal his own important relations with the Government. But Defoe, although an impecunious author, was essentially a man of business, especially in an affair which concerned his claims upon "the Queen's Bounty." Moreover, he was not only loyal to the hand which paid him, but also by conviction a patriotic politician. That Harley was able to use a man of Defoe's character and ability speaks much for his qualifications as a party leader in an age of profound and unscrupulous intrigue. Statesmen like Burleigh, Walpole, and Harley were well served, because their service was a source of pride as well as of profit to their trusted agents.

Of Daniel Defoe in his new character as "Mr. Alexander Goldsmith" we hear much between the years 1703 and 1707 in connexion with a secret mission to Scotland to ascertain the real temper of the Scotch people towards the projected Union. As the enthusiastic champion of the English Revolution, which equally brought political liberty to Scotland, Defoe was just the man for such a mission. There was a common bond of sympathy herein between Harley's agent and the Scotch Whigs which would ensure a frank communication of ideas. To serve the true cause of the Whig Revolution in England and Scotland alike, and "to make some such sort of return as no man ever made" for his patron's bounty, Defoe did not hesitate to play the part of a spy upon the Scottish Whigs. He was esteemed by an excellent judge "to be a very ingenious man and fit for that business," and the turbulent patriots of Caledonia were as babes under his dexterous handling. When Harley fell from power in the year 1707 Defoe's political employment ceased; but a few supplementary notices of Scotch affairs are found after his patron's return to office in 1710. Only second in interest to these revelations are the reports of two more agents employed by Harley, William Greg and John Drummond. But these political newsletters do not nearly exhaust the interest of this remarkable Report. St. John, Atterbury, Argyll, Boyle, and other famous personages are presented to us in these pages. Perhaps, however, the most fitting title for the bulk of this correspondence would be that of "Harley and his Friends." Their reports, advice, criticisms, praise, remonstrances, all serve to throw a strong light upon the masterly, but somewhat crooked policy of one of England's most astute and least engaging statesmen.

The Commissioners have been fortunate in securing the services as editor for this occasion of the Secretary to the Commission, Mr. J. J. Cartwright, whose knowledge of the statesmen and politics of this period, second to that of no other living scholar, has proved of the highest value in tracing these difficult and delicate negotiations.

Literary Gossip.

IN No. 504 of this journal, that of June 24th, 1837, we wrote, "May the reign of our young Queen, 'the expectancy and rose of the fair state,' be hereafter famed for its intellectual and peaceful glories"; and a fortnight afterwards, on July 8th, we published Mrs. Browning's well-known poem, which contains the line, "Thou shalt be well beloved." Both wish and prophecy have been verified, as the history of the past sixty years has amply proved. In 1837 we noticed the edition in six volumes of Wordsworth's poems, "forced on him," we remarked, "by our abominable law of copyright as the only means of securing to his family some portion of that profit, which else, in case of his death, would go to benefit the piratical publishers." That defect was remedied by the Copyright Act passed five years afterwards. Of the great authors who have adorned Her Majesty's reign, Dickens in 1837 had not yet completed 'Pickwick'; Carlyle was beginning to attract attention by his 'French Revolution'; Thackeray was an anonymous contributor to journalism; Browning's fame had not extended beyond the circle of his friends; Tennyson was hardly better known, nor was Mill; Matthew Arnold was a schoolboy; Morris was in the nursery; Mr. Swinburne was not three months old; Macaulay was in India; Froude was an undergraduate; the Brontës were trying to make a living by teaching; Mrs. Gaskell had lately married; George Eliot was taking charge of her father's house in Warwickshire.

IN science the great names in 1837 were Airy, Babbage, Brunel, Buckland, Sir Astley Cooper, Sir John Herschel, Hooker, Faraday, Lawrence, Lyell, Murchison, Owen, Sedgwick, Stephenson, and Whewell. Darwin had made his voyage in the Beagle, and had begun his first note-book on evolution, but 'The Origin of Species' was not to appear for two-and-twenty years. Railways were in their infancy, and a colonel of Engineers had the sagacity to say so, and we expressed our agreement with his opinion. Lardner was advocating steam communication with India (*Athenæum* for July 8th, 1837), but steam navigation was still in a rudimentary state. 1837 was the year of Wheatstone's patent, and consequently of the birth of the electric telegraph. Photography was undiscovered, and nobody thought about germs.

UP to now the Jubilee does not seem to have inspired many bards. Their silence, indeed, is a noticeable incident. We have just learnt, however, that Mr. John Lane publishes to-day a poem by Mr. Theodore Watts-Dunton, called 'Jubilee Greeting at Spithead,' addressed to "the men of Greater Britain."

A DINNER significant of the change in the position of women during the Victorian era is to be given at the Grafton Gallery next month. The hostesses will be a hundred representative women, who will each nominate a distinguished man as her guest. In the evening there is to be a soirée for distinguished guests who were not invited or did not wish to be invited to the feast. The names of Lady Jeune, Mrs. Humphry Ward, Mrs. Fawcett, and Miss Ellen Terry appear among others on the committee.

THE Anniversary Study in the forthcoming July number of the *Cornhill* is from the pen of Mr. C. H. Firth, and is devoted to the battle of Marston Moor. A further instalment of the reminiscences of the late Sir Charles Murray contains anecdotes of Goethe, Lord Eldon, and Samuel Rogers, and records a romantic incident in the life of Prince Bariatinsky, the conqueror of the Caucasus. Mr. J. W. Mackail writes on 'Piers Ploughman and English Life in the Fourteenth Century,' and the Rev. H. C. Beeching in an article on 'The Poverty of the Clergy' pleads the cause of the Queen Victoria Clergy Sustentation Fund. Investors should find judicious counsel in Mr. Hartley Withers's 'How to Scan a Prospectus'; and there is some curious lore in Dr. Withington's article on 'Legal Proceedings against Animals.' Several unpublished anecdotes of Jowett are printed in the 'Pages from a Private Diary,' and short stories are contributed by Mrs. B. M. Croker and Mr. G. H. Powell.

THE July number of *Macmillan's Magazine* will contain an article on 'Slavery in West Central Africa,' by Major Mockler-Ferryman, who in 1889–90 acted as private secretary to Major (now Sir Claude) MacDonald on his special mission to West Africa to inquire into the working of the Royal Niger Company, and who on his return published a book, 'Up the Niger,' which was reviewed in the *Athenæum* on October 15th, 1892. It will also include a description of the Zoological Gardens at Amsterdam, by Mr. C. J. Cornish, author of 'Life at the Zoo'; a short story, 'The Haunted Schooner,' a mystical tale of the Eastern seas, by Mr. Hugh Clifford, British Resident at the Malay State of Pahang; and an essay on the vexed question of the genesis of the word *kangaroo*, by Mr. Edward Morris, Professor of Modern Languages and Literature at the University of Melbourne.

THE great book sale of the season begins on Friday next, when Messrs. Sotheby, Wilkinson & Hodge will commence the eight days' sale of the first portion of the Ashburnham Library. This portion extends from A to F, and in monuments of the early printers of all European countries it is bewilderingly rich; but there is also a very fair leavening of ordinary "bread-and-cheese" books, in which respect the Ashburnham Library differs from many other really great libraries. The illustrated catalogue forms a fairly handsome souvenir of the collection.

THE English Dialect Society has lately issued title-pages for its last three volumes, with suggestions for binding all the publi-

cations from 1873 to 1896 in thirty-two volumes. A complete list of the Society's publications has also been issued with an alphabetical index, to which an index of authors and books reprinted is added, and another of the authors and editors of original publications. Subscribers are advised to take an early opportunity of testing the completeness of their sets. Some copies remain of the greater part of the numbers issued, and can be obtained from the publisher, Mr. H. Frowde, of the Oxford University Press Warehouse.

Mr. Demetrius Boulger has been for some time engaged on a new 'Life of Sir Stamford Raffles,' a work which he has undertaken with the sanction and co-operation of the principal surviving representatives of the Raffles family. A considerable quantity of unpublished letters and other documents has been placed at his disposal, and the work will be illustrated with engravings and photographs. The book will be published by Messrs. Horace Marshall & Son early in October.

Mr. Stuart J. Reid, at the request of the Duke of Marlborough, has been trying for some time past to identify the flags captured by John, Duke of Marlborough, at Blenheim, Ramilies, Oudenarde, and Malplaquet, in the years 1704–9. Mr. Reid's report on these military trophies is based on researches in England and France, and it has been just submitted to the Commander-in-Chief, who is himself busy with the closing volumes of his life of the great Duke of Marlborough. Lord Wolseley states that Mr. Reid has studied the subject thoroughly, and compiled a most interesting and valuable report, which practically exhausts the subject. His Grace intends to have some of the most typical of the flags which Mr. Reid has identified reproduced in silk embroidery, and hung in the great hall of Blenheim Palace.

M. L. Lemaire, a native of Pont-sur-Sambre, one of the places mentioned in 'An Inland Voyage,' has received permission to translate that charming volume into French. The translator is now a teacher at the Lycée of Valenciennes. He was a boy of fourteen when Stevenson passed through Pont-sur-Sambre. The people of the village, he says, still retain a pleasant recollection of Stevenson and his fellow traveller. The judge at whose house they dined at Landrecies is still alive, and has provided M. Lemaire with interesting particulars about the visit of his now illustrious guests.

After to-day visitors to the Grenville Library at the British Museum will miss the familiar figure of its custodian, Mr. William Holden, who is retiring on a well-earned pension, having passed fifty years in the service of the Trustees. During the last ten or twelve years of Mr. Grenville's life Mr. Holden, who is now eighty years of age, was his personal attendant, and in accordance with his master's wish he accompanied the library when it entered the Museum in 1847. Mr. Holden has always taken the most jealous care of the books under his charge, and it is in no small degree due to his vigilance that, after half a century, they still retain so much of the freshness which was Mr. Grenville's special delight.

'Greece in the Nineteenth Century' is the title of a volume which will be published in a few weeks by Mr. Fisher Unwin. The author, Mr. Lewis Sergeant, has included in this work so much of his book on 'New Greece'—published eighteen years ago and long out of print—as does not seem to have been rendered nugatory by lapse of time. A large part of the new volume is devoted to the relations between Greece and the Powers in the last two decades, and it ends with a summary of contemporary Greek literature.

The fund raised for the benefit of Mrs. Robert Harrison, the widow of the late librarian of the London Library, amounted to 181*l.* odd, and has been invested for her benefit.

The obituary of the *Times* of Thursday last contained the name of Charlotte Jeffrey's only daughter and the widow of William Empson, who succeeded Macvey Napier in the editorship of the *Edinburgh Review*. She was eighty-three years of age.

The annual general meeting of the Jewish Historical Society of England will be held on Sunday, June 27th, Dr. Adler, President of the Society, in the chair. The report for the session 1896–1897 will be presented, and the election of officers for the coming year will take place. A paper will be read by the Rev. S. Singer on 'Translators and Translations of the Liturgy in England.'

Mr. P. Chenevix Trench writes:—

"With reference to your remarks relative to 'Wild Norway's' illustrations, I think it only fair to Mr. Whymper to say that 'the individual specimens of natural history,' which you consider successful, were done by him and the author. I am only responsible for two, 'A Lively Double' and 'the whale in the hayfield.'"

The new volume of the *Transactions* of the Honourable Society of Cymmrodorion contains an address by Mr. Frederic Seebohm on 'The Historical Importance of the Cymric Tribal System'; 'Transcripts of some Early Ministers' Accounts relating to Wales,' by Mr. R. A. Roberts, of the Record Office; and a paper by Prof. Kuno Meyer 'On the Early Relations of the Gael and the Brython.' As a supplement to this volume several unpublished documents, including an Irish saga of the eighth century, entitled 'The Expulsion of the Dési,' will also be edited by Prof. Meyer in further illustration of his paper.

A paper by Mr. Alfred Nutt on another Irish story, that of Manannan and his son Mongan, which he compares and equates with the Arthurian legend, will find a place in the author's 'Essay on the Celtic Doctrine of Re-birth,' to be shortly issued in the "Grimm Library."

A volume entitled 'A Shetland Minister of the Eighteenth Century: being Passages in the Life of the Rev. John Mill, 1712-1805,' by the Rev. John Willcock, of Lerwick, will appear at the end of the month.

Rudolf Philippi, an eminent expert in Prussian history, died at Wiesbaden in the last week of May. He was Keeper of the Provincial Archives at Königsberg, and was not only a laborious editor of the 'Quellen und Urkunden,' but wrote several original monographs dealing with Prussian national history.

The death is also recorded of Oskar Köhler on May 31st at Dessau. He was formerly editor of the *Dresdener Nachrichten*, a poet of some repute, and the author of a series of extremely clever "Märchendramen."

The second International Bibliographical Congress will take place at Brussels from the 2nd to the 4th of August. The first Congress took place, as our readers will remember, two years ago.

The Imperial Printing Office at Berlin is preparing an *édition de luxe* of the 'Nibelungenlied' for the next Universal Exhibition at Paris, as a specimen of the progress in the arts of printing, illustrating, and binding in Germany. Will there be sent from this country some similar national work to the same exhibition?

In our number for July 2nd we hope to publish a series of articles on the literature of the Continent for the twelve months. Belgium will be treated by Prof. Fredericq, Bohemia by Prof. Tille, Denmark by Dr. A. Ipsen, France by M. J. Reinach, Germany by Hofrath Zimmermann, Greece by Prof. Lambros, Holland by M. Crommelin, Hungary by M. L. Katscher, Italy by Commendatore Giacosa, Poland by Dr. Belcikowski, Russia by M. L. A. Bogdanovitch, and Spain by Don Rafael Altamira.

The Parliamentary Papers of the week include the Annual Report of the Astronomer Royal for Scotland (1*d.*); the Fifteenth Report, Appendix, Part IV., of the Historical MSS. Commission: Manuscripts of the Duke of Portland, Vol. IV. (2*s.* 11*d.*); a List of the Telephone Exchanges of the Post Office, price 1*d.*; and one Paper named in our "Science Gossip."

SCIENCE

MEDICAL LITERATURE.

The Diary of a Resurrectionist, 1811–1812. By J. B. Bailey, B.A. (Sonnenschein & Co.)—This interesting book deals with a subject whose history has never been adequately written, though it is one whose importance can hardly be over-estimated. Anatomy is the foundation of all medical knowledge, yet as lately as 1742 the actual dissection of a human body was so rare an occurrence that the event was advertised in the public newspapers. Until 1832 the College of Surgeons had to share with the hangman the duty of carrying out the sentence on murderers who were condemned to be hanged and anatomized, and this was the only legal method of procuring a body for anatomical teaching. Public opinion amongst the lower orders ran strongly against this form of legalized dissection, and the beadles of the Surgeons' Company found a constantly increasing difficulty in obtaining the bodies from Tyburn or from Newgate. Anatomical teaching was of comparatively little importance so long as the old order lasted, but a wave of educational progress set in about the beginning of the present century, which led to a complete revolution in the methods of medical education. New schools sprang up in every direction, mostly owned by young and active men whose reputation was founded upon their ability to teach anatomy, then the only exact science in the medical curriculum. Students flocked to the new schools from all parts of the country, and the price of bodies rose rapidly from two to sixteen guineas apiece. Various means were taken to obtain an adequate supply. Many

were imported from France and from Ireland, but as the means for preserving them were of the most elementary kind, the custom-house officers were soon compelled to suppress the practice. Importation being thus stopped, the teachers of anatomy resorted to exhumation of the newly buried. Sometimes they performed this revolting business themselves, sometimes through their pupils, but most often they paid a gang of ruffians, known as resurrectionists, to do the work for them. The trade was carried on at first by a few men and without public scandal, but as the profits were large, it soon attracted the scum of the large towns, until in 1828, although only ten regular resurrectionists were known to the London police, their adherents numbered more than two hundred, who were nearly all of the worst type of thieves and ruffians. Information given by rival gangs often brought the resurrectionists to prison, and the 'Diary' shows that they quarrelled freely amongst themselves. As a rule only the poorest class of graves was rifled, an easy task in the days of intramural interment when bodies were buried in huge pits to within eighteen inches of the surface. The fear of exhumation became a panic amongst all classes, and many means were taken by the wealthy to secure the graves of their relatives. Mr. Bailey has given pictures of some of these methods, amongst which iron coffins, and the mortsafes so often found in large towns and in quiet country villages where the churchyard was a little remote from the houses, are the best known. The teachers of anatomy tried for many years to get their art placed upon a proper footing, but it was only after the crimes of Burke and Hare in Edinburgh, and of Bishop and Williams in London, had called public attention to the scandal that Warburton was able to get his Bill through Parliament. It became law on August 1st, 1832, and is the Anatomy Act, by which, with some slight modifications, the teaching of anatomy in Great Britain is still regulated. Mr. Bailey concludes his most interesting introduction with a summary of the regulations in force in foreign countries at the time of the passing of the Anatomy Act. The 'Diary' is a genuine document kept by Joseph Naples, a member of the chief gang of resurrectionists in London. It commences November 28th, 1811, and ends December 5th, 1812. It gives an unvarnished account of the doings of the gang night by night, stating where they went, when they got drunk, what luck they had, to whom they sold, and what profits they divided. The original diary is in the possession of the Royal College of Surgeons of England, to which body Mr. Bailey is librarian. It was obtained by (Sir) Thomas Longmore, apparently from the diarist himself, when he was collecting material for Bransby Cooper's life of his uncle Sir Astley Cooper. Mr. Bailey has executed his task with the greatest skill, and has produced a work which will become the standard of reference upon this somewhat unsavoury topic.

The Lumleian Lectures on certain Points in the Ætiology of Disease, to which is added the Harveian Oration. By P. H. Pye-Smith, M.D., F.R.S. (Churchill.)—Dr. Pye-Smith, the senior physician to Guy's Hospital, has published in this volume the lectures which he gave at the College of Physicians in 1892 on certain points in the ætiology of disease, his Harveian oration of 1893, and his memoir on 'The Life and Works of Harvey,' which first appeared in the 'Encyclopædia Britannica.' The lectures show wide reading, sound physiological knowledge, extensive observation of disease, and experience in its treatment. They present a collection of interesting remarks on various parts of their subject, without much obvious connexion or sustained argument, and are a kind of medical light reading. This is no detraction from their merit, for to raise points, to suggest solutions of difficult problems, to expose fallacies, and to show what is to be learnt from the history of a subject, are among the most useful forms of teaching in medicine, and can only be exercised by those whose learning is profound. Dr. Pye-Smith's discussion of the question, "Is 'overwork' a cause of disease?" has interest for every one, and most physicians will agree with his answer:—

"To this question we may, I believe, broadly answer No. The vanity of human nature is tickled by ascribing its disorders to such respectable antecedents as industry, energy, and intellectual activity. We must all have felt this when the obvious results of habitual gluttony are ascribed by a patient or his wife to an 'overtaxed brain' or too strenuous devotion to business, especially in the public service. There is no fear of any one of us using our brains too much for our health; nor do I believe that any amount of mental labour or business or honest work of any kind interferes with health or shortens life a day."

The lecturer is generous in his appreciation of the work of others, and praises with some warmth ten living fellows of his college, and as many more who are dead. He censures none; but in his remarks on the minute discussion to which all medical statistics ought to be subjected he is unjust to a very distinguished fellow of the college:—

"It was said by a biographer of the great Dr. Thomas Young that although his scientific reputation was far higher than his medical, yet it was a remarkable fact that the percentage of deaths among his patients at St. George's Hospital was much lower than among those of his colleagues. Doubtless the explanation is that fewer acute cases found their way to his wards than to those of more zealous and enterprising physicians."

Young had not a very large practice, but a careful study of his works will satisfy most physicians that he was excellent in all parts of medicine, and that if he had not many private patients it was rather because his means were sufficient, and that he did not wish for them, than that they might not with great advantage have consulted him. Dr. Pye-Smith's Harveian oration is less interesting than his memoir of Harvey in the 'Encyclopædia Britannica,' but both show a thorough knowledge of Harvey's works, and set forth the steps and nature of his discovery with admirable clearness. Some additions to our knowledge of Harvey have been made since Dr. Pye-Smith delivered this oration, in Dr. Munk's 'Notæ Harveianæ' and in the edition of the notes of Harvey's lectures published with the authority of the Royal College of Physicians; but with these exceptions the life in the 'Encyclopædia' is as complete as it is lucid.

A Short History of Aryan Medical Science. By H.H. Sir Bhagvat Sinh Jee, Thakore Saheb of Gondal. (Macmillan & Co.)—This account of Hindoo medicine by a native prince who graduated in medicine at Edinburgh, and dedicates his book to the Professor of Anatomy in that university, though neither critical nor exhaustive, contains much information of the highest interest. The Hindoos believe that medicine was to begin with a divine revelation, and their oldest books divide it into eight parts: Shalya, surgery; Shalakya, treatment of diseases of the head and neck; Kaya-chikitsa, constitutional diseases; Bhoot-vidya, diseases due to demons; Kaumara-bhritya, diseases and management of children; Agada, toxicology; Rasayana, preventive and alexipharmac medicines; and Vajikarana, aphrodisiac medicine. A famous quatrain, often quoted to this day, sums up the particular merit of each of the four most famous Hindoo fathers of medicine:—

Nidane Madhavas shreshthas,
Sutrasthane tu Vagbhatas:
Sharire Sushrutas proctas,
Charakas tu chikitsake.

Madhava peerless in diagnosis, Vagbhata in the science of physic, Sushruta in surgery, Charaka in the treatment of disease. After a chapter on the Hindoo theory of creation comes one on Hindoo practice during the period of nubility, which sets forth the twenty-five rites of the several periods of life. An elaboration of details based upon groundless hypotheses is characteristic of Hindoo medicine, and where there are such innumerable conjectures it happens that some of them point in the direction of modern discoveries. A chapter on the theory of Indian medicine gives a clear account of the three Doshas or humours and their effects. Sir Bhagvat Sinh Jee thinks that a passage in which Harita, an ancient writer, after attributing anæmia to swallowing clay, says, "The clay thus eaten blocks the lumen of the several veins, and stops the circulation of the blood," points to an anticipation of Harvey. This and other passages prove that the Hindoos knew that the blood moved in the blood-vessels, but they were ignorant of the particular course of its movement, which Harvey was the first to demonstrate. An elaborate account of native *materia medica* is full of interest, and shows much more learning and enlightenment than the essay on the same subject published some years ago by a Parsee physician in a voluminous 'Digest of Medicine.' Another very interesting chapter is that on the qualities of a physician and his prognosis. The Hindoos hold that as physicians ascend in the scale of knowledge they use more and more drugs:—

"A practitioner knowing one hundred remedies for any one disease is called a Vaidya, one with a knowledge of two hundred remedies for any one disease is called a Bhishak, and to one who is acquainted with no less than three hundred remedies for each and every affection is applied the term Dhanvantari. The knowledge of diseases and the knowledge of the drugs are of equal importance to a physician. One without the other is like a vessel without a helmsman."

Many European writers have in recent times taken the opposite view, that the more learned the physician the fewer drugs he will employ, while Sir William Gull and some of his followers have almost reached the point of denying the efficacy of *materia medica*. The Thakore Saheb of Gondal, learned as he is, retains a lingering respect for all the views of his ancestors, and has something to say in praise of astrology. He believes that European medicine owes much to the East, and with genuine enthusiasm concludes his book with the words:—

"The Indian Medicine deserves preservation and investigation. It is the business of all seekers after truth—be they Europeans or Hindoos—to take up the question in the spirit of fairness and sympathy. The revival of such a spirit will, it is hoped, lead at no distant date to a juster appreciation of Aryan Medical Science."

He omits the discussion of the relation of the Hippocratic school to the East, without which the true status of Indian medicine in relation to the progress of knowledge cannot be determined, but his work is full of interesting facts not accessible in any other English book, and deserves high commendation. His Highness has made good use both of his studies in Edinburgh and of his opportunities of acquiring Hindoo learning.

PROF. K. R. FRESENIUS.

CHEMICAL science, in its application to analysis, has lost a distinguished representative by the death of Prof. Fresenius, which occurred on the 10th inst. at Wiesbaden. Karl Remigius Fresenius was born at Frankfort-on-the-Main as far back as December 28th, 1818. After studying at Bonn and at Giessen, he became assistant to Liebig, and while still young distinguished himself by introducing, in conjunction with Will, certain improvements in alkalimetry and acidimetry. At three-and-twenty years of age he went to Wiesbaden as professor of chemistry, physics, and technology at an agricultural college; and there he subsequently founded the laboratory which has since developed into an important educational institution, at present under the direction of his eldest son. Prof. Fresenius made a special study of mineral waters, and wrote a work on the important

springs of Nassau. But his best-known writings were his classical treatises on analysis, the 'Anleitung zur qualitativen chemischen Analyse' and the companion volume on quantitative analysis. These important works, issued edition after edition and widely known by translations, became recognized as the standard authority on their special subjects. For many years, too, as editor of the *Zeitschrift für analytische Chemie*, Dr. Fresenius kept the chemical world in touch with all improvements in analytical methods of research.

ASTRONOMICAL NOTES.

PROF. NEWCOMB having retired from the post of Superintendent of the *American Nautical Almanac*, which he has held for nearly twenty years, Prof. W. W. Hendrickson has been appointed his successor. The latter has held since 1873 the office of head of the department of mathematics of the Naval Academy at Annapolis, and has been an officer of the American navy since 1862.

We regret to notice the somewhat sudden death on the 12th inst., in his fifty-ninth year, of the Rev. A. Freeman, F.R.A.S., Rector of Murston, near Sittingbourne. Mr. Freeman graduated as Fifth Wrangler in 1861, and was the author of several contributions to the *Monthly Notices* of the Royal Astronomical Society, the *Observatory*, and other astronomical and mathematical publications. He acted as deputy to Challis, Plumian Professor of Astronomy at Cambridge, for a year or two before the death of the latter in 1882.

Mr. Douglass finds from his observations at the Lowell Observatory that Jupiter's fourth satellite, as well as his third, rotates on its axis in about the same time as it occupies in revolving round the planet.

The Report of Her Majesty's Astronomer at the Cape of Good Hope (Dr. Gill) to the Secretary of the Admiralty for the year 1896 has been received. Considerable alterations and additions have been made in the building, particularly the erection of a new dome, which is "admirable in design, excellent in workmanship, easy and convenient for use, and reflects the highest credit on the makers, Messrs. T. Cooke & Sons, of York." Unexpected delay has occurred in the completion of the McClean telescope, but it is hoped that all will be in full working order by the end of the present year. Great progress has been effected in making up the arrears of calculations, besides which activity has been resumed in the department of meridian observations, restricted, however, to those of stars by night. A large amount of work has been accomplished with the astrophotographic telescopes, chiefly on the Cape portion of the great photographic survey of the stellar heavens, a scheme the organization of which was greatly due to Dr. Gill. The equatorials have been employed in the observation of casual phenomena, besides which searches have been undertaken for southern double stars, which have resulted in the discovery of a considerable number. Several publications of importance have been issued from the Observatory, particularly the second volume of 'A Determination of the Solar Parallax and Mass of the Moon from Observations of Iris, Victoria, and Sappho in the Years 1888 and 1889,' and the first volume of the 'Cape Photographic Durchmusterung,' containing the places and magnitudes of 152,598 stars, derived by Prof. Kapteyn from the Cape photographs between 19° and 37° southern declination. The second volume of this (now in course of printing) will carry the results on to 52° south declination and contain the places and magnitudes of 158,000 stars. In addition to these works, the account of the Geodetic Survey of South Africa, executed by Col. Morris, under the direction of Dr. Gill, with a reduction of Sir T. Maclear's arc of meridian, has been presented to the Cape Parliament, and distributed to astronomers and other persons interested in geodesy. At the conclusion of the Report attention is called to the necessity of an increase in the staff, and also that of the provision of a reversible transit-circle—proposals which have been favourably considered by the Lords Commissioners of the Admiralty, and therefore, it is hoped, will before long become accomplished facts.

The death is announced of Mr. Alvan Clark, of the well-known firm of astronomical instrument makers of Cambridgeport, Mass.

SOCIETIES.

STATISTICAL.—*June* 15.—Mr. A. E. Bateman, President, in the chair.—A paper 'On Statistics of Small-pox and Vaccination, with Special Reference to Age-Incidence, Sex-Incidence, and Sanitation,' was read by Mr. A. Milnes.

LINNEAN.—*May* 24.—*Anniversary Meeting.*—Dr. A. Günther, President, in the chair.—The report of the Librarian having been read, the Fellows present proceeded to ballot for the President, Officers, and Council for the ensuing year, and the result was declared to be as follows: *President*, Dr. A. Günther; *Treasurer*, Mr. Frank Crisp; *Secretaries*, Mr. B. D. Jackson and Prof. G. B. Howes.—The President then delivered the annual presidential address.—The obituary notices of deceased Fellows having been laid before the meeting, the Gold Medal of the Society was formally awarded to Dr. J. G. Agardh, Emeritus Professor of Botany in the University of Lund, and, in consequence of his inability to receive it in person, was delivered on his behalf to his Excellency the Minister for Sweden and Norway, who made a suitable acknowledgment.

June 3.—Dr. A. Günther, President, in the chair.—The Hon. W. Rothschild and Mr. J. B. Sowerby were admitted, and the following were elected Fellows: Messrs. E. R. Budden, W. S. Rowntree, T. Steel, and G. C. Turner.—The President appointed the following *Vice-Presidents* for the ensuing year: Messrs. W. Carruthers, F. Crisp, St. G. Mivart, and D. H. Scott.—Prof. G. B. Howes exhibited specimens of the remarkable crustacean *Anaspides tasmaniæ*, from the Hartz Lake, Huon district, Tasmania, which he had received from Mr. G. M. Thomson, its discoverer (see *Trans. Linn. Soc. Zool* [2], vol. vi. p. 287), together with a letter stating that the animal is now known from three localities. He directed attention to a recent monograph by Calman (*Trans. R. Soc. Edinb.*, vol. xxxviii. p. 787), in which the conclusion was drawn that the "pod shrimps" of the genera Acanthotelson, Gampsonyx, and Palæocaris, in respect to characters in which they are anomalous, agree with Anaspides, and that the four genera are probably to be referred to an ancient group of primitive Malacostraca. He remarked that he was disposed to agree with Calman's determination of the morphological value of the "first thoracic segment" of Thomson, and that he could confirm his statement that the peduncle of the flagellum of the antenna was but two-jointed.—The Rev. T. R. Stebbing threw doubts upon the association claimed by Calman for Acanthotelson, and remarked that some amphipods are known to agree with Anaspides in the possession of double epipodial lamellæ. The "ocellus" of Calman did not appear to him to occupy the position of an ocellus, and he thought it might possibly be a luminous organ.—Dr. G. D. Haviland gave the substance of a paper on Termites, illustrated by lantern-slides, showing some of the more characteristic and remarkable forms of nests made by these insects, as well as figures of the insects themselves.—A discussion followed, in which Mr. Saville Kent, the Rev. T. R. Stebbing, and the Rev. F. C. Smith took part; Mr. Kent exhibiting another series of lantern-slides illustrating the nests of Australian species.—Prof. T. R. Jones communicated a paper, by himself and Mr. F. Chapman, on the genus Ramulina, forming the second part of a paper of which the former portion, on the tubulose and fistulose Polymorphinæ, has been already published (*Linn. Soc. Journ. Zool.*, xxv. p. 496). After some general remarks on the genus, its constitution and relationships, especially to Polymorphina in its initial chambers and septate nodes, and to other genera in some analogous modes of growth, Prof. R. Jones remarked that of this genus a large number of forms occur in the cretaceous formations, three in the Jurassic, and several in the tertiary, and that seven still survive in existing seas. In addition to notices of some forty forms already known, nineteen novelties were described, several of which were shown by means of lantern-slides. These specimens were all grouped in five species, namely, *Ramulina lævis*, Jones (five forms), *R. globulifera*, Brady (twenty-three forms), *R. aculeata*, Wright (twenty-three forms), *R. grimaldii*, Schlumberger (one form), and *R. cervicornis*, Chapman (seven forms).—The Secretary communicated a paper, by Mr. E. C. Horrell, 'On the Number of Sterigmata and Spores in *Agaricus campestris*.'

ENTOMOLOGICAL.—*June* 2.—Mr. R. Trimen, President, in the chair.—The President referred to the great loss which the Society had sustained by the death of Dr. Fritz Müller, one of its Honorary Fellows, and to his distinguished services in the cause of entomological science, and especially in forwarding the theory of the origin of species.—Dr. Chapman exhibited the larva of *Eriocephala allionella*.—Mr. Jacoby exhibited a fine example of the large hepialid, *Leto venus*, from Plettenberg Bay, South Africa.—The President said that the insect afforded an interesting case of localized distribution, being confined to an area of about fifty by fourteen miles, whereas the larva fed on the wood of *Virgilia capensis*, a common and widely distributed leguminous tree. The insect was very conspicuous and could not have been overlooked in other localities.—Mr. Burr showed a pair of gynandromorphous earwigs, *Chelisoches morio*, Fabr., from Java, with ordinary males and females for comparison. In both specimens the right branch of the forceps was of the male, and the left branch of the female form.—The Hon. W. Rothschild exhibited a series of specimens of *Eudæmonia brachyura*, Drury, and *E. argiphontes*, Kirby, to show the differences between these two West African saturniid moths. The distinctness of the latter species had been doubted, as until recently it was only known by the unique examples in the Dublin Museum, and the three published figures of these were materially different from each other. A comparison of the series exhibited showed the two species to be abundantly distinct.—Mr. Kirkaldy exhibited fifty specimens of *Notonecta glauca*, Linn., to show the extreme range in size and colour of this widely distributed species.—The discussion on mimicry and homœochromatism in butterflies was then resumed by Dr. Dixey, who replied to the comments of Prof. Poulton and Mr. Blandford on his paper. He did not regard the phenomenon of reciprocal convergence as necessarily a demonstrable feature in Müllerian mimicry; it was merely potential. With respect to mimetic Pieridæ, he did not consider that they were invariably protected, but that, in certain cases, they were shown to be so by the indications of convergence exhibited by the models.—Mr. Elwes thought, from his personal experience as a collector, that there was too much assumption about both the Batesian and Müllerian theories. In many supposed cases he doubted whether the so-called models were protected by taste or smell. He had previously referred to the extraordinary superficial resemblance between two Pieridæ found in the high Andes of Bolivia, and two others found at similar elevations in Ladak, and was inclined to think that similar conditions of environment produced similar effects.—Mr. J. J. Walker, Sir G. Hampson, and Col. Yerbury gave evidence, from personal experience in the tropics, as to the extreme rarity of butterfly-destruction by birds.—The President admitted its rarity in Africa, but stated that he had seen birds, especially the Drongo shrike, chasing butterflies.—Mr. Blandford called attention to a recent paper by M. Piepers, who, as the result of twenty-eight years' observation in the Malay region, had seen four instances only of butterflies, two of which belonged to the "protected" genus Euplœa, being attacked by birds, and had been driven to the conclusion that the phenomena of mimicry had nothing to do with natural selection.—Papers were communicated by the Rev. F. D. Morice 'On New or Little-known Sphegidæ from Egypt,' and by Prof. J. B. Grote 'On Changes in the Structure of the Wing of Butterflies.'

METEOROLOGICAL.—*June* 16.—Mr. E. Mawley, President, in the chair.—A paper by Mr. R. C. Mossman, 'On the Non-Instrumental Meteorology of London, 1713-1896,' was read by the Secretary. The author has gone through the principal meteorological registers and weather records kept in the metropolis, and in this paper discusses for a period of 167 years the notices of thunderstorms, lightning without thunder, fog, snow, hail, and gales. The average number of thunderstorms is 9·7 per annum, the maximum occurring in July and the minimum in February. The average number of fogs is 24·4, and of "dense" fogs 5·8 per annum. The decadal means show that there has been a steady and uninterrupted increase of fog since 1841. The average number of days with snow is 13·6 per annum. The snowiest winter was that of 1817-8, with forty-three days, while in the winter of 1862-3 there is not a single instance of a snowfall. The mean date of first snowfall is November 9th, and of last snowfall March 30th. Hail is essentially a spring phenomenon, reaching a maximum in March and April; the minimum is in July and August. The average

number of days with hail is 5·9 per annum.—Mr. C. Harding gave an account of the hailstorm which occurred in the south-west of London on April 27th, 1897.

INSTITUTE OF ACTUARIES.—*June* 1.—*Annual General Meeting.*—Mr. T. E. Young, President, in the chair.—The report for 1896-97 was read, and the following were the officers and Council elected: *President*, T. E. Young; *Vice-Presidents*, H. W. Manly, H. Cockburn, W. Hughes, and G. H. Ryan; *Council*, A. B. Adlard, M. N. Adler, H. W. Andras, T. G. C. Browne, A. F. Burridge, J. Chisholm, H. Cockburn, G. S. Crisford, R. Cross, J. J. W. Deuchar, A. J. Finlaison, N. B. Gunn, R. P. Hardy, A. Hendriks, W. Hughes, G. King, F. Laing, H. W. Manly, G. Marks, W. O. Nash, P. L. Newman, G. H. Ryan, J. Sorley, T. B. Sprague, W. Sutton, H. C. Thiselton, S. G. Warner, W. J. H. Whittall, F. B. Wyatt, and T. E. Young; *Treasurer*, J. Chisholm; *Honorary Secretaries*, F. B. Wyatt and A. F. Burridge.

SOCIETY OF ENGINEERS.—*June* 14.—Mr. G. M. Lawford, President, in the chair.—A paper was read by Prof. H. W. Umney 'On the Compression of Air by the Direct Action of Water.'

MATHEMATICAL.—*June* 10.—Prof. Elliott, President, and subsequently Major MacMahon, V.P., in the chair.—Mr. W. W. Taylor gave a detailed description of several models of the regular convex and star solids.—Other communications made were 'The Calculus of Equivalent Statements' (sixth paper), by Mr. H. MacColl,—'On the Primitive Substitution Groups of Degree Fifteen,' by Dr. G. A. Miller,—and 'A Generalized Form of the Binomial Theorem,' by the Rev. F. H. Jackson.

PHYSICAL.—*June* 11.—Mr. S. Bidwell, President, in the chair.—A mathematical paper was read by Mr. C. S. Whitehead 'On the Effect of Sea-Water on Induction Telegraphy.'—Mr. T. H. Blakesley read a paper 'On a New Definition of Focal Length, and an Instrument for determining It.'—Dr. J. A. Fleming read a paper 'On a Method of determining Magnetic Hysteresis Loss in Straight Iron Strips.'

MEETINGS FOR THE ENSUING WEEK.

MON. Victoria Institute, 4½.
— Geographical, 8½.
THURS. United Service Institution, 3.—'Smokeless Powders and Aërial Torpedo Warfare,' Mr. H Maxim.
FRI. Physical, 5.—'A New Theory of the Earth's Magnetism,' Mr. Sutherland; 'Experiments in Critical Phenomena,' Dr. Kuenen; 'Attenuation of Electric Waves in Wires,' Dr. Barton; 'The Steady Motion of an Electrified Ellipsoid,' Mr. G. F. C. Searle.

Science Gossip.

MR. HOWARD SAUNDERS is preparing for Messrs. Gurney & Jackson a revised edition of 'A Manual of British Birds.' The work will be brought quite up to date and many new illustrations added, drawn and engraved on wood by Mr. G. E. Lodge. It is intended to issue this new edition in monthly parts, and it is hoped that their publication will commence before next autumn.

ONE of the highest authorities on metallurgical science has just passed away in the person of Prof. Peter Ritter von Tunner, of Leoben, in Styria, who has died at the ripe age of eighty-nine. To the literature of his favourite science he contributed a number of works dealing with the production of iron and steel, not only in Austria, but in Sweden and in the United States. The famous white pig-iron, smelted from spathic ores with charcoal, rendered Styria long ago a classical locality to the student of metallurgy; and Tunner, the founder of the local Mining Academy, was an acknowledged representative of the industry. He was one of the jurors at our Great Exhibition in 1851, and he received the Bessemer Medal of the Iron and Steel Institute in 1878.

AMONG the Parliamentary Papers issued on June 11th is one showing the Experiments on Living Animals in 1896, price 6*d*.

FINE ARTS

Recherches sur les Origines de l'Égypte: l'Age de la Pierre et des Métaux. Par J. de Morgan. (Paris, Leroux.)

M. DE MORGAN'S book is, as its title shows, addressed in the first case to Egyptologists; but the most cursory glance at its pages will convince any reader that he is dealing with a work the scope of which comprises not only Egyptology in particular, but comparative ethnography in general. It is the outcome of an attempt made by its learned author to piece together the various fragments of information which excavations in Egypt have yielded during the last few years, and to deduce from them a connected series of facts wherefrom we may attempt to calculate the antiquity of man in Egypt, and to learn something of his manners and customs and of the circumstances under which he lived. M. de Morgan has been preparing himself for the work for some years past, and though we may not accept all the conclusions which he now so ably puts before us, it must be confessed that an archæological case was never better argued nor so well supported by incontrovertible facts. He discusses impartially the results of his own extensive excavations and those of Mr. Petrie and M. Amélineau, and without attempting to describe the various steps of his argument, we hasten to enumerate the main facts of the problem which he tries to solve.

Of the original home, race, and language of the Egyptians, who are familiar to us through their hieroglyphic inscriptions, nothing is known. Some say their home was Asia, and some fix their birthplace in Africa; some trace their language to Semitic sources, and some to Aryan; and various authorities would ally them to Libyans, Negroes, Semites, and Asiatics of the Far East. Keeping such opposite opinions steadily in view, M. de Morgan has tried to construct an edifice of facts connected with the origin and development, and the manners and customs and beliefs of the early or prehistoric Egyptians, which he has gleaned from their tombs and methods of burial, and from their pottery, stone and metal tools, weapons, &c. Having traced the earliest geological changes which resulted in the formation of the Delta and the valley of the Nile and its fertile districts, he discusses the Stone Age in Egypt, and finally decides that flint tools belong to a very much more remote date than has hitherto been supposed. Of the autochthons, whom M. de Morgan identifies with the men of the palæolithic age, he believes that four stations have been discovered, viz., Dahshur, Abydos, Tukh, and Thebes, and remains of them have been found by him in several other places. Abundant woodcuts illustrate their axes and other tools. Of all their remains, however, the most interesting are those of el-'Amrah, a necropolis which is situated four or five miles to the south of Abydos. Here were found a number of tombs of considerable interest. The tomb consisted of an oval ditch sunk in the soil to a depth of from four to six feet, and in it the body was placed, lying on its left side; the knees were bent up to the chest, and the hands were crossed before the face. Around the corpse were found large rough earthenware jars and other vessels; vases made of red pottery, with black, shining edges; green schist figures of animals, fishes, &c.; flints, and other objects. Bronze objects are rare in tombs of this period, and when found they are quite small, a fact from which some have concluded that the art of making bronze was new when these tombs were dug. That the bodies were buried lying on their left sides is a noteworthy fact, for in the oldest Egyptian tombs known bodies are always found lying on their backs.

With the description of the pottery of the autochthons M. de Morgan opens up a question which cannot be discussed at length here for want of space, and we must content ourselves with saying that considerable diversity of opinion exists among experts as to its age. The objects which M. Amélineau ascribes to the prehistoric period are attributed by M. de Morgan to the period of the early historic dynasties of kings; and, if we mistake not, Messrs. Maspero, Petrie, and Brugsch Bey consider them to belong to a much later date. On the other hand, M. de Morgan and Mr. Petrie differ considerably in the dates which they assign to the pottery which each has excavated in his own sites, and it is quite evident that the question of the accuracy of the various theories put forward cannot be settled out of hand. It must, however, be remembered that M. de Morgan's views are those of a trained mind, and that in cases where he has expressed a definite opinion he has, so far as we can judge, good grounds for it. On points of abstruse anthropology and Egyptology he has recourse to the knowledge of experts, and it is a significant fact that he does not attempt to settle in an arbitrary manner moot points connected with his work. His scientific knowledge has served him well in his sixth chapter, wherein he describes the flora and fauna of the valley of the Nile after the Egyptian conquest, and it is probable that many readers may consider it the most interesting chapter in the book. In an appendix Dr. Fouquet gives some valuable notes and measurements of the skulls found by M. Amélineau at el-'Amrah.

In conclusion, M. de Morgan's views may be thus stated: 1. The Egyptians are probably of Asiatic origin, and if this be so their ancestors were Chaldean Semites. 2. The art of metal working came from China, and the Egyptians probably learned it from the Chinese. 3. The Egyptian civilization comes partly from Asia and partly from Africa. 4. Remains of prehistoric man abound in Egypt, and from them we may construct a scheme of his life. 5. The existence of civilized man in Egypt may be reckoned by thousands of years, and that of the autochthons by myriads of years. The many coloured plates and illustrations in the book do much to prove the general accuracy of M. de Morgan's statements.

ELEMENTARY MANUALS.

A Handbook of Art Smithing. By F. S. Meyer. Translated, with an Introduction, by J. S. Gardner. Illustrated. (Batsford.)—Mr. Batsford maintains in this manual the well-earned reputation of his firm of publishing good, sound, and highly practicable books on the decorative arts and handicrafts. While we do not for a moment believe that any one, however handy and attentive he may be, could become a smith, much less a practitioner of "Art Smithing," by the aid of this or any other book, the work may be described as an excellent, clear, intelligent, and, so far as its size permits, complete account of the craft of working in iron for decorative purposes,

replete with cuts of well chosen specimens of the leading styles and applications of the craft, which rather ambitiously calls itself an art. Where Herr Meyer's own studies could not carry him, he has applied to sources more peculiarly qualified, such as Dr Beck of Brunswick's treatise on the history of iron-working. Although the examples set before the reader are not always the best that might be found, they are invariably appropriate and sufficient, and the cuts from them, though mostly a little harsh and mechanical, are clear and correctly as well as intelligently drawn. It is to Germany, and especially to Cologne and Nuremberg, Munich, Augsburg, and Carlsruhe, that we must look for the finest decorative ironwork, as well as triumphs of the armourer, Europe has produced. Damascus, Spain, and Italy excelled in sword-making, but of the toreutic crafts at large no countries knew more, or did more, than Baden and Bavaria. Rude as was all the ironwork of Europe until the thirteenth century was well advanced, it was then at its best in those countries, and has remained so since. Though at times France and England have not been far behind, each of these countries failed to keep an unbroken record. It is well, therefore, that an author who, like Dr. Meyer, is German, should write a text-book such as this, and it is likewise well that it should be translated into English. The manual being as it is, however, we should, on æsthetic and technical grounds, have preferred that its chosen models might conform to Gothic or some equally logical principles of design, and less to *rococo*, and, worse still, *baroque* types.

A Plain Guide to Oil Painting. By Hugh Nisbet. Illustrated. (Reeves & Son.)—Mr. Nisbet, a practised artist and teacher of drawing and painting, counsels his pupils not to be in too great a hurry to begin to paint in oil or any other material. In this we agree with him, and think this little book of his at least unobjectionable, if not desirable. In order to teach, Mr. Nisbet begins at the beginning, and gives instructions so simple that we almost believe any one could, if he were sufficiently attentive, not only understand the instructions of the teacher, but, in time, follow them out, so far as rudimentary draughtsmanship goes. We then come to a chapter (which seems premature) warmly commending the colours and other materials sold by Messrs. Reeves & Son, who, as the reader sees, publish this "plain guide." Passing this little matter of business, it is pleasant to find that Mr. Nisbet is able to describe various operations of the painter's craft, such as the setting of a palette *secundum artem*, that is, in a safe, if conventional way. Into this we shall not attempt to follow Mr. Nisbet, especially as we do not believe any one would or could get any good by trying to master from a book a most difficult, complex, and delicate handicraft. In short, let us say that while we doubt the possibility of learning to paint from a book, any more than how to sing or to ride a bicycle by similar means, we admit that what Mr. Nisbet has written is correct and well expressed as far as it goes.

Black-Board Drawing. By M. Swannell. (Macmillan & Co.)—We agree with the compiler of this body of sketches printed upon black, so that the diagrams show in white, in attaching great value to drawing as a means of education—as, in short, the only way of training the pupil's eyes, and of doubling the serviceableness of his fingers; but we do not believe with him that, unless a very great deal more time is allotted to the subject, the pupils of our schools will ever attain power to delineate anything more difficult than the simpler forms in the rudimentary subjects before us. It is quite absurd to expect a youth, still more a child, to draw, or, even with reasonable accuracy, copy the diagram in perspective (the curves of which are, by the way, egregiously wrong) of St. Paul's Cathedral (plate xxvi.). Nothing so ugly should be put before the young as some of the concentric patterns on plates i. ii. iii. and x. As object lessons designed to awaken the beginner's powers of observation, the sketches of natural forms, fishes, flowers, leaves, and the like, which occur on several of the plates, are good; but this is not teaching drawing, which means the power of seeing for oneself, and analyzing as well as delineating whatever the eye contemplates. It is this power to see, and seeing, analyze, which it ought to be the object of the drawing-master to cultivate, and which cannot be attained to without technical performance of some sort. Object lessons are all very well in their way and so far as they go, but at best they are, so far as pupils are concerned, second-hand and perfunctory. They may be amusing, but they fail to confer the power of observation which drawing at first hand, even if it is rudimentary in the narrowest sense of the term, secures. It was long ago said that a good draughtsman sees, but no one else does more than half see.

THE SALONS AT PARIS.

(Fifth and Concluding Notice.)

HAPPY are the sculptors who know to what end and for what destination they are imagining and composing their work, whether it be statue or basrelief, and who can supplement it by the strong support of durable architecture, and connect it with the inspiring idea of a common programme. Herein lay the secret of the force and fertility of the makers of images for cathedrals. Even a superficial view of the Salons will quickly explain the secret of the feeble work of the sculptors of to-day. In spite of their talent—and talent is certainly no rarity—an obvious uneasiness weighs upon them; and reflection only corroborates the view that the reason of this is nothing but the want, if one may put it so, of a social destination for modern sculpture. It is idle for the academies to attempt to prolong the ascendency of formulas or æsthetic principles which once flourished; it is beyond their power to change the vital conditions and the very essence of art, which can only truly support and renew itself from the very sources of national life. Now, as far as sculpture is concerned, these sources are to-day singularly diminished. The ideal monument round which the statues and basreliefs would care to group themselves, like a unanimous and living people, the great inspiring idea to regulate, support, inspire, and in some sort impart their rhythm to their movements, are not forthcoming. Our sculptors are consequently reduced to look for motives for their statues, or invent attitudes laboriously; and when one of them has by chance discovered one which appears novel, studio after studio quickly repeats it under various titles and very slight modifications of arrangement. Some years ago, for instance, a young sculptor of talent imagined an allegory, 'The Stream and the Meadow,' which appeared ingenious. The meadow was represented by a figure lazily couched over which strode the river, slender and urgent, passing it with a movement full of light grace. This year, at every step, can be seen in the Jardin de la Sculpture groups all derived from these same data. *The Storm and the Leaf* of M. Forestier (No. 2942, Champs Élysées), *The Rock and the Wave* of M. Loysel (3160), *The Oak and the Reed* of M. Coutheillas (2835)—only to mention examples which display real talent—are, rightly taken, merely repetitions of an already familiar theme. It is but fair, however, to add that M. Loysel has put a more personal sentiment into his piece; the tired, caressing movement of the wave, symbolized by a female figure, towards the rock which eternally repels it, is a finely conceived piece of sentiment.

This is not the place for a detailed examination of all the statues in which the search for a movement more or less original has been the one idea that has occupied the sculptor, and which wait, with outstretched arm, for the liberality of the State or the Ville de Paris—the only possible buyers to-day of works of the sort—to secure them a position in some public garden. It will be enough to cite *La Pesée* (3056), by M. d'Houdain, which is truly sculpture of the bold and free style, and one of the most remarkable groups in the Salon.

If we look for sculptures which have not been produced merely to be exhibited, which only appear at the Salons to occupy later a situation already arranged, it does not take long to count them up, and we meet with nearly always the same customers—namely, the State and the Ville de Paris. To these, however, must be added some provincial municipalities who are anxious to perpetuate in a suitable monument the remembrance of some local glory, to possess the statue of their great man, or raise his image above his tomb.

To this category belong some of the most remarkable or most discussed works in the two Salons: at the Champs Élysées, *The Monument of Guy de Maupassant* for the Parc Monceau (3441), by M. Verlet; *The Monument of Leconte de Lisle* for the gardens of the Luxembourg (3316), by M. Puech; *The Tomb of Madame Carvalho* (3202), by M. A. Mercié; that of *Cardinal Guibert* for the basilica of Montmartre (3156), by M. Louis-Noel; at the Champ de Mars, the tomb of *Alexandre Dumas, the younger* (131), by M. de Saint-Marceaux, for the cemetery of Montmartre; the monument of *Victor Hugo* (125), by M. Rodin; the statue of *Marshal Canrobert* (87) for the town of Saint-Céré (Lot), his birthplace, by M. A. Lenoir; a bronze group, which is very tumultuous and rather heavy, destined for the gardens of the Luxembourg, *The Triumph of Silenus* (31), the work of M. Dalou; and the execution in stone of a fragment of that admirable *Monument to the Dead* (6), by M. Bartholomé, which will be raised by the care of the State and the Ville de Paris at the entrance of the cemetery of Père-Lachaise. I spoke at length last year of this work, which figured in plaster at the Champ de Mars, and is so beautiful in feeling, thought, and form that it will rank at once amongst the most monumental and the most human sculpture that our times have produced.

The 'Victor Hugo' of M. Rodin has, as is always the case with the works of this artist, aroused frenzied admiration in some quarters, violent indignation in others. The truth is that we have here a mere rough cast, in which exceedingly powerful suggestions are accompanied by a slovenliness so glaring that it is impossible to see in the work more than the beginnings of execution. The poet is seated on the seashore. Leaning against a rock, he supports his heavy and pensive head on his hand, and listens to the voices of inspiration brought to him by the breeze from the open sea, and the waves which come rolling to his feet. The voices are represented by women; one, couched on a rock above his head, with arms stretched out, and mouth open as if to curse, is the voice of the 'Châtiments,' of anger and indignation, if not hate; the other, standing behind the poet, retiring and plaintive, is the voice of the 'Contemplations' or the 'Feuilles d'Automne.' The movement of the two figures is of an epic cast; but the execution of them is hardly attempted—there are merely approximations at a rendering; and whilst the frantic admirers of M. Rodin pretend to raise even his faults to the rank of sublime beauties, the uncompromisingly classical and the academic schools are unwilling to recognize anything but ignorance, incoherence, and raving madness in the extravagant gesticulations of these figures. And as there is nothing like æsthetic discussion for bringing out self-conceit, the two parties exchange more abuse than sound argument on the subject.

Statues being difficult to "place," and the

number of princes and rich amateurs who once ordered them considerably reduced, the sculptors have taken to producing or reproducing statuettes, which can be easily lodged, and consequently find a readier sale. We cannot blame them for this, especially when we see works as charming in every way as those of M. Rivière - Théodore or M. Dampt. M. Rivière - Théodore exhibits at the Champs Élysées a portrait in bronze, *cire perdue*, of *M. Armand Silvestre* (3344), and especially a small group (bronze, marble, and ivory), *Charles VI. and Odette* (3668), and a *Portrait of Madame Pujol* (various marbles, ivory, gold, and precious stones, 3669), which are from the correctness and expressive force of their movement, from the fineness of execution, and the taste of their arrangement pieces of unusual value. M. Dampt exhibits at the Champ de Mars a bust of a woman (wood and ivory), and a statuette of Du Guesclin as a boy (bronzed steel and marble), which also represent art of the greatest value. MM. Antonin Mercié, Ferrary, Charpentier, Gérôme, Cordonnier, and many others, have also entered on the path which M. Frémiet laid open before them. This year again he sets the example by exhibiting not only a powerful basrelief, destined for the Museum of Natural History, which represents *Man in the Stone Age* (2955) bringing home to his cave a bear's cub whose mother he has just slain—

Ferre domum vivos indignantesque solebat,

but also a charming little bronze, *The Hen with the Golden Eggs* (2956), and both in his monumental sculpture and his statuette he brings those qualities of decision, freedom, and expressive force to bear which he derives from his master Rude and also from Barye.

A few words will be enough to deal with the *objets d'art*. A reflection of a general order rises at once to one's lips when one has traversed at both the Salons the section (better furnished each year) which is reserved for their exhibition. It is that, instead of drawing from the destination of the object the principle of its decoration and endeavouring to make objects which one could and would be glad to use, artists and artisans seem to be addicted by preference to oddities and complications of form. They make for the most part gewgaws of the glass-case or whatnot order. This is a deplorable line to take. To mingle art with life one must apply it to common objects. As long as this elementary but fundamental truth is not thoroughly recognized everywhere, there will be nothing truly fertile produced by the great effort, now some years old, which has been made to regenerate decorative art. We see here much talent entirely wasted. In furniture in particular nothing really good or useful has yet been produced, but in ceramics, enamelling, jewellery, bookbinding, and leather work more successful attempts have been made. M. Lalique exhibits at the Champs Élysées (3615) ornaments, bracelets, pins, rings of gold, silver, and precious stones which are as original in invention as they are precious in execution; and it is in the observation of nature, whose inspirations are inexhaustible for those who know how to observe her with love and intelligence, that he has met with his most original conceptions. M. Nocq at the Champ de Mars (315) exhibits also some extremely pretty trinkets. There is especially a mirror in the shape of a water-lily leaf, in silver adorned with enamels, pearls, and precious stones, while the handle is formed by a Narcissus looking at himself in the crystal, which is quite exquisite. ANDRÉ MICHEL.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 11th inst. the following pictures: Mignard, Portrait of a Lady, in a yellow dress, with a basket of flowers, 210*l*. Titian (after), Human and Divine Love, 141*l*.

The same auctioneers sold on the 12th inst. the following pictures: G. Romney, Portrait of John Dunlop, Esq., in brown coat and wig, 131*l*.; Lady Hamilton, seated, resting her head on her right hand, 892*l*. A. Cuyp, La Pêche au Saumon, a youth showing a salmon to a gentleman on horseback, 152*l*. Sir J. Reynolds, William, fourth Duke of Devonshire, with robes and Order of the Garter, 315*l*.; William, fourth Duke of Devonshire, in grey coat with blue and gold facings, 252*l*.

The same auctioneers sold on the 15th the following mezzotint portraits, after Sir Joshua Reynolds, from the collection of the late Mr. H. T. Broadhurst: Mrs. Abington as the Comic Muse, by J. Watson, 157*l*. Lady Bampfylde, by T. Watson, 60*l*. Mrs. Beresford, with the Marchioness Townshend and the Hon. Mrs. Gardiner, by T. Watson, 126*l*. Mrs. Bonfoy, by J. McArdell, 28*l*. Lady Sarah Bunbury, by E. Fisher, 39*l*. Lady Carlisle, by J. Watson, 168*l*. Mrs. Carnac, by J. R. Smith, 278*l*. Barbara, Countess of Coventry, by J. Watson, 65*l*. Master Crewe as Henry VIII., by J. R. Smith, 52*l*. Viscountess Crosbie, by W. Dickinson, second state, 25*l*. Lady Ann Dawson, by J. McArdell, 25*l*. Lady Betty Delmé, by V. Green, 262*l*. Duchess of Gordon, by W. Dickinson, 105*l*. Miss Frances Gordon, "Angels' Heads," by P. Simon, 28*l*. Mrs. Hale as Euphrosyne, by J. Watson, 44*l*. Lady Jane Halliday, by V. Green, 157*l*. Mrs. Hardinge, by T. Watson, 30*l*. Countess of Harrington, by V. Green, 299*l*.; ditto, second state, 42*l*. The Marlborough Family, by C. Turner, 38*l*. Miss Meyer as Hebe, by J. Jacobé, 51*l*. Lady Caroline Montagu as Winter, by J. R. Smith, 52*l*. Miss Nelly O'Brien, by J. Watson, 204*l*. Lady O'Brien, by J. Dixon, 49*l*. Mrs. Pelham feeding Chickens, by V. Green, 199*l*. The Penn Family, by C. Turner, 34*l*. Countess of Salisbury, by V. Green, 115*l*. Hon. Mrs. Stanhope as Contemplation, by J. R. Smith, 71*l*. The Strawberry Girl, by T. Watson, 37*l*.; ditto, 25*l*. Lady Talbot, by V. Green, 73*l*. Lady Taylor, by W. Dickinson, 52*l*. Viscountess Townshend, by V. Green, 136*l*. The Ladies Elizabeth Laura, Charlotte Maria, and Anna Horatia Waldegrave, by V. Green, 588*l*. Turner's Liber Studiorum, a complete set, in two morocco leather Solander cases, 130*l*.

The same auctioneers sold on the same day the following engravings, the property of a lady: After G. Romney, by J. R. Smith, Mrs. North, 44*l*.; Henrietta, Countess of Warwick, 115*l*.

Messrs. Sotheby, Wilkinson & Hodge sold on the 10th, 11th, and 12th inst. the collection of the works of George Cruikshank formed by Mr. H. W. Bruton, of Gloucester, which comprised an extensive series of books illustrated by the artist, original drawings, caricatures, and broadsides. The following are some of the high prices realized: Illustrations to Ainsworth's Jack Sheppard, First Proofs, signed, 49*l*. Guy Fawkes, India Proofs, 16*l*. 10*s*. Windsor Castle, First Proofs, 10*l*. Tower of London, India Proofs, 22*l*. 10*s*. Miser's Daughter, first edition, 10*l*. 15*s*. Illustrations to the same, India Proofs, 12*l*. Saint James's, India Proofs before Letters, 13*l*. 13*s*. Anstey's New Bath Guide, First Proofs, signed, 10*l*. 5*s*. Illustrations to Brough's Life of Sir John Falstaff, India Proofs and Duplicates, 37*l*. Comic Almanack, complete in original parts, with duplicate set of unlettered India Proofs, 39*l*. 10*s*. Crowquill's Holiday Grammar, coloured, 13*l*. 10*s*. Illustrations to the Table Book, large paper, India Proofs, 14*l*. Omnibus, large paper, India Proofs, 11*l*. Original Drawings, Tracings, and Proof Etchings for his Autobiography, 61*l*. Reid's Catalogue, large paper, 15*l*. Illustrations to Grimaldi, India Proofs before Letters, 20*l*. Sketches by Boz, first edition, 37*l*.; illustrations to the same, undivided India Proofs before Letters, 46*l*. Illustrations to Oliver Twist, India Proofs and cancelled plates, 32*l*. 10*s*. Fairy Library, complete, 18*l*.; India Proofs of the same, 20*l*. 10*s*. Grimm's Popular Stories, Proofs, 84*l*.; another, 67*l*.; Set of Proof Etchings to same, 26*l*. The Humourist, 60*l*.; another copy (not so good), 27*l*. Inconveniences of a Trip on the Continent, 17*l*. 15*s*. Ingoldsby Legends, 15*l*. 15*s*.; Proof Illustrations and Drawings to the same, 29*l*. Ireland's Napoleon, 31*l*. Kenrick's British Stage, 13*l*. Maxwell's Irish Rebellion, First India Proofs, 40*l*. 10*s*. The Meteor (sold with all faults), with duplicates and special impressions, 73*l*. Monstrosities of Fashion (two states), 17*l*. 15*s*. Moore's Annals of Gallantry, 14*l*. 5*s*. My Sketch-Book, 16*l*. 10*s*. Illustrations to Popular Works, large-paper India Proofs, 14*l*. 5*s*. Illustrations to Punch and Judy, large-paper Proofs and Etchings, 29*l*. Wit's Magazine, 56*l*. Loving Ballad of Lord Bateman, undivided India Proofs, 17*l*. 15*s*. Kean in the Character of Richard III., 14*l*. 15*s*. Earliest Published Portrait of Kean (only two copies known), 9*l*. 10*s*. The Theatrical Atlas (Kean supporting Whitbread's brewery), 10*l*. 5*s*. Boney's Meditations on St. Helena, 9*l*. 5*s*. The total of the three days' sale of 605 lots amounted to 2,519*l*. 10*s*. 6*d*.

The same auctioneers sold on Monday, the 14th inst., the complete series of original water-colour drawings by Hablot K. Browne to illustrate Chas. Dickens's 'Old Curiosity Shop' and 'Barnaby Rudge.' They comprised in all 121 drawings and were sold *en bloc* for 610*l*. In the same sale was a small humorous drawing by W. M. Thackeray of Her Majesty the Queen and the Prince Consort walking arm-in-arm followed by all the members of the royal family, which realized 30*l*.

On Wednesday, the 16th inst., among other pictures from Carleton Hall, Penrith, Messrs. Foster sold a portrait of Louisa Stuart, daughter of James II., by Van Loo, for 96 guineas; a portrait of David Garrick, by Zoffany, with Masks of Tragedy and Comedy, for 100 guineas; a very interesting life-size bust portrait of Queen Charlotte, by Gainsborough, for 270 guineas; and life-size, whole-length portraits of children in a garden, by G. Romney, for 9,100*l*.

Fine-Art Gossip.

THE Society of Miniaturists, which is not the body which we referred to last week as showing excellent examples of their art in the Graves Gallery, has formed its summer exhibition at the Grafton Gallery, the private view being held yesterday (Friday). — The members of the '91 Art Club have appointed to-day (Saturday) for the private view of their works in the Clifford Gallery, 21, Haymarket. The collection will be on view until the 29th inst.—At 39, Charing Cross Road, Mr. A. Letchford exhibits seventy-one oil pictures, illustrating Sir R. F. Burton's 'Arabian Nights.'

AFTER the closing of the present exhibition of the Bristol Academy, which shuts its doors on the 10th prox., an important and highly interesting collection of pictures, large and small, and sketches and studies of various kinds, made chiefly in Cornwall, Devonshire, and North and South Wales, by the late C. P. Knight, a native of Bristol, well known in London galleries, will be opened to the public. Later in the autumn a similar exhibition of his works will be, we understand, formed in London.

AT the Goupil Gallery may now be seen fifty-eight paintings and drawings by Mr. J. B. Knight, which, despite excessive roughness and occasional crudities and bad drawing, manifest a natural, if only half-cultivated gift of painting after nature in a generalizing, but often coarse and immature way. His ability shows itself most distinctly in respect to the colours and tones (much of the drawing being simply naught) of studies which, being what

they are, deserved better treatment and a choicer and more searching elaboration than has been bestowed on them. Still, some of them grow upon the observer and deepen his regret for their very obvious shortcomings and juvenilities. The best of them show art which would be really valuable if the painter's easy-going ways could be amended by cultivation and patience. One of the best of them is 'Old Dick's Farm' (No. 12), a glowing, misty effect of wintry light and half-transparent vapours about a group of farm buildings, the colour and tone of which deserve high praise. In No. 14, 'Blue-Bell Wood,' there is much delicacy of colour and effect; especially noticeable is a flying gleam of great beauty upon herbage and among old trees. The opalescence of the water and air in 'Dover Pier' (20) is not unworthy of Cox in his best time, when he painted similar subjects in Picardy and Normandy. We like much for their various qualities 'West Drayton Golf Ground' (13), 'The Golf Ground' (15), 'A Leafy Aisle' (17), 'The Windmill' (18), 'Greenwich Hospital' (28), 'Ramsgate Harbour' (32), and the very real 'Meadowsweet' (40), which is limpid, broad, jewel-like in its brilliancy and choiceness. What Mr. Knight most lacks is a firmer touch, and clearer as well as less obtrusively hot shadows.

MR. F. A. RAWLENCE'S drawings of the Riviera, which we mentioned last week as collected in the galleries of the Fine-Art Society, are dexterously and effectively drawn and painted, undeniably scenic, but not by any means offensively so, and very full of light. Apart from their mannerisms and artificialities, the best are 'Villefranche' (No. 3), another 'Villefranche' (69), 'The East Gate, Bordighera' (36), and 'The Deserted Cemetery of the Lazaret, Villefranche.' Seventy-three examples in all comprise none which is not worth looking at.—In the same gallery the reader may find Mr. O. Carlandi's water-colour drawings of "Rome: the Tiber Valley." Many of these are extremely clever and sympathetic, though some of them are a little forced in colour, and there is a slight lack of moderation in the otherwise good colouring they exhibit. Upon the whole, we like best the impressive and powerful 'Sacred Grove, the Circus of Romulus,' and 'The Conversazione,' a group of amphoræ standing up and leaning, as if confidentially whispering, against each other in a cellar.

AT a meeting of the antiquaries and archæologists of the north of England recently held at Newcastle, it was unanimously resolved that a portrait of the Rev. W. Greenwell, F.R.S., should be painted and presented to the library of Durham Cathedral, and a committee was appointed to consider ways and means. It was originally intended to rely upon local support for carrying the resolution into effect, but it was felt in many quarters that the testimonial should not be limited to Northern archæologists only, and subsequently a representative committee was formed, which includes the Earl Percy, Sir John Lubbock, Sir John Evans, General Pitt-Rivers, Sir E. Maunde Thompson, Canon Tristram, the Vice-Chancellor of Oxford, Lord Armstrong, the Dean of Durham, the Bishop of Stepney, and several other well-known antiquaries. The honorary secretary of the committee is Mr. J. G. Gradon, Lynton House, Durham, to whom subscriptions may be sent.

AMONG the greatest of the difficulties attending the destruction of the Palais de l'Industrie in the Champs Élysées, which is actually in progress, and will be completed now that the Salon is closed, is that of deciding on a site for the Salon of next year. The proposal to hold this exhibition in a wooden building, to be erected in the square of the Palais Royal, including the site of the famous Café de la Rotonde, has, as might be expected, been abandoned, not only because the square is not large enough, but on account of the narrowness of most of its approaches. Another plan has been started, and includes the erection of a wooden structure in the Jardin du Louvre, behind the monument of Gambetta and near the Pavillon Sully—that is, where the Bureau des Postes was installed a few years ago, and comprising two long galleries parallel to the Rue de Rivoli and the quai, with three transverse connecting galleries. A third and better plan proposes to house the Salon on the Champ de Mars, *vis-à-vis* to the existing exhibition there. If this reconciles the two societies it will be a happy arrangement.

THE historical painter August Jakob von Heyden died at Berlin on June 2nd. He was a son of the poet August Friedrich von Heyden, and was born at Breslau in 1827. Originally an engineer, he resigned a profitable situation as director of mining works because of his passion for art. In his thirty-second year he became a student at the Berlin Academy, and in 1861 went to Paris to study under Gleyre and Th. Couture. His first large picture, a 'St. Barbara bringing the Sacrament to a Dying Miner,' now in the parish church of Dudweiler, obtained him a gold medal in the Salon of 1863. His 'Luther and Frundsberg at Worms' is in the Germanic Museum at Nuremberg. He executed several large decorative paintings for the Berlin National Gallery and Opera-house, and for other public buildings in different parts of Germany. From 1882 to 1893 he was the professor of "Kostümkunde" at the Berlin Academy of Arts.

MUSIC

THE WEEK.

ROYAL OPERA, COVENT GARDEN.—'Die Walküre'; 'Tristan und Isolde.'
CRYSTAL PALACE.—The Handel Festival.

BY common consent the performance of Wagner's 'Die Walküre' last Saturday was declared to be one of the finest ever given in London, thanks in great measure to Mr. Anton Seidl, who showed not only that he had mastered every detail of the score, but that he had the faculty—supreme in a conductor—of impressing the vocal and instrumental force under his control with his personal ideas as to the method in which the music should be rendered. So the Bayreuth master's orchestration was played in a way that he would have desired, for detail was brought out with all possible eloquence, and the glowing strains in the first and third acts have never been interpreted to more advantage, at any rate in London. As Siegmund M. Van Dyck was not altogether satisfactory. He looked the part well, and acted with all requisite fervour; but his vocalization left much to desire, for he declaimed rather than sang the tenderest lyrical passages in the score. Quite the reverse was Miss Susan Strong as Sieglinde, a part that demands in equal measure girlish grace and womanly fervour. Both were forthcoming, and therefore the impersonation gave almost complete satisfaction. Mr. David Bispham was again unexceptionable as Wotan, and so was Madame Schumann-Heink as Fricka. The ungrateful part of Hunding was rendered in the most conscientious manner by Mr. Lempriere Pringle, and in all minor matters there was little cause for complaint.

On Monday M. Jean de Reszké made his reappearance in 'Tristan und Isolde,' and seemed all the better for his enforced rest, for he was in magnificent voice, and his impersonation was, if possible, finer than last year. There was a new Isolde in the person of Mlle. Sedlmair, who created an extremely favourable impression. Her voice is not so much remarkable for power as for sweetness in quality, and her method is above reproach. Moreover, nature has endowed her with personal attractions above the average. M. Édouard de Reszké's King Mark and Mr. David Bispham's Kurwenal are well-known and highly esteemed embodiments, and Miss Marie Brema as Brangäne was earnest, as she always is. The smaller parts were in good hands. The orchestra under Mr. Anton Seidl was again faultless, and, speaking generally, we doubt if Wagner's impassioned music could be more finely interpreted. We are not surprised that the management at once decided to repeat 'Tristan und Isolde' on Friday.

It was quickly discerned on the rehearsal day of the Handel Festival on Friday last week that the choir this year was of exceptionally fine quality. Mr. Manns had taken as much pains as he could with it, for there were more London rehearsals than in former years, and he had visited the principal country centres from which contingents were drawn. The sopranos did not sound quite so powerful as the other sections, which soon proved themselves splendid in vigour and quality of tone. Mr. Manns very properly made the day's proceedings a genuine rehearsal, and not a performance, not hesitating to stop his forces when he thought it expedient. Of course, criticism of this day's work is out of the question, and we pass to Monday's performance of 'The Messiah.' In Mr. Prout's interesting letter that appeared in the *Athenæum* of March 31st, 1894, is related how he and Dr. A. H. Mann examined a set of parts of the oratorio found in a cupboard at the back of the organ loft at the Foundling Hospital. These include parts for oboes and bassoons not in the original scores, and as there is no question of their authenticity, Prof. Prout rightly says that conclusive proof is thereby afforded that the addition of wind instruments to Handel's scores is not only no outrage, but is distinctly carrying out the intentions of the composer. There is sound sense in these words, for to insist that the works of the old masters should be performed exactly as they wrote them is mere puerile pedantry. If that were so, they might as well be placed on the shelf at once, for no one would listen to a Handel Festival at the Crystal Palace with sixty executants. It is a remarkable feature in the Anglo-Saxon composer's music that more power piled upon his scores means a greater effect, and almost overpowering were the impressions produced on Monday by "For unto us," "All we like sheep," the "Hallelujah," and "Worthy is the Lamb." The solos were perfectly safe in the hands of such artists as Madame Albani, Miss Marian McKenzie, Mr. Edward Lloyd, and Mr. Santley, and though objection might be taken to certain points, the principal quartet on the whole did very well indeed.

The Selection Day is becoming rather a stereotyped affair, for there were no novelties, or rather revivals, of any importance on Wednesday. A comparatively slight amount of work was accorded to the choir, their

principal efforts being the Coronation Anthem 'Zadok the Priest,' the superb "Immortal Lord" from 'Deborah,' "Your harps and cymbals sound" from 'Solomon,' "Wretched lovers" from 'Acis and Galatea,' and the very grand peroration to the 'Ode on St. Cecilia's Day,' for soprano solo and chorus, "As from the power of sacred lays." There was an occasional unsteadiness, but these magnificent choruses were on the whole very worthily rendered. With respect to the solos, which perhaps occupied too much space in the scheme, all that need be said is that the various items, more or less familiar, were earnestly, if not in every instance successfully interpreted by Madame Albani, Madame Nordica, Miss Ella Russell, Miss Clara Butt, Mr. Lloyd, Mr. Barton McGuckin, Mr. Andrew Black, and Mr. Santley. Of the conclusion of the festival we must speak next week, when we propose to add notes by way of summing-up.

JUBILEE MUSIC.

THE great national celebration this year has naturally led to the issue of many compositions more or less in keeping with the event, most of them of a religious or semi-religious character. We have received *Victoria; or, the Bard's Prophecy*, words by the Rev. Charles Kent, music by Dr. G. F. Huntley (Novello, Ewer & Co.). This is a so-called dramatic cantata, beginning with the last stand of the British under Boadicea against the Romans, and ending with various suggestions concerning the coming commemoration, in which the spirits of the Druids rise and take part. The music is not only scholarly but full of brightness and spirit, ending, as a matter of course, with a version of the National Anthem.—In *The Banner of St. George*, a Ballad for Chorus and Orchestra, words by Shapcott Wensley, music by Edward Elgar, Op. 33 (same publishers), the words deal with ancient legend in a very free manner, and end with an epilogue rather hymnlike as to its versification. As to the music, remarks similar to those made above will apply. Mr. Elgar writes like a thorough musician, and his ballad is worth taking up by choral societies. In the *finale* there is a clever suggestion of 'Rule Britannia,' but the tune is not given in its entirety.—Messrs. Novello, Ewer & Co. also send *The Order for Morning and Evening Prayer*, as revised for use on the 20th inst., edited by the Rev. Frederick A. J. Hervey, with appropriate chants by eminent composers; *Twelve Hymns with Tunes*, suitable for use at commemoration services, written and composed by various well-known clergymen and musicians; *The Proper Psalms*, cathedral psalter pointing, with chants, and the versicles as appointed for the day of the Queen's accession; and a special number of Novello's *School Songs*, consisting of patriotic ditties printed in the staff and tonic sol-fa notations.

Musical Gossip.

WHAT may be termed a quiet programme was offered by Señor Sarasate at his first concert this season at St. James's Hall on Saturday afternoon last week. In a Duet Sonata by Bach and a Suite by Émile Bernard, the Spanish violinist was associated with Dr. Otto Neitzel at the pianoforte. The *ensemble* was not altogether satisfactory, for the pianoforte sometimes overpowered the violin, and there were audible remonstrances from the gallery.

THE only pianoforte recital that M. Paderewski finds it in his power to give in London this season took place at the Queen's Hall on Tuesday afternoon, and the brilliant Polish executant was at his best in touch, feeling, and every other qualification which distinguishes a true artist from a performer who has merely a mechanical mastery of the key-board. In Brahms's Variations on a Theme by Handel; Beethoven's Sonata in D minor, Op. 31, No. 2; Schumann's 'Carnaval,' Op. 9; and smaller pieces of great difficulty by Chopin and other composers M. Paderewski displayed his pre-eminence among pianists of the present day.

MADAME EMMA EAMES has decided that after the present season, in addition to Elsa in 'Lohengrin,' she will sing her Wagnerian *répertoire*, consisting of Eva, Elizabeth, and Sieglinde, in the German language. The *prima donna* and her associates the brothers De Reszké have been desirous for some time of singing 'Die Meistersinger' with its original words, and to that end she is now studying Eva, and as she has already acquired Sieglinde in the vernacular, there remains but Elizabeth for her to learn in German.

MADAME BLANCHE MARCHESI has been engaged for the London Philharmonic Concert on November 4th, and Herr David Popper and Mr. Frederic Lamond for December 2nd.

THE death is announced of Dr. Spark, who for many years officiated at the organ in the Town Hall at Leeds. If not a particularly good musician, he was an able executant and an amiable man. Dr. Spark was the editor of the *Organist's Quarterly Journal* since its first appearance in 1869.

A VERY large number of concerts must again pass without notice; but with this week the feverish activity in musical circles will sensibly decline.

PERFORMANCES NEXT WEEK.

SUN.	Thanksgiving Day Concert, 3 30, Queen's Hall.
—	Thanksgiving Day Concert, 8, Queen's Hall.
MON.	Mr. Carl Armbruster's Lecture Recital on 'The Nibelung's Ring,' 3, King's College.
—	Mr. K. Little's Recital, 3, Steinway Hall.
—	Mr. Edgar Haddock's Historical Recital, 3, Salle Erard.
—	Royal Opera, Covent Garden, 7.45, 'Siegfried.'
WED.	Royal College of Music Orchestral Concert, 7 45.
—	Royal Opera, Covent Garden, State Performance.
THURS.	Royal Academy of Music Concert, 3, St. James's Hall.
—	Royal Opera, Covent Garden.
FRI.	Royal Opera, Covent Garden.
SAT.	Miss Annie Burghes's Pianoforte Recital, 3, Salle Erard.
—	Nonconformist Choir Union Commemorative Concert, Crystal Palace.
—	Royal Opera, Covent Garden.

DRAMA

THE WEEK.

COURT.—Revival of Robertson's 'Caste.'

GLOBE.—'An Irish Gentleman,' a Play in Three Acts. By David Christie Murray and J. L. Shine.

HER MAJESTY'S.—Revival of 'The Red Lamp' and 'The Ballad-Monger.'

A TENDENCY unduly to depreciate the work of the generation immediately preceding our own seems to prevail in the case of the drama. Victor Hugo, the appearance of whose plays promised to enlarge the horizon of dramatic effort, has fallen upon evil days; Scribe, one of the most ingenious as well as the most fecund of dramatists, is a byword; and Ponsard is simply forgotten. In this country meanwhile, with the latest school of criticism at least, Robertson is held up as an instance of all that is to be avoided. A performance of 'Caste' such as is being given at the Court disposes one to question the justice of this verdict. Something there is in 'Caste' that is artificial and trivial; common sense is sacrificed at times to theatrical effect, and there are situations which in real life could never have occurred. Yet the play, with all its faults, appeals with irresistible effect to the feelings, and he is little to be envied whom the diatribes of Eccles over the cot of the sleeping infant will not rouse to mirth or the return of the soldier husband will not convulse with tears. During the thirty years that have elapsed since the production of 'Caste' many schools of drama have been inchoated, though none has been definitely established. At the present moment even the problem play is almost a thing of the past, and our best dramatists are with some discouragement seeking a line that will satisfy at once themselves, their critics, the actor manager, and the public. That desideratum Robertson found. 'Caste' won immediate and ungrudging acceptance, and the man, be he who he may, Grundy, Jones, or Pinero, who will give us now a second 'Caste' as good and no better will not have long to wait for recognition or profit. During its stay in America Mr. Hare's company has greatly improved. Mr. Hare's Eccles now commands hearty admiration; the Hawtree of Mr. Kerr and the Sam Gerridge of Mr. Gilbert Hare are as good as they can be, and the general cast is all that can be desired. Before our readers accept finally the new cult or close resolutely their hearts against the old we counsel them to make, if only *pour prendre congé*, one visit to the Court Theatre.

What ailed Mr. Christie Murray, whom we must suppose responsible for 'An Irish Gentleman,' to trick it forth with songs, it is hard to conjecture. In so doing he sealed its fate. Not that there is much of a story to ruin. The materials with which Mr. Murray has dealt are the most familiar conceivable. His handling is, however, spirited; much of his dialogue is vigorous and terse, and local colour is freely and cleverly used. All might have been well, accordingly, if his hero had not turned the whole into ridicule by song. One refuses the slightest modicum of faith to the notion that an Irish squire, however bibulous, who is not a candidate for a lunatic asylum, will, on the return of a hunting party splashed with mud and craving for food, keep them all standing while he warbles a song. Surely a comic dance is bound to follow. One cannot conceive the self-belief of an actor, the most extraordinary product of egoism the world has yet contemplated, swallowing the idea that people would tolerate an absurdity such as this. Thus, though there is some good acting by Mr. Reeves Smith, Mr. Gordon, and Miss Eva Moore, the impression left behind is that we have been watching a burlesque.

'The Red Lamp' is a judicious revival. Mr. Tree is, perhaps, a little too fussy as Demetrius, and some of his tricks of attempted discovery are too patent. Still, it is one of his best characters, and is a fine piece of acting. Mrs. Tree is excellent as the Princess Claudia, and the general performance is greatly to be commended. Miss Gigia Filippi made a very pleasing "first appearance on any stage" in her sister's character of Félise. In 'The Ballad-Monger,' which has also been revived, Miss Dorothea Baird as Loyse strengthened the favourable impression she made as Trilby.

THE 'IPHIGENEIA AT AULIS.'

UNDER the direction of Prof. Ernest Gardner a successful performance of the 'Iphigeneia at Aulis' was given last week at University College. The choice of play was decidedly happy, for in spite of the corruptness of text, which has baffled and will continue to baffle the ingenuity of scholars, it may be doubted whether any Greek play which has come down

to us is better calculated to enlist the sympathies of a modern audience than this story of the sacrifice of Iphigeneia. In it "Euripides the human" is seen at his best. Not only are the dramatic situations full of interest, but the leading characters are drawn with consummate skill.

For the performance at University College the play was judiciously cut down and divided into two acts. Of these the first was subdivided into four scenes: (1) the opening dialogue between Agamemnon and the old family servant; (2) the scene first between Menelaus and the servant, then between Menelaus and Agamemnon, followed by the arrival of the messenger announcing that of Clytemnestra with Iphigeneia; (3) the entry of the Chorus preceding that of the Queen and her daughter, and their first interview with the embarrassed father; (4) the entry of Achilles; the interview between him and Clytemnestra, in which the false pretence under which Iphigeneia has been brought to the camp first comes to light; and, finally, the discovery to them of the whole plot by the old servant. The second act—opening with the bridal song of the Chorus, and comprising Clytemnestra's reproach of her husband's duplicity and cruelty, with his daughter's pathetic appeal; the return of Achilles with the report of the hostile attitude of the Greek host and his own determination to stand, nevertheless, by the Queen and her daughter to the last; Iphigeneia's heroic resolve to submit herself after all to the sacrifice; the hymn to Artemis, and Iphigeneia's farewell to the light of day—was given in a single scene. The epilogue was of course omitted.

The setting of the play was attractive in its simplicity. The scene represented the entrance to the tent of Agamemnon, closed with a scarlet curtain, while the porch was supported by pillars of rough-hewn pine, and the body of the tent was covered with a rude lattice-work of the same material. The actual stage was narrow, and separated by two steps only from the orchestra in which the main action took place, the entry from the country and from the camp being made into the orchestra respectively on the left and on the right. This concession to Dr. Dörpfeld's well-known theory was amply justified by the results, and might well be followed in future representations of Greek plays at Cambridge and elsewhere. The orchestra was bordered with plain canvas stretched over pinewood supports.

Passing now to the details of the performance, we have no hesitation in giving the palm among the actors to Miss Ogilvy's Iphigeneia. The character is one of the most charming in dramatic literature, and Miss Ogilvy did justice to it. Her girlish playfulness and affection in the first interview with her father, the touching pathos of her plea for life when she first learns that father's intent, her gratitude for the chivalry of Achilles, her gradual realization of the sacrifice demanded of her by her country's honour, and her determination to go through the ordeal without flinching—all these varying moods were given with a naturalness which was nothing short of convincing. One seemed to see the transition from innocent childhood to the full dignity of noble and unselfish womanhood passing before one's eyes, under the stress of compelling fate. The Clytemnestra of Mrs. Ernest Gardner was also creditable. She looked the part admirably, and if in her first interview with Agamemnon she seemed hardly to rise to her queenly position, her grasp of the character gained noticeably as the play went on, and in the last act her bearing alike to Achilles, to her husband, and to her beloved daughter, was wanting neither in dignity nor pathos. Prof. Gardner's Agamemnon was satisfactory on the whole, and allowance must be made for an actor who has to play so mean a part as is assigned to the "king of men" in this particular play. He could not in any case carry with him the sympathies of the audience, and it would require quite exceptional dramatic ability even to command their respect. Mr. Mayor's Achilles was manly, though at times a little wanting in refinement. Mr. Milne played the part of the old servant with intelligence and effect. Mr. Fletcher made as much as could be expected of the not very attractive personality of Menelaus. The ladies of the chorus sang and danced very acceptably. The music by Miss Aldis was very appropriate, and M. Louis Nicole may be congratulated upon his success in adapting for the final hymn to Artemis the hymn to Apollo which was recently found at Delphi. The dresses alike in form and colour left nothing to be desired.

A word must be said of the pronunciation, which was a compromise between that usual in English schools and (to a limited extent) the practice of modern Greece. The broadening of the vowel sounds was a distinct improvement, and generally the effect was more melodious than with the ordinary English pronunciation. But the representation of the η by the sound of *a* as in *name* was very puzzling and of questionable authority. It is probable that with longer practice the effect of the pronunciation as a whole would have been more natural. As it was there was a sense of conscious effort in the pronunciation which somewhat marred the illusion requisite to perfect enjoyment of a play. Nevertheless, the experiment was well worth trying, and one would like to have it repeated.

Taking the performance as a whole, Prof. Gardner deserves both our thanks and our congratulations for his presentation of a drama of singular beauty and interest. Γ.

Dramatic Gossip.

THE season of Madame Bernhardt began at the Adelphi on Thursday with the production, for the first time in England, of 'Lorenzaccio,' in which, as the juvenile hero, the actress obtains one of her most conspicuous triumphs.

ON Wednesday evening 'David Garrick' was revived at the Criterion, with Mr. Wyndham and Miss Mary Moore in their familiar characters.

COLLAPSE in the case of modern theatrical productions is indeed rapid. 'An Irish Gentleman' was withdrawn from the Globe after four representations.

THE season of Madame Réjane will begin at the Lyric on the 28th inst. with 'La Doulou-reuse.' Madame Réjane will be supported by the Vaudeville company.

ANYTHING rather than a good piece is the 'Disparu' of MM. Alexandre Bisson and André Sylvane, which by some strange caprice of destiny found its way on March 19th, 1896, to the boards of the Gymnase-Dramatique. It is, however, a miracle of talent beside the version by Mr. Arthur Bourchier given on Wednesday, under the unhappy title of 'All Alive Oh!' at the Strand. Mr. Bourchier the adapter, Mr. Fred Thorne, Mr. Kinghorne, Miss May Palfrey, and Miss Phyllis Broughton did their best to commend it to the public, and it escaped condemnation. It is, however, naught.

MISS ADA REHAN begins on July 5th a "country tour," in course of which she will play in August at the Grand Theatre, Islington. 'As You Like It' will be given (in the open air if possible) on July 29th at Stratford, for the benefit of the Shakspeare Memorial Fund.

THE death is announced from Vienna of Charlotte Wolter, known also as the Countess O'Sullivan, an eminent *tragédienne*. Among the chief parts in her repertory were Lady Macbeth, Cleopatra, Mary Stuart, and Phædra.

TO CORRESPONDENTS.—E. J. P.—received.

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LITERATURE

Jubilee Greeting at Spithead to the Men of Greater Britain. By Theodore Watts-Dunton. (Lane.)

IT is interesting to observe the growth in English poetry of the Imperial idea. That growth, necessarily, is of comparatively recent beginnings. For centuries the love and admiration of English poets were bestowed on Britain only. They felt in the smallness of the kingdom the pride we now feel in the largeness of the empire. It is of "England" alone that Shakspeare writes with such spontaneous enthusiasm — an "England" which, we should say, did not include Scotland, and certainly did not include the sister island. What inspired Shakspeare was this "little body with a mighty heart," this "precious stone set in a silver sea" — that "Albion" of which Drayton, Warner, Daniel, and William Browne discoursed with an enthusiasm only less ecstatic than Shakspeare's. Even when 'Rule, Britannia,' came to be written, all (apparently) that Thomson had in view was that "little body" which had so moved Shakspeare; it was of "Britons" only—of the men of this "tight little island"—that he sang. One notes similar limitations in Collins, in Campbell, in Southey, in Wordsworth. When Wordsworth addresses Milton, it is to tell him that "England" has need of him; he celebrates the flood of "British" freedom, but it is upon the "England" of Shakspeare and of Milton that his eyes are fixed.

Only of late years, with the "expansion" of England, has come an expansion of the poets' sympathies in this direction. Even Mr. Swinburne, whom Mr. Watts-Dunton in his characteristic dedication most truthfully describes as "our great contemporary writer of patriotic poetry"—even Mr. Swinburne, in his eloquent 'Commonweal,' his sonorous 'Armada,' his majestic 'England, an Ode,' has his intellect and fancy turned mainly (it is clear) upon the island-idol of Shakspeare. On the other hand, Mr. Swinburne was, in a sense, the first (published) poet of the Union — the first to proclaim the essential unity of the two islands, not one only, "set in a silver sea":

> Three in one, but one in three,
> God, who girt her with the sea,
> Bade our Commonweal to be:
> Nought, if now not one.

It is one of the charms and merits of Mr. Watts-Dunton's new poem that in the course of it he emphasizes in vivid and striking fashion this real and happy unity. He says that

> —— sometimes falling on mine ears,
> Voices have vexed my soul with fears:
> What sorrows in the womb of future years
> Shall England know?

"How shall she stand when round the world Envy shall hiss?" He is comforted, in the first place, by the reflection that English, Scots, and Irish have fought, and will, if need be, fight again, shoulder to shoulder:—

> If but the thews of Englishmen
> In Drake's great day were strong for every foe,
> Shall England find her conqueror when
> Not English thews alone deal England's blow,
> When Scotland, that twin-sister, who,
> Alone among the nations, met her might
> With eyes unblenched, who ne'er withdrew
> From battle till her heather's blue
> Shone red with southron blood of men she slew,
> Strengthens the fight?
>
> When Ireland, once so fiercely brave
> 'Gainst England, standing now with many a scar
> From many a fight on field and wave—
> From Waterloo and Nile and Trafalgar—
> Brings memories of the men who died
> To keep two deathless Isles of Freedom free;
> When sons of three Great sisters ride
> In those proud ships with equal pride
> Ready for all the world and, side by side,
> Share Sovereignty?

This, says the poet,—

> This makes the billows leap along
> With finer gallop—leap because they know
> How love hath made the sisters strong
> To meet the foe, though all the world be foe.

The billows, however, hear "another sound"; and it is in his detection of that sound and in his insistence upon it that Mr. Watts-Dunton shows most markedly the breadth and depth of his poetical as well as of his political insight:—

> —— they hear another sound,
> A girdle of music round the orb of waters—
> Voices from those who, standing round
> All shores where ocean waves rebound,
> Stand there with British feet on British ground,
> Britannia's daughters—
>
> Voices of those whose bond of love,
> Binding them each to each o'er every sea,
> Is love of Her whose pulses move
> To peans of an Empire's Jubilee;
> Voices that come from distant lands—
> From elfin halls where gem-crowned Africa
> Opens at last her mystic hands,
> And from that eldest born who stands
> Between the world's two sister-ocean strands,
> Great Canada;
>
> And from those sisters of the South,
> Betrothed to stars of deeper soul than ours,
> Whose young lips feel the mother's mouth,
> Who still remember scent of English flowers:
> New Zealand shedding, far away,
> Fragrance of Albion o'er the vast expanse;
> Australias, round whose coral way
> Pacific billows write in spray
> A word in sunbows on the gleaming day—
> Faith's word, "Advance."

So far back as the early seventies the late Lord Tennyson, addressing the Queen in an epilogue to 'The Idylls of the King,' rebuked the suggestion that we should let Canada "go," and acclaimed "our ocean-empire with her boundless homes for ever-broadening England." Later still, when he rewrote (save for the opening stanza) his 'Hands all Round,' he called upon Englishmen to drink not only to the great name of England, but to "all her glorious empire"—to the "strong New England of the Southern Pole," to Canada "whom we love and prize," and so forth. Our lamented poet showed himself more and more appreciative of the Imperial idea. It was, however, left to Mr. Watts-Dunton to give to that idea the fullest, heartiest, most direct, and most vigorous expression yet accorded to it by an English poet.

In saying this we point to one only of the notable features of this 'Jubilee Greeting.' The poem is in two parts, and in the first the writer dwells with force and picturesqueness upon the impregnability of Britain within her ocean barriers. He opens with an address to our colonial visitors, embodying a tribute to the Queen's encouragement of colonial extension:—

> In this great year—this year of her
> Who loved you in your infant days, the Queen—
> Who when the timid sophister
> Was fain to narrow the divine demesne
> Of Freedom, bade it still expand—
> Loved you, in all her loveless realm alone—
> Ye come to her whose gentle hand
> Ay drew you to the Motherland,
> Drew you till Ocean's mighty waist was spanned
> By Britain's zone.

After this, the poet conceives the nation's Guardian Angel — the "Angel of the Channel"—as hovering over the waters whereon the Armada met its doom:—

> With Kings that Angel learnt to fight:
> Their hireling axes shivered in their helves:
> His foe is now the people's spite
> When bloody-minded nations kill themselves;
> But still, round England's sacred crags,
> His billowy squadrons roll round her ye love,
> Moving with glory of varying flags,
> With purple pennons, golden jags,
> Mirrored from every cloud that flies or drags
> Or streams above.

The poet further conceives the spirits of our forefathers as witnessing, well pleased, to-day's gathering of warships at Spithead:

> The eyes of heroes light the Past:
> The men who builded Time's heroic years,
> Who quelled the world 'neath sail and mast,
> Can see each armoured ship beyond the spheres—
> Can see yon flag of curling smoke
> From funnels of our Angel's Admiral, Steam—
> They talk of how the Armada broke
> Against Britannia's shield of oak
> Whilst there on wheels of storm with foam-flecked yoke
> He drove his team.

Students and critics of poetry will note that, for the purposes of this 'Greeting,' Mr. Watts-Dunton has invented a new and highly effective stanza, whose rhythmic and rhyming scheme furnishes the artist with opportunities here excellently utilized. Brother craftsmen will appreciate the skill with which phrase is built upon phrase, and line upon line—each stanza being wrought up powerfully to a clenching close. All intelligent readers will recognize the manliness of tone, the freshness of imagination, the unconventionality in metaphor, the vigour and *verve* in diction, which this poem presents. Familiarity with the whole *corpus poetarum* and personal association with the greatest of Victorian poets have in no way impaired the individuality of the writer, whose work conveys the impression of a strong poetic personality from which the best is to be hoped. Here, practically, is a new

voice in English poetry, with an accent and a message of its own.

The 'Greeting,' it may be added, is accompanied by four sonnets "to those who carry the tongue of Shakspeare round the world." In the last of these—in which the poet gives voice to the idea of "Greater Britain" as conceived by the original coiner of that phrase, that is to say, as comprehending the United States—we meet with these happy lines:—

Come hither, pilgrims, where these rushes sway
'Tween grassy banks of Avon soft as moss!
For, if ye found the breath of Ocean sweet,
Sweeter is Avon's earthy, flowery smell,
Distill'd from roots that feel the coming spell
Of May, who bids all flowers that lov'd him meet
In meadows that, remembering Shakspeare's feet,
Hold still a dream of music where they fell.

A Ride through Western Asia. By Clive Bigham. With Illustrations. (Macmillan & Co.)

THIS is a modest title for a journey occupying a twelvemonth, embracing such difficult country as Armenia, the more unfrequented parts of Persia, Western Turkestan and Kashgar, and the Russian steppes to the northward. But the author, though he shows sufficient command of language, never uses it superfluously. His method, indeed, is to be commended. He does not inflict anything in the nature of a diary on the reader; on the contrary, he does not scruple to leave an occasional hiatus on his track. He will, perhaps, on entering a new region, devote only a few sentences of introduction to it, but they are so well chosen and condensed that we feel that for a work of this kind more would have been out of place. Besides, he is careful to note the general character and appearance of the district, and the strategic qualities of its strong places and positions; and the outline is further cleverly filled in, not merely with sufficient general information—chiefly second-hand, of course—on its history, resources, and so forth, but with the writer's personal impressions, and the experiences of the party in their intercourse with the natives everywhere. The pictures of this intercourse—sometimes stormy and critical, but varied and graphically told—must be drawn true to life, for they each have the unmistakable characteristic impress of the nation concerned—Turk or Persian or Russian or Chinese.

On the Russian steppe, though he records some pleasant conversations, he confesses to have been bored:—

"The little posthouses were clean, and the people pleasant, but the monotony of the road was intolerable.....The same Steppe, the same scattered groups of Kirghiz, the same little green villages and white posthouses, the same thunderstorm in the afternoon—how tired I got of them! It was quite an event to pass a gang of convicts guarded by a battalion of soldiers, manacled, but accompanied by their wives and children."

Travelling through Kurdistan from Baghdad to Kermanshah and Hamadan in February, he found the country under deep snow, so there is not much to be said,

"nothing worse happening than frost-bitten ears. We passed strings of Haj caravans and corpse caravans going to Kerbela. It is the great wish of all devout Shiahs to be buried near the shrine of Ali, and the horrid practice of transporting corpses there in batches for burial is resorted to. Some of the rich Persians we met were seated in kejavehs, but they looked miserably cold, and we were better off riding. The early morning and the late evening were the most trying, as when the sun was not up the cut-up snow on the track refroze, and we had to ride over a bad verglas. Once we had to cross ploughed land frozen to the hardness of iron, and very rough. Here I remember we passed a solitary Persian muffled up to the eyes, with a long grim-looking coffin slung across his saddle-bow, a sinister figure. Frequently we had to stop to shoot horses which had broken their legs and been left by their owners to die. The nights were spent in little Kurdish huts, where we were almost stifled by the smoke, and lived on partridges which cost us twopence apiece."

But this was pleasanter than their immediately preceding experience of riding through "the black fetid mud....up to the girths" in the streets of "four of the filthiest towns in the world," in the flooded country between Baghdad and the Persian frontier. The description of these great floods in proximity to, and partly submerging, a vast extent of desert, suggests great possibilities for this country under a different administration.

Asia Minor was closed to inquisitive Englishmen after the first Armenian massacres. Mr. Bigham attributes his successful passing of the various barriers to his good fortune; but a great part of his success, both here and elsewhere, may be ascribed to the personal qualities of the traveller, who seems to have made but very moderate use of the almighty *bakshish*, trusting in emergencies to diplomacy of the straightforward kind, which is so disconcerting to the Oriental. Thus, at the Persian town of Kara Aineh, the deputy ruler refused him an escort, but forbade him to proceed without one, and advised his return into Turkey:—

"His tone was irritating, so I produced my English passport, which I knew he could not read, and said:—'This is an order of the Queen of England. It orders all people on the way to help me, and if you do not, you will prepare trouble for yourself. I shall go on to-morrow morning, whether there is an escort or not, but it will be better for you if there is one.' 'It is no good; it is impossible to get soldiers,' said the deputy, going out of the room. I went to sleep, feeling depressed, but at four o'clock next morning there were five mounted soldiers at the door, who wanted to know if we were ready to start. The deputy had despatched a message to the Ked-Khoda in the night, and the latter had sent word that he had heard of the Queen of England, and would provide an escort for her subject."

There is a graphic description of the theft of his revolver—a serious matter—and its prompt restoration on the appearance on the scene of the chief eunuch and his *farrashes*, to the confusion of a rascally postmaster and his accomplices. But by the great majority of the Persian officials he was treated with true Persian courtesy and attention. Hunting parties and other festal entertainments were arranged for him, and guides and cicerones were provided or volunteered their services.

The notes of the journey through Russian Turkestan—along routes till recently practically closed to the traveller, but now, with Russian permission, offering few obstacles beyond those due to the character of the country—are short, but interesting. He was especially struck with the topographical skill and knowledge of the Russian officers, and declares the ordnance maps shown him at Osh to be the best he ever saw. The Turkomans—whose fighting qualities it was supposed would make them a valuable addition to the Russian power—are, we are told, a failure as cavalry, and are besides decreasing in numbers—their drastic treatment by Skobeleff having, perhaps, broken their spirit somewhat too effectually. The writer describes also the working of the Russian system of suppressing all subject nationalities, and fostering a stereotyped, but apparently genuine form of loyalty, and supplies some useful and significant details as to Russian railways, actual and prospective. He speculates on the proposal to divert the Oxus into the Caspian. The question of the levels is not yet, we believe, settled, and it may even be doubted whether the so-called ancient bed of the river, the Usboi, is anything but the remains of a chain of desiccated lakes. Anyhow, by the time the river had turned the "Great Karakum desert" into a "fertile cornfield," it would hardly be a navigable stream to the "N.E. corner of Afghanistan." It is rather loose geography, by the way, to say that "the Oxus rises just by Cabul and flows north"; and surely Samarkand is not supplied with water from the Oxus.

We may demur also to the derivation of the name Oxus from the Turkish Ak-su. Ethnologists will dispute the assertion that the Sarts are a people of Turki race who have settled in the towns. It is pretty well established that they are fundamentally of Tajik, *i.e.*, Iranian origin. Nor is it universally admitted that the European races originated in the Pamir. We can hardly admit that "the word Pamir means in Persian 'roof of the world'"; and the Persian of the 'Shah Nameh' is by no means such an obsolete language as our author seems to imply. These, however, and a few slips in Eastern words and names, due probably to the absence of the author's final revision, are but slight defects in a volume of travel, the interest and merits of which are beyond the average.

The Writings of Thomas Paine. Collected and edited by Moncure Daniel Conway. 4 vols. (Putnam's Sons.)

Rights of Man: being an Answer to Mr. Burke's Attack on the French Revolution. By Thomas Paine. Edited, with Introduction and Notes, by Moncure Daniel Conway. (Same publishers.)

MR. CONWAY is as enthusiastic about Thomas Paine as Cobbett was, and he has done far more than Cobbett to explain the services of Paine to his contemporaries. The elaborate biography of him which Mr. Conway gave to the public five years ago is now supplemented with a complete and carefully revised edition of his works. Whether every scrap of paper upon which Paine wrote anything has an added value is extremely doubtful. Greater men than he have had their memories tarnished by injudicious admirers printing what did not deserve to see the light. A selection from Paine's writings would stand a better chance of perusal than the contents of these four volumes; and the reader who conscientiously plods through them will not

share all Mr. Conway's admiration for his hero.

As a writer Paine did considerable service in America to the cause which he espoused. He crossed the Atlantic replete with grievances, when some of the North American colonists were brooding over imaginary wrongs. Samuel Adams in New England and Patrick Henry in Virginia were the apostles of political change owing to personal discontent; their private lives were not immaculate, and they took refuge in patriotism from inconvenient charges. In England, as Paine said, he had "no disposition for what is called politics." He had occupied a humble office in the Government service of his native land—an office which was thought to be a sufficient reward for Burns. Being discharged, not without reason, Paine was reinstated as a matter of favour, and he was again discharged for neglect of duty. If Paine had been allowed to remain in the service of the Government at home, and if Franklin had not been dismissed from the office of Deputy Postmaster-General of North America, it is possible that neither Samuel Adams nor Patrick Henry would have succeeded in convincing many of his fellows that their duty consisted in severing the link between the thirteen colonies and the motherland. Paine was married in 1759; in 1760 his wife died. In 1771 he was married for the second time, and in 1774 he separated from his wife. He started for North America in 1774 to begin a new career in a new world, and to reap rewards denied to him in the old.

Nothing had occurred to Paine himself to embitter him against the land of his birth, unless it were his second marriage. He found the American colonists dissatisfied and agitated, fearing tyranny which was a figment of excited brains, and grumbling about grievances akin to those of their fellows in Great Britain, and he set himself—with a vigour which cannot be disputed, and an implacability which cannot be excused—to decry and denounce the system of government in the land of his birth, and to depict a Utopia which has never been realized in the land of his adoption. The publication which first made him famous and mischievous was 'Common Sense,' which turned the heads of our colonial fellow citizens, and of which some of the opening sentences were not the most absurd, such as that in which Paine affirmed, and men read without a laugh, that "Government, like dress, is the badge of lost innocence; the palaces of kings are built upon the ruins of the bowers of Paradise." However, 'Common Sense' contributed to foment discontent in America, as the 'Letters' of Junius had done in a lesser degree in England, American discontent being exhibited in action by Washington and his army. What Paine expected to follow was less easy than he thought, and it has not yet been achieved: "We have it in our power to begin the world over again. A situation similar to the present hath not happened since the days of Noah until now. The birthday of a new world is at hand." For him the best argument was force. His pamphlet appeared in January, 1776, and the Declaration of Independence was not made till July. Till then, indeed, any colonist had as good a right as any other to his opinions; but Paine held that those who were loyal to the Crown, which still represented legal government in America, were traitors, saying that the line of distinction between English soldiers and the inhabitants of America taken in battle was that "the first are prisoners, but the latter traitors. The one forfeits his liberty, the other his head."

Reviewing Paine's works from a purely critical point of view, we are struck with the evidence which they afford of the writer being a man largely endowed by nature and lamentably wanting in culture, vain to a degree which it is difficult to measure, and as dogmatic as he was vain. He could express himself with clearness and force; if he had been as able to wield the rapier as the bludgeon, he would have been as formidable and inimitable a controversialist as Junius, Gibbon, or Paul Louis Courier. He was simply vulgar when he meant to be emphatic. Of the humour which never fails nor ceases to charm there is not a trace in his writings; of audacity in statement, the lowest form of literary art, there is overabundance. His imagination was equal to his humour. After the death of Montgomery at Quebec he wrote a 'Dialogue' between the ghost of the departed and "an American Delegate in a wood near Philadelphia," in which the ghost says that he still loves "Liberty and America," and is entrusted with the important errand of warning the Americans "against listening to terms of accommodation from the Court of Britain." Moreover, the ghost conveys the interesting information: "God did not excite the attention of all Europe—of the whole world—nay, of angels themselves, to the present controversy for nothing. The inhabitants of heaven long to see the Ark finished, in which all the liberty and true religion of the world are to be deposited." Mr. Conway has been diligent in annotating this edition, but he has omitted to mention in a foot-note where this "Ark" is now to be found. The following specimen of vulgarity—and it is but one out of many which might be given—is taken from 'The Crisis':—

> "Let them call me rebel, and welcome, I feel no concern from it; but I should suffer the misery of devils were I to make a whore of my soul by swearing allegiance to one [George III.] whose character is that of a sottish, stupid, stubborn, worthless, brutish man. I conceive likewise a horrid idea in receiving mercy from a being who at the last day shall be shrieking to the rocks and mountains to cover him, and fleeing with terror from the orphan, the widow, and the slain of America."

Paine has a high and dishonourable place among the denouncers of the land of their birth. His example is one which, on many a 4th of July and on other days, orators and journalists have vainly striven to surpass. In 'The Crisis' he wrote:—

> "There are such things as national sins, and though the punishment of individuals may be reserved to *another* world, national punishment can only be inflicted in *this* world. Britain, as a nation, is, in my inmost belief, the greatest and most ungrateful offender against God on the face of the whole earth: blessed with all the commerce she could wish for, and furnished by a vast extension of dominion with the means of civilizing both the eastern and the western world, she has made no other use of both than proudly to idolize her 'thunder,' and rip up the bowels of whole countries for what she could get: like Alexander, she has made war for sport, and inflicted misery for prodigality's sake."

If Paine's writings are read critically, it is noteworthy that offences against good taste, such as those which have been quoted, are many in number, just as they can be found in abundance in the speeches and writings of Burke, with whom he measured himself in the 'Rights of Man,' which Mr. Conway styles "the earliest complete statement of Republican principles." The truth is that the extreme and indefensible assertions of Burke concerning monarchy are as wanting in tact and value as those of Paine respecting republicanism. The essential difference between the two men is that the wildest views of Burke on the side which he blindly espoused are infinitely less absurd than the dithyrambics of Paine. Burke was often mistaken; Paine was seldom right. The statesman can sit at Burke's feet as a disciple, while he would consider it ignominy to treat Paine as a master. Burke was a political philosopher who had moments which were not wholly lucid, while Paine was a consistent demagogue of the type of Thersites or Cleon.

Mr. Conway has a respect for Paine's 'Age of Reason' which is strange in a man of his acuteness and accomplishments. It is true that Paine's contemporaries were shocked and terrified to learn that the religion which they professed had been controverted and scorned. Here again the argument of the writer was less obnoxious than his manner. His unbelief was not so uncompromising as his phrases, and if he had been a greater master in the art of putting things, he might have lived without reproach and died without leaving a name to be denounced.

In this edition, as we have said, all his writings have been rescued from an oblivion which was the kindest fate which could have befallen some of them. The best of his works are not his plans for the government of this world and his dogmatic decisions concerning another, but the inventions which prove his real capacity. His essay on yellow fever and how to prevent it in America is worth nearly the whole of his other writings. The iron bridge which he invented and constructed remains a masterpiece of engineering skill. Our forefathers would have looked askance upon any avowed reader of Thomas Paine's writings. Those of the present generation who read them in this complete and reverently edited form will be neither blamed nor edified, and their conclusion, after perusing them, will probably be that they cannot understand how an author of Mr. Conway's great ability and merit can regard Paine as deserving a high place among the instructors and benefactors of mankind.

In Court and Kampong: being Tales and Sketches of Native Life in the Malay Peninsula. By Hugh Clifford. (Grant Richards.)

IN the nineteen tales and sketches which compose this book its author has endeavoured to give the reader an insight into the manners, customs, and character of the Malay as he may still be found on the east coast and in the remote interior of the Malay Peninsula—of

the native who has not yet been affected by contact with white men, and is "still in a state of original sin." There is, indeed, a good deal of sympathetic and picturesque description of tropical night and tropical day, of jungles and rivers, of moonlight and sun-glare; but throughout the book the chief aim is to portray character, to reveal to the European thoughts, passions, and aspirations which unfold themselves but slowly even to him who for long years has lived the life of his Asiatic associates in places remote from the sound of Western civilization, and has striven patiently to dispel the reticence which causes Orientals to seem in our eyes quite other than they are. In this effort Mr. Clifford has achieved a considerable success; and as he writes also in a bright style which has a distinctly literary flavour, his work is not less welcome for the information which it gives than interesting as a story-book. Those who delight in tales of thieving, treachery, bloodthirstiness, cruelty, and ill-starred lovers' violent ends will find much in this volume to suit their tastes; in fact, here and there the descriptions seem a little too gruesome: the realism and the detail might with advantage in some cases have been modified. It is the old story. If we are told that Medea has killed her children and have witnessed the last struggles of her passion before she goes behind the scenes, we do not care to be further horrified by an exact description of the jugulatory process. As examples of what we mean, the description of the Pĕn-angal—the wraith of a woman who, having died in childbirth, comes back to this world to frighten small children—may be referred to, and the story of the old crone who disinterred the still-born child.

One of the sketches deals with the cock-fights which are so dear to Malays, and with the contests between buffaloes that have been trained for the purpose. The author justly remarks that in the protected Malay states there are strong reasons why the British authorities ought not to interfere with these native customs, though the pious hope may be expressed that indirect means may be employed which will gradually cause such amusements to be dropped; Mr. Clifford is, however, hardly justified in regarding fox-hunting as perhaps as cruel as bull-fighting. The people who hunt foxes take no interest whatever in the mere worrying of the fox by the hounds; the excitement and exhilaration of a hard ride on horseback are what they care for; whereas the bloodshed and the fierce passions of the combatants are the principal attractions to those who watch two buffaloes struggling to the death. A melancholy picture is drawn of the condition of prisoners in independent Malay states, and we have good reason for believing that the picture is not too highly coloured; but when Mr. Clifford—who himself occupies an official position under the Straits Government—goes on to say that all these things "are happening to-day within shouting distance of Singapore," he will make his readers regret that he has not been a little more precise in his statement. The only place "within shouting distance" of Singapore is Johore, and we are far from convinced that the late Maharaja was the kind of man who would have allowed barbarities in his gaols. However that may be, the treatment of prisoners seems to be a subject with which—in the protected states—British influence might fittingly deal, and could deal with effect. It is not easy to say of tigers what they may do and what they may not, when hunger prompts them. Tiger stories at second-hand seldom lose anything in the telling; Mr. Clifford has a story, a thrilling story, excellently told. According to him seven men with spears and two women were sitting inside a thatched house one night when a tiger at the second attempt broke through the roof and killed all the occupants, save one man who hid himself. We feel, however, misgivings about this incident; would any tiger spring on to a roof without being certain what was underneath it? if he rolled off once would he spring a second time? While as to the seven armed men, they were singularly lacking in the courage and resource which natives usually display when menaced by a wild beast whose ways they understand.

We give here a specimen of the author's style, from the story of Bâyan the Paroquet, which tells how lovers' rivalry may end in a land where passion is quickly aflame and reverence for life is small:—

"Now it chanced that To' Mûda Long and Bâyan both desired the same girl, and she, it would seem, preferred the Paroquet to the young chieftain. Perhaps his good voice and the skill with which he sang.....turned the balance in his favour.....It only remained to seek a pretext for a quarrel, and this was easily found."

Then is described how "the young chieftain," having picked his quarrel, made a murderous assault one afternoon on Bâyan with his kris, and how the combatants were separated by the older men who were present:—

"Next morning Bâyan arose betimes, and, taking the long bamboos, in which water is stored and carried, he went down to the river to have his morning bath and to fetch water for his house.....Bâyan bathed in the river, filled his bamboos, and began to carry them to his house; but To' Mûda Long had been watching his opportunity, and he and two of his followers, all fully armed, had taken up a position in the middle of the path, by which Bâyan must pass back to his house. 'Thou wast over arrogant to me last night,' said To' Mûda Long as Bâyan approached, 'and now I will repay thee.' 'Have patience, To' Mûda, have patience,' said Bâyan, 'thy servant did not speak to thee; it was the boys who were unmannerly, and thy servant, being an old man, did reprove them!' 'It is not for the like of thee to reprove men, and the said boys are my people, the sons of my loins. I will cover their shame,' said To' Mûda Long, for the wolf was determined to pick a quarrel with the lamb, bleat he never so wisely. 'Have patience, To' Mûda!' again cried poor Bâyan, but the words were hardly out of his mouth before To' Mûda Long struck at him with his spear, but missed him. Then, as Bâyan retreated step by step, defending himself with the clumsy bamboo from the deft spear thrusts, no more words passed between them At last the spear went home. '*Bâsah! Bâsah!* I have wetted thee!' cried To' Mûda Long, and he went in at his enemy, kris in hand, Bâyan beating him about the head with the now empty bamboo. When he got to close quarters, the deed was soon done, and the body of Bâyan the Paroquet, with seventeen rending wounds upon it, lay stark and hideously staring at the pure morning sky. There was loud talk of blood-money, and equally loud talk of reprisals, but nothing came of it; and though I often meet To' Mûda Long, who is as soft spoken and gentle in his manners as ever, Bâyan's death was never revenged, and the fact that he ever lived and sang is now well-nigh forgotten, even by those who knew him, and loved to hear his tales."

It is of Bâyan the singer, of To' Mûda Long, "the young chieftain," and of others like unto them, that Mr. Clifford has stories to relate, and they are stories that will bear reading a second time.

Memoirs of Petöfi. By Zoltan Ferenczi. 3 vols. (Budapest, Franklin Company.)

NEARLY half a century has elapsed since the greatest Hungarian poet perished upon the battle-field. Since that fatal day hundreds of books and pamphlets have been written about him; his poems have been translated into nearly every printed language, and periodicals wholly devoted to the elucidation of facts connected with his life or works have been published. Hitherto no adequate life of him has appeared. Numerous biographical sketches, all more or less inaccurate, have been issued from time to time and in several languages, but the ideal story of the poet, whose strong passions, strange adventures, and fiery genius are so emblematic of his time and clime, yet remains to be written.

The work under notice, consisting of three volumes and more than a thousand pages, is not, and scarcely professes to be, such a performance as we have indicated. Ferenczi's volumes contain a consecutive series of sketches, data, documents, and carefully authenticated reminiscences of Petöfi, and will be an invaluable storehouse for such a biography as suggested, should the author appear. For the present, and perhaps for all time, whoso wishes to know what Petöfi was and what he did must resort to this work. It is issued under the auspices of the Kisfaludy Society, and is all that its author claims for the result of his several years' unwearied research. Not a stone has been left unturned to arrive at the truth; unlike previous biographers, who have copied one another's legends with the exactitude of a Hebrew copyist, dreading to alter a tittle of the text, Ferenczi has sought out every iota at the fountain head. He has unearthed, and furnishes in facsimile, birth, marriage, and other certificates; he gives scholastic and military documents, personal affidavits and contemporary records, and, in fact, everything relating to Petöfi which bears the appearance of fact. He even devotes an entire chapter to the poet's ancestry, and supplies a pedigree carrying his descent back to the middle of the seventeenth century. Petöfi's ancestry was lowly, and such researches are about as valuable as those devoted to the forbears of Burns, only, whilst the Scottish bard's pedigree was purely imaginary, that of the Hungarian would seem to be trustworthy. That the work is overladen with foot-notes is unavoidable; the very nature of it necessitates them. The solution of a mathematical problem could not be worked out more precisely than has been the story told in these volumes. From the poet's birth on the 31st of December, 1823, till his death at

the sanguinary fight of Segesvár on the 31st of July, 1849, every fact about him has been carefully collected and impartially set forth.

The story of his career has not been divested of its charm by the minute investigation it has undergone. Most of the romantic episodes of his life are shown to have really taken place, although many unimportant myths have been disproved or ignored. It is doubtful whether he was a "New Year's child," as generally alleged, even with his parents' approval; apparently he missed that distinction by a very short time, and was born at midnight on the 31st of December, 1823. Petöfi's father was a butcher, or, as we should deem it, a breeder of horses, sheep, and cattle. For a long time he was a wealthy man, possessing, according to history, countless hordes of live stock; but Ferenczi has managed, by means of the sheriff's schedule, to furnish an exact count. It was not until five years after his marriage that his hopes were flattered by the birth of a child—of Alexander, the future poet. During the boy's earlier years nothing was spared likely to conduce to the lad's future welfare, his worthy parents trusting to see him some day become an ornament of one of the learned professions. Those who know anything of the poet's story know how strangely he thwarted his parents' wishes. A circumstance that had much to do with Petöfi's after-career was the total loss of his father's fortune through a succession of unforeseen and undeserved calamities. Henceforth the poet's life was a constant series of migrations, thoroughly typical of a son of Arpád. His short residence at Aszód may be deemed one of the most fruitful in interest of his resting-places, for, as Petöfi tells us himself,

"1. Here I began to make verses.
2. Here I was first in love.
3. Here I first wanted to become an actor.
The versemaking was the result of love. The cause of my wishing to become an actor was not so remarkable as the results."

Theatre-going was strictly forbidden for pupils at the Aszód grammar school, and the poet's tutor, having discovered that young Alexander was a constant attendant at the dramatic entertainments of the town, informed the lad's father. The elder Petrovics (which was really the poet's family name, *i. e.*, Peterson), when he heard this terrifying news, deemed his son was on the high road to perdition. To cure the lad of his stage madness he at once resorted to the strongest coercive means, not even foregoing personal chastisement. These hard measures drove Alexander from home, and started him on those wanderings which continued more or less during the remainder of his too brief life. After vain efforts to obtain a livelihood as an actor, the unfortunate lad was reduced to such extremities that, in his seventeenth year, he enlisted as a soldier. Barrack life and all its attendant misery proved nearly fatal to the young poet, although he tried to solace his despair by the composition of poems and songs. A severe illness probably saved him from deserting, and when he was able to leave the hospital a benevolent doctor managed to procure his discharge from the army. After a short stay under the parental roof and a few more wanderings the poet took up his residence in the town of Pápa, where at the High School he resumed his scholastic career, and formed a lifelong friendship with two lads who afterwards became famous as Orlai, the artist, and Jókai, the novelist. The three youngsters were ambitious, and planned for their future careers that Orlai should be an author, Jókai an artist, and Petöfi an actor. For what different purposes fortune destined their genius!

After various abortive attempts to become an actor, and after being literally driven into literature, Petöfi contrived to get a volume of poems published. The book excited little attention with the public, and only drew unfavourable notice from the press, so that the number of copies sold did not pay for the cost of the book's production, and yet it contained many pieces that are now world-famous. Gradually they found their way into the nation's heart, and Petöfi became a name to conjure with. The poet was not only full of imagination, he was passionate and impulsive. Of the many tales told to illustrate his idiosyncrasies none is more characteristic than those of his love affairs. Of these, the story of his intense affection for Ételka is the most extraordinary. This tale, which Ferenczi has spent much labour in investigating, is variously narrated by the biographers, but the following appear to be the facts.

Ételka Csapó was the sister-in-law of an intimate friend of the poet. When Petöfi met her at his friend's house she was only about fifteen, a beautiful fair girl, just emerging from childhood. Soon after this meeting her awfully sudden death, apparently from some complaint of the heart, revealed to the agonized poet how strongly he had loved Ételka, and so intense was his anguish at her loss that his friends feared for his reason. After he had helped to lay her body in the coffin, he watched by its side, unable to believe, notwithstanding medical testimony, that the beautiful girl was in anything more than a trance. When the fair form was carried away and interred, he followed as one in a dream, and for many days, and even during many tempestuous nights, he haunted the churchyard, often sobbing for hours on the earth where his beloved Ételka lay. And this was no young man's passing fancy, for not only did the poet embalm her memory in his 'Cypress Leaves,' a volume of memorial verse, but in after years he was found on the anniversary of her loss making a pilgrimage to her last resting-place, and weeping there bitterly. Other loves and losses gradually restored Petöfi to his senses, and after various amatory adventures he met Julia Szendrey, the lady who eventually became his wife. Naturally, the course of true love was rugged, and, being Petöfi's, was romantic. Julia's well-to-do parents objected to entrusting their daughter's fate to a poet whose present lot was as precarious as his future was uncertain. Their opposition only inflamed Petöfi's ardour. He determined to make Julia his bride or to end his existence. The lady decided to become his, eluded her parents, and wedded the man of her choice. Count Teleki, a great admirer of the poet, lent his country seat and all its belongings to the young couple, and there they spent the first weeks of what seems to have been a happy wedded life.

Great as Petöfi's renown had already become, it was nothing to the popularity he acquired when, during the political troubles of 1848 and 1849, he poured forth his patriotic songs in continuous profusion. His 'Talpra Magyar' was adopted as the national hymn, the 'Marseillaise' of Hungary. Naturally the poet volunteered to serve in the national army; he was given a captaincy, and for distinguished services in the field was placed on the staff of General Bem, who made him his adjutant. There are various anecdotes told in these 'Memoirs,' not only of his bravery against the enemy, but of his conflicts with the military authorities. He would not conform to the rules and regulations of military life. Ultimately his young life ended in a minor engagement against the Russians on July 31st, 1849, and his mangled form, unnoted and unknown, was flung into a common grave with the bodies of many comrades as gallant, but less distinguished. For many years the Hungarians refused to believe their beloved young poet had perished on the battle-field. Again and again the whole nation has been agitated by rumours that Petöfi was alive, a prisoner in the hands of the Russians, a slave in Siberia, or the like, and more than once persons have not only claimed to have seen him still alive, but even have had the audacity to try to pose as the poet himself. Much heated controversy has taken place, and much ink has been wasted, over the circumstances of the poet's death, but that all that was earthly of Petöfi perished in the fatal fight at Segesvár no reasoning man can now doubt. Ferenczi has thoroughly investigated the whole story, and supplies all the trustworthy evidence procurable.

Petöfi is so little known in England that it has been deemed preferable to draw attention to the story of his life rather more than to the manner in which it is told in these volumes. Still it should be stated that this sketch of the poet's life has been most carefully executed, and that no effort or labour has been spared to obtain authentic data for it; perhaps it is owing to this excessive carefulness that it scarcely conveys to our mind such a vivid picture of the man as he was as do some of the hasty and less elaborate sketches of him made by his contemporaries. It is, indeed, a difficult task to represent clearly to "the mind's eye" that being whose many eccentricities, defiance of conventionality, and, it must be confessed, overwhelming self-esteem, all combine to make up the living personality known as Petöfi.

A word of praise is due for the copious indices and other bibliographical information with which each volume is furnished, but the three portraits are badly executed and in no way expound the beauty of the two known originals by Barabas.

The Old English Bible, and other Essays. By Francis Aidan Gasquet, D.D., O.S.B. (Nimmo.)

Whatever Dr. Gasquet writes is of interest, and thanks are due to him for these essays, re-

printed for the most part from Roman Catholic reviews. The chapters on monastic libraries and Scriptoria, although they do not contain much that is novel, bring the facts together from a number of scattered sources: those on Thomas Brunton, Bishop of Rochester (a forgotten preacher); on Henry VI.'s visit to Bury St. Edmunds; on monastic lesson-books; and on William of Worcester's Collectanea (to which is added an account of his correspondent Selling and of the school of Greek at Canterbury), are full of rare information, and are real contributions to history. Best of all are the essays on 'Recusancy,' in which the stores of Dr. Gasquet's notebooks are laid open, and on 'Religious Instruction in England,' which sketches the contents of the works of Pagula, De Burgo, Gorham, Mirk, Felton, and many other theologians whose names are familiar enough to many who never read a word of what they wrote. All of these articles will serve to enhance Dr. Gasquet's established reputation for an agreeable style, wide reading, and extensive manuscript research. Unfortunately he has also reprinted his two essays on the pre-Reformation English Bible, and in so doing has, we believe, shaken the confidence which his readers have felt hitherto in his scholarship and in his judgment. He has risked his reputation for the sake of a theory: that "the versions of the Sacred Scriptures edited by Messrs. Forshall and Madden, and commonly known as Wyclifite, are in reality the Catholic versions of our pre-Reformation forefathers," and were not of Wyclifite origin. At the end of the first essay he is "not prepared to deny that Wyclif *may* have had something to do with Biblical translations which we do not now possess"; at the end of the second he has reached this length. The theory is propounded to explain the fact that copies of the "Wyclifite" version were in the hands of orthodox persons. This fact is adequately established, and the evidence was worth reprinting, for it has been too much ignored. But because a few individuals were licensed to have copies of this version it cannot be said to follow that this was the Catholic "authorized version" and was allowed "free circulation." Nor can it be taken to disprove the Wyclifite origin of that version. The evidence of Wyclifite origin depends first on the entry in an Oxford manuscript that Nicholas Hereford wrote the translation to Baruch iii. 20. Dr. Gasquet thinks that this may be true, but observes that Hereford, though in 1382 he was a Wyclifite, was orthodox ten years later, and died a faithful son of the Church. Next Purvey's connexion with this version must be disproved or explained away, since he was undoubtedly not orthodox. "I believe," says Dr. Gasquet,

"that practically the only direct evidence to connect Purvey with this translation is the fact that his name appears in a single copy of the revision as a former owner."

Of the convincing *indirect* evidence adduced by Forshall and Madden he says no word.* It is derived from the General Prologue, found in ten manuscripts; but in Dr. Gasquet's view the Prologue cannot be by either Wyclif or Purvey, or by any "ardent follower of Wyclif," because the writer states that he used "scrupulous care to give the meaning of Holy Writ according to the interpretations of approved doctors and common glosses." But can Dr. Gasquet have read the Prologue? In passage after passage the writer shows himself a Lollard of the Lollards. One may suffice: "To speke onour of God and of his lawe..... is matir and cause whi prelatis.....sclaundren men and clepen hem lollardis, eritikis."

With regard to the evidence of Hus, Knighton, and Arundel, hitherto supposed to prove beyond doubt that Wyclif made *a* translation, Dr. Gasquet does not in the first essay go further than to say that Hus's statement is an exaggeration, since believers in the Wyclifite origin of the translation admit that Wyclif translated only a part, and not the whole of the Bible. But his suspicions are already aroused as to the existence of *any* translation by Wyclif on the ground that

"so far as he is aware Wyclif lays no stress on, or indeed in any way advocates, having the Scriptures in the vernacular, except so far as is implied in the claim that the Bible is the sole guide in faith and practice."

It is extraordinary that these words should have been allowed to stand after Mr. Matthew's attack upon them in the *English Historical Review*, and to the passages there quoted in proof to the contrary others might be added. In the second essay Dr. Gasquet proceeds to cancel the evidence of Knighton and Arundel by means of new and amazing interpretations. Knighton states that John Wyclif "translated from Latin into English the Gospel which Christ gave to clerks and teachers of the Church." We are told that "it is natural to understand that he refers to Christian teaching and ministry, so often then as now spoken of as the Gospel." Similarly Arundel, when he says that Wyclif "filled up the measure of his malice by devising the expedient of a new translation of Scripture in the mother-tongue," meant nothing "more than the vernacular rendering of passages of Holy Scripture, be they long or short." As for Hus, his statement is "obviously incorrect"; but Dr. Gasquet fails to notice that if the Wyclifite Bible is not Wyclifite, then Hus's evidence is unimpeached. Sir Thomas More himself, from whose statements Dr. Gasquet was led to some of his conclusions, admits that Wyclif made a translation, damned "not because it was new, but because it was naught." And again More says, "The clergy agreed that the English Bibles should remain which were translated afore Wyclif's days," but, as none existed except the "Wyclifite" version, it should follow that it was written "afore Wyclif's days," and Dr. Gasquet is not prepared to credit that. Further, we must no longer believe that there was any persecution of Lollards for using "the authorized Catholic version." We are to understand that Archbishop Arundel entirely approved the translation of the Scriptures, for Dr. Gasquet quotes "an old manuscript" used by Strype which records this fact. But the same old manuscript was printed in full by Foxe, and the sentence which follows immediately on the passage quoted is, "but after became the most cruel enemy that might be against English books." Dr. Gasquet has "come across one or at most two references," in the examinations of people charged with Lollard opinions, in which any mention is made of the use of the vernacular Scriptures, *i.e.* the case of John Turner and that of Ralph Mungin, "charged with having the Gospels of John Wyclif, whatever that may mean." We may call his attention further to Foxe's account of Margery Backster, to the depositions of Richard Fletcher, Nicholas Belward, and Sir Hugh Pie, and to the story of Richard Hilman; and as the passage in Purvey's Prologue, "God graunte to us alle grace to kunne wel and kepe wel holi writ, and suffre joiefulli sum peyne for it at the laste," means, according to Dr. Gasquet, "take trouble to understand God's word," it seems necessary to notice yet another sentence of Purvey's, not open to this explanation: "The lewid people crieth after holy writ to kunne it and kepe it with gret cost and peril of here life." Lastly, there is, Dr. Gasquet tells us,

"a curious piece of evidence, which seems to point to the conclusion that the archbishops and clergy of England at one time actually proposed that Parliament should sanction an approved vernacular translation.....Apparently this project was opposed by John of Gaunt, and it came to nothing."

The passage on which this extraordinary statement is based was printed by Foxe in 1563, in the first edition of the 'Acts and Monuments,' which happens to be full of misprints. It runs:—

"Also it is known to many men in the time of King Richard II., that into a parliament was put a Bible [*not* a misprint for *Bill* in Dr. Gasquet's opinion] by the assent of ii. archbishops and of the cleargy to adnull the Bible that time translated into Englishe, wyth other Englishe bokes of thexposition of the Gospell which when it was hard and seene of Lordes and of the commones. The [*sic*] Duke of Lancaster Jhon answered thereto right sharply, sayinge this sentence, we will not be refuse of all other nations. For sithen they have Gods law, which is the law of our belefe, in their own language we wil have oures in English, whosoever saye nay."

Dr. Gasquet need never want subjects for magazine articles if all history is to be rewritten in this fashion.

* A passage in Foxe, 'Acts and Monuments,' iii. 285, appears to have hitherto escaped notice. Foxe quotes from Tho. Walden in his second tome: "John Purvey was the library of the Lollards and glosser upon Wickliff."

NEW NOVELS.

The Silence Broken. By G. M. Robins (Mrs. L. Baillie Reynolds). (Hurst & Blackett.)

THIS "story of the unexplained" is written with so much earnest conviction on the part of the writer that it is really a pity it is not likely to be received in quite the same spirit by the average reader. Ghosts are apt to prove rather unmanageable properties in fiction. This one, for instance, can find no better means to convince her husband that she "died true" than to go to the trouble of standing for her portrait to an artist whom she had never seen in life, thereby showing an equal want of ingenuity and of any sense of humour. The last quality, indeed, is apparently seldom destined to be mated with a tendency to be greatly preoccupied with "the unexplained." And it needs something like genius to make any spiritual apparition nearly as interesting as corporeal personages in a novel.

His Dead Past. By C. J. Wills. (Chatto & Windus.)

IN many respects this is the most pleasing of Mr. C. J. Wills's numerous novels. The style of writing is easy and simple throughout; there are several dramatic and well-managed situations; and two of the characters (Woffles, "our leading tragedian," and Col. Finch, the club whist-player) are interesting. The title of the book refers to a young man who, while still at the "army-crammer's" establishment, marries the *protégée* of Woffles. The lady is disappointed to find her husband is poor and without prospects, and they willingly separate. Subsequent events cause the hero, Frank Tradescant, to regret these proceedings. We do not know if the writing of the book and its publication occurred without more than the usual interval of time. Mr. Wills's chronology is difficult to follow in any case. In one place he says his history deals "with events which occurred twenty years ago"; and there is a subsequent interval of thirteen years and more. Yet the hero at the age of sixteen drives in a carriage with rubber tyres, and speaks of a reigning emperor "who was sure to avenge Waterloo sooner or later." The book can be read by young and old with equal pleasure.

Dracula. By Bram Stoker. (Constable & Co.)

STORIES and novels appear just now in plenty stamped with a more or less genuine air of belief in the visibility of supernatural agency. The strengthening of a bygone faith in the fantastic and magical view of things in lieu of the purely material is a feature of the hour, a reaction—artificial, perhaps, rather than natural—against late tendencies in thought. Mr. Stoker is the purveyor of so many strange wares that 'Dracula' reads like a determined effort to go, as it were, "one better" than others in the same field. How far the author is himself a believer in the phenomena described is not for the reviewer to say. He can but attempt to gauge how far the general faith in witches, warlocks, and vampires—supposing it to exist in any general and appreciable measure—is likely to be stimulated by this story. The vampire idea is very ancient indeed, and there are in nature, no doubt, mysterious powers to account for the vague belief in such beings. Mr. Stoker's way of presenting his matter, and still more the matter itself, are of too direct and uncompromising a kind. They lack the essential note of awful remoteness and at the same time subtle affinity that separates while it links our humanity with unknown beings and possibilities hovering on the confines of the known world. 'Dracula' is highly sensational, but it is wanting in the constructive art as well as in the higher literary sense. It reads at times like a mere series of grotesquely incredible events; but there are better moments that show more power, though even these are never productive of the tremor such subjects evoke under the hand of a master. An immense amount of energy, a certain degree of imaginative faculty, and many ingenious and gruesome details are there. At times Mr. Stoker almost succeeds in creating the sense of possibility in impossibility; at others he merely commands an array of crude statements of incredible actions. The early part goes best, for it promises to unfold the roots of mystery and fear lying deep in human nature; but the want of skill and fancy grows more and more conspicuous. The people who band themselves together to run the vampire to earth have no real individuality or being. The German man of science is particularly poor, and indulges, like a German, in much weak sentiment. Still Mr. Stoker has got together a number of "horrid details," and his object, assuming it to be ghastliness, is fairly well fulfilled. Isolated scenes and touches are probably quite uncanny enough to please those for whom they are designed.

A Troth of Tears. By Clement A. Mendham. (Digby, Long & Co.)

'A TROTH OF TEARS' contains a large measure of all the faults of which a novel is capable. It is difficult to read the book with patience. Two consecutive sentences, selected almost at random, read thus:—

"An unaccountable determination had seized him to confront Sir Richard, which may probably be accounted for by the fact of the effect which the shocks of his former life had left. A strange excitability, which had aroused into action the lingering consequences of his dreadful illness, was upon him."

The writer's meaning sometimes appears dimly through his words, but it more often happens that he is unintelligible. The scenes on board ship are a travesty of nautical life.

Le Curé de Favières. Par Georges Ohnet. (Paris, Ollendorff.)

WE suppose that in these democratic days respect is due from us to the novelist who has the largest circulation in the world, and that there can be no doubt that M. Georges Ohnet's 'Le Maître de Forges' enjoyed a larger sale than any other novel of our times. In his new book M. Ohnet lies open to all the attacks of "Gyp" and his other literary enemies. Nothing can be feebler than the construction of the book, and its interest to us is slight. We have not taken in the past the same unfavourable view of some of M. Ohnet's books which has generally been that of the critics, and we have detected in them some of the qualities which the public seem to have found; but we cannot think that he is keeping up to even that level which he had previously attained.

A Satirycall Dialogve, or a Sharplye-Invectiue Conference betweene Allexander the Great and that truely Woman-hater Diogynes. [By William Goddard.] Imprinted in the Lowcountryes [? Dort ? 1615] for all such Gentlewomen as are not altogeather Idle nor yet well Ocvpyed. Edited by John S. Farmer. (Privately printed.)

Two other works of Goddard are extant, viz., 'A Neaste of Wasps' and 'A Mastif Whelp,' two copies of the former and one of the latter having survived the ravages of Time, who happily does not confine his rapacity to what is purely excellent and essentially precious. Of the work now before us only one copy is known to exist—that in the British Museum. So Goddard's productions have all narrowly escaped extinction. And it cannot be maintained that the loss to literature would have been very serious had they not done so—had they all been extinguished. But yet they have their value. In respect of both their language and their ideas they are of some service in illustrating an age that can never be too much illustrated—the age of Shakspeare and Bacon.

Goddard is one of the minor—or the *minim?*—satirists of the time. The best satirical spirit expressed itself in the favourite literary form of the age—in the dramatic form; but even then Juvenal had his followers, and in Donne and Marston we have the crude beginnings of the style that reached its perfection in the hands of Dryden and of Pope. Satire was in the air, so to speak, at the close of the sixteenth century. There is a passage in Shakspeare's 'As You Like It' of great interest in this connexion. "The melancholy Jaques" confesses to a passionate longing to be a satirist—to criticize and abuse society with all the freedom of an "allowed fool":—

I am ambitious for a motley coat.....
I must have liberty
Withal, as large a charter as the wind,
To blow on whom I please.....
Invest me in my motley. Give me leave
To speak my mind, and I will through and through
Cleanse the foul body of the infected world,
If they will patiently receive my medicine.

But the duke makes short work of all his profession of a moral purpose, and when he asks,

What for a counter would I do but good?

answers peremptorily,

Most mischievous foul sin in chiding sin;
For thou thyself hast been a libertine
As sensual as the brutish sting itself;
And all the embossed sores and headed evils,
That thou with licence of free foot hast caught,
Wouldst thou disgorge into the general world.

Evidently the duke—perhaps we may venture to say Shakspeare himself—is altogether impatient of those gentlemen who, forgetful of their own shortcomings, assume the right to lash everybody else—to "chide" every "breather in the world but" themselves, "against whom," if they were wise, they would "know most faults." Often enough the satirist deserves to be scourged quite as much as any one of his victims, or even more. It is an act of amazing self-confidence to take upon oneself the office of social censor and judge. And Jaques's aspirations in this line are very severely rebuked.

But Goddard, who without any of Jaques's wit yet so aspires, had, unhappily for himself, no good duke to repress him, and one of the results is this misogynical piece now reprinted. Of course he assures us that his intentions are good. He informs "the senseless Censurer" that

Wholly this book was made folly to show.

To be sure, its talk is in parts very gross; but

Pack hence, precision. Cry'st it is obsceane?

—as, indeed, a person not at all prudish might very justly cry—

Dive deeper, shallow pate. Know what I mean.

Clearly Goddard is far from easy in his mind as to what respectable readers will think of his verses:—

What for a counter would he do but good?

And certainly it is a little awkward to have to explain how admirable his meaning is. We are reminded of the Οὗτος ἀνὴρ artists. It is as if we saw a placard stuck up at the entrance of some unfragrant alley, "Please to take notice it is very wholesome here." We are afraid we cannot credit him with any profound moral emotion, or allow him to plead "facit indignatio versum." He tells his dubious stories with considerable unction, and he is more amused than outraged by them. He aims rather at entertainment than edification.

But his couplets and his stanzas are worth a glance. Even the meanest Elizabethan possesses some interest for us. The occurrence of "turn" in

> Nor can I *turne* my tongue
> To chaunte a Syren-charming quau'ring dittye

may give some support to the lection "turn" in Amiens's song, altered by some editors into "tune," although it is the reading of the oldest texts:—

> And *turn* his merry note
> Unto the sweet bird's throat.

And other such points will offer themselves to the student. Wherefore, on the whole, we thank Mr. Farmer for the reproduction he has given us.

ORIENTAL RELIGIONS.

THOUGH nominally a new edition, Mr. W. Crooke's monograph on *The Popular Religion and Folk-lore of Northern India* (Constable & Co.), in two volumes, will probably be entirely new to the majority of our readers, for the first edition was printed in India and only a few copies reached this country. It deserved a better get-up as regards paper and print, though it might easily have been kept within the compass of a single volume, for the benefit at least of the purchasers of the new edition, for which an exceptionally high price has been fixed. Mr. Crooke's revision for this new edition has merely consisted of tolerably copious references to tolerably well-known Western parallels. It is to be regretted that he should have cumbered his book with so much general treatment of the specific superstitions he has noted during his official work in India. The time has at length arrived when a certain amount of specialization is accepted from folk-lorists, and we do not want *réchauffés* of the researches of Messrs. Tylor, Lang, and Frazer served up on all occasions. Mr. Crooke would have done better to have increased his Indian and decreased his Western examples. He would have done better, perhaps, if he had explained the somewhat capricious divisions that he has adopted for his subject. Mr. Crooke has revived a good word for the minor deities: he calls them "godlings," and his first three chapters deal with the godlings of nature, heroic and village godlings, and the godlings of disease. In the first of these chapters he deals with a multitude of minor deities, ranging from mother earth to aërolites. He includes all parts and all periods of India to make up his *omnium gatherum*, and the total result is somewhat confusing. Except the bare fact that somewhere in India at some time such and such an object has been worshipped or regarded with dread, Mr. Crooke has not very much that is instructive to say about godlings of nature, nor do his Western parallels help him out, and these again are thrown down on the paper without much discrimination. What is said of this opening chapter applies in large measure to the two succeeding ones on "godlings," but the two following chapters show something more of generalizing power, and they deal respectively with the worship of the sainted and of the malevolent dead. This refers to the marked distinction which is found throughout the whole folk-lore spirit world between the dead regarded as friendly and as malevolent. Mr. Frazer, in an interesting essay on 'Burial Customs' with which he commenced his career as a folk-lorist, refers entirely to the malevolent aspect; but this is contravened by many facts of folk-lore, and Mr. Crooke has, at any rate, the merit of recognizing and collecting those facts in his fourth chapter. The second volume of Mr. Crooke's work deals with a somewhat miscellaneous set of subjects: evil eye, tree and serpent worship, totemism and fetishism, animal worship, magic, and rural festivals. These topics cover what are, or have been, the most disputed questions in folk-lore. Mr. Crooke has for the most part wisely refrained from discussing primary causes, and has contented himself with describing the actual superstitions current on these various subjects throughout Northern India. But while he refrains in almost every case from giving a general description of the subject in its comparative aspects, on most occasions he makes a point of referring to the European parallels. These could, of course, be largely increased, especially as Mr. Crooke has evidently not made himself acquainted with continental research on these subjects; but we should have preferred to have seen them altogether removed to make place for several topics which Mr. Crooke has unaccountably left untouched or only very incidentally treated. Thus there is no section devoted to marriage ceremonies, which throw so much light upon the history of the family. Initiation ceremonies are almost entirely absent, though there is very much indeed to be learnt from them; and one would have been grateful for much more specific information on sacrificial rites among the Hindoos. A further difficulty with regard to Mr. Crooke's method is the fact that he treats on Hindoos without much discrimination, and includes pure Mohammedan customs, Parsee importations, and Buddhist survivals on the same level with the lowest practices of the hill tribes. The first thing to do in folk-lore is to discriminate origins in the hope that one day folk-lore may have its illumination to offer to ethnology. In no country is there so much promise of such illumination as in India, which is, as has so often been pointed out, a self-contained world containing almost all the types of humanity from the lowest to the highest. Mr. Crooke had an exceptional opportunity of making a really important contribution to folk-lore if he had used his abundant materials a little more critically and with a little more system. Even as it is, he has collected much of great value, and his work will for a long time be indispensable to the serious student of myth and custom, while its value is largely increased by an admirable series of photographs of Indian folk-lore objects.

The Buddhism of Tibet, or Lamaism. By L. Austine Waddell, M.B. (Allen & Co.)—This work not only adequately summarizes the results of previous investigations, but is also itself a valuable addition to our knowledge of probably the most curious of the many curious developments of Buddhism. The extent of the literature bearing more or less directly on the subject of Lamaism may be inferred from the bibliographical list, chiefly supplementary to that of Schlagintweit ('Buddhism in Tibet,' 1863), given in appendix ii. pp. 578–583. Regarded merely as a useful summary, this book is welcome; but it is much more than this. Its distinguishing feature is a careful and minute account—the result of personal experience—of the abstruse and complicated theory and practice of Lamaism as it actually exists at the present day. Mr. Waddell, who is well known by his many contributions to learned publications as a student of Eastern religion and folk-lore, has studied Lamaism under exceptionally favourable circumstances, and the account which he has here given would seem to be well-nigh exhaustive. It is not easy to suggest any topic connected with this religion—its divinities, saints, monastic orders, sects, ritual, music, architecture, and so on—to which he has not devoted his attention. The mass of facts thus accumulated will appeal not only to scholars who are bent on tracing the various stages by which the Buddhism of Buddha has arrived at this extraordinary combination of priestcraft and statecraft, but also to many others who are more generally interested in the religious, social, or political questions of the Further East. Exception may be taken to the inference drawn by the author on p. 9, from a passage in the 'Mahâvaṁsa,' that Buddhism flourished at Alexandria. The Alasaddâ of the 'Mahâvaṁsa,' like the Alasanda of the 'Milindapañha,' refers to a city usually known as "Alexandria ad Caucasum," situated somewhere in the Hindu Kush. Again, on p. 393, note 4, there seems to be some confusion of thought between the Nandas of Magadhâ, who are in all probability historical; the Nâgas of Padmâvati, who are certainly historical; and the purely imaginary Nâgas, or serpent deities. But, considering the very great variety of subjects dealt with in this book, mistakes of this kind are remarkably few. In the transliteration of Sanskrit words Mr. Waddell is usually consistent, but he is sometimes consistently wrong. There is no reason, for instance, why *hînayâna* should be consistently deprived of its first long vowel (everywhere, apparently, except in the index), while its companion *mahâyâna* is always correctly spelt. There are also too many careless printers' errors both in English and Sanskrit words. With these exceptions, which can easily be remedied in a second edition, we have nothing but praise both for the book and for the way in which it has been published. The illustrations—about two hundred in number—are to a great extent taken from drawings or photographs made on the spot, while others are of objects since acquired by the British Museum, and now exhibited in the Gallery of Religions arranged by the late Sir Wollaston Franks.

It is remarkable that though in Europe and in the East a considerable impetus has of late been given to the study of Buddhism—a religion no longer existing in its old home in India—the interesting and no less ancient cult of the Jains, still known all over the country, has received no general attention from students. Good material now, however, exists for such as desire information. Since the publication some ten years ago (*Athen.* No. 3063) of the first volume of his *Gaina* [Jain] *Sûtras*, Prof. H. Jacobi has contrived to amass further material for the study of the system, and in his lucid introduction to his second volume in the "Sacred Books of the East" (Oxford, Clarendon Press) he not only gives a sketch of the chief work done in the interval in this field of research, but traces further the history of the sect in its relation both to early Buddhism and to the several schools of orthodox Indian thought. It cannot be pretended that the Jain writings are attractive reading as literature; but some knowledge of this school is necessary for a correct appreciation of Indian thought as a whole. Though amongst the most severely ascetic of the religions of the East, Jainism has from time to time numbered sovereigns amongst its converts, and, curiously enough, has inspired a series of gorgeous ecclesiastical monuments in striking contrast to the severity of its creed.

FRENCH BIOGRAPHY.

Two French Queens, and other Sketches. By Caroline Gearey. (Digby, Long & Co.)—If "every one reads French in these enlightened days," the difficulty of perusing that "language as it was written two or three hundred years ago" must surely exist chiefly in Miss Gearey's imagination. As it happens, the authors of that

period to whom her very limited researches have introduced her—Brantôme, Marguerite de Valois, De Thou, and St. Evremond—have received every elucidation from nineteenth century editors and compilers. Still, if, as we suppose, this work is designed chiefly for the benefit of young girls, whose historical diet is nowadays too much restricted to the dry bones served up in text-books, these sketches may to a certain extent be useful. But the story of Elizabeth of Valois, wife of Philip II. of Spain, is made wearisome by a simplicity of diction verging on childishness, by frequent repetitions of facts, by the harping on "the stern looks of the stern bridegroom" and "the sweetness of" the bride's "very sweet nature"; whilst the comicality of the attempt to make the life of Margaret of Valois, the most typical woman produced by the Renaissance, a fit subject for her readers may be judged by the statement that "Catherine of Medicis found time to exercise a prudent supervision over the education of her little daughter, who appears to have been brought up well and wisely." For the rest, moralizings are frequent, dates are few and not always correct, spelling and grammar are occasionally at fault. "Arrogate" is used for *abrogate;* "Belzunc" for Belzunce. If "a Spanish historian" wrote "coprirsi la testa," he did not use his own language. We find "Montecuculli," "Guilio," "Rochefoucald," "Points d'enfants," &c. Accents are omitted or too frequently misused. We are told that Marie Antoinette's son and daughter were at Versailles in 1737, and that the boy died in 1739, though that queen herself, we need scarcely say, was not born till 1755. Michaud states that the Empress Josephine, born in 1763, came to France when fifteen, *i. e.* in 1778, and was placed in a convent till her marriage with Comte de Beauharnais; not till after that event is she likely to have gone to Court. Yet Miss Gearey tells us that prior to the birth of Madame Royale, December, 1778, the fifteen-year-old creole was on such familiar terms with Marie Antoinette as to discuss with her the probable sex of the expected royal infant. No authority is given for this statement. Again, the reader is led to suppose that the National Fête of July 14th, 1792, took place in 1791. We will not object to July 15th, 1793, being here given as the day of Charlotte Corday's execution, for July 15th, 17th, and 19th have all been named by different historians of eminence; but we do consider that, as in the sketch of the Duchesse d'Angoulême prominence is given to the Duchesse de Berri, "the personification of valour," and mention made of her expedition into La Vendée in 1832, the scandal connected with that adventure should not have been ignored.

La Marquise de Condorcet, 1764–1822. Par Antoine Guillois. (Paris, Ollendorff.)—On the 28th of December, 1841, M. Arago, when discoursing on the life of his *confrère* Condorcet to the Académie des Sciences, referred to that philosopher's union with Mlle. de Grouchy in 1786. He observed, "Un géomètre qui se mariait semblait enfreindre un principe du droit," and recalled to his audience a letter written by D'Alembert in 1767 to Lagrange on hearing of the latter's marriage ('Œuvres de Condorcet,' publiées par Général O'Connor et M. F. Arago, vol. i. pp. xcv, xcvi). And now M. Guillois, writing in 1897 of the same event, is inspired to make verbatim the above epigram, and to support it with the same quotation from D'Alembert (pp. 65, 66). Such barefaced plagiarism is too frequent among compilers of M. Guillois's class. In fact, of Madame de Condorcet's life with her husband, 1786 to 1794, the one interesting as well as honourable portion of her career, her latest biographer has nothing to add to the details already published by MM. Arago and Michelet. We note, however, that whereas M. Guillois gives the 29th of March, 1794, as the date of Condorcet's death, M. Arago names the 8th of April ('Œuvres,' &c, vol. i. p. clvi), and in this Michelet appears to corroborate him (Michelet, 'Femmes de la Rév.,' pp. 101–103). The reminiscences of the heroine's childhood recorded by M. Guillois are inane; her experiences as chanoinesse are so meagre that they have to be eked out by those of another lady attached to another house. The story of the lovers and intrigues of the Marquise's widowhood—a scandal which, had Condorcet possessed the gift of second sight, might have cooled his advocacy of female franchise—comes strangely from M. Guillois, who has already charged Michelet with calumny for having accepted as not altogether incredible the innocuous idea that Mlle. de Grouchy's heart was not free when she married the middle-aged philosopher. The "Marquise" is intended to whet our appetite for the history of her uncle the Président Dupaty "en préparation," whilst we are from time to time informed that her brother-in-law Cabanis and her friends Madame Helvétius and the poet Roucher have already been served up to the public by the same caterer.

The two volumes of *Lettres de Marie Antoinette*, edited by M. Maxime de la Rocheterie and the Marquis de Beaucourt, can boast of little new material, one or two notes of trifling interest having alone rewarded the editors' researches in that direction. The real value of these volumes consists in the sifting of documents which have long been before the public, and in the consequent exposure of what M. de Beaucourt here condemns as the forgeries admitted into the collections of royal correspondence published by M. d'Hunolstein in 1864 and by M. Feuillet de Conches in 1864–73. The moment those letters appeared their genuineness was impeached, M. Sainte-Beuve eventually confessing that his original faith in them had been misplaced. There is no need to enter into the merits of that bygone dispute, and we shall merely give some idea of the extent to which M. de Beaucourt has carried his work of expurgation. Out of about one hundred and forty-two documents given by M. d'Hunolstein, ten only are accepted, and some of these are subject to reservation. The whole of the forty-four letters from the queen to her sister, the Archduchess Marie Christine, are condemned, and, indeed, their fictitious character seems evident enough so soon as we compare them with the undoubted productions of Marie Antoinette's pen. M. Feuillet de Conches printed sixteen letters from the queen to the Duchesse de Polignac; ten are here condemned as spurious. Numerous letters to the Princesse de Lamballe are also rejected, including M. F. de Conches's most precious possession, that which fell from the princess's hair at the moment of her massacre, and which is stained with her blood. It is certainly extremely awkward under these circumstances that as the Austrian Government now refuse that access to the Imperial archives which was granted years ago to M. F. de Conches, the letters copied by him from those sources have to be accepted subject to reservation by M. de Beaucourt. Sundry edifying details are furnished of the practices of autograph collectors and of autograph manufacturers. M. d'Hunolstein is believed to have paid no less than 85,000 francs for the packet of royal letters so disdainfully treated by M. de Beaucourt. M. de la Rocheterie, as might be expected, supplies an admirable and sympathetic study of the unfortunate queen. By-the-by, among the many portraits published of her we do not remember having ever seen a copy of the pastel drawing taken of her by Goëstier, a Polish artist, during her imprisonment in the Temple (*Moniteur*, October 25th, 1793).

Gabriel Monod: Portraits et Souvenirs. (Paris, Calmann Lévy.)—The essays here reprinted are only partly biographical; others, such as that on the Passion play at Ober-Ammergau, are descriptive. There is an interesting memoir of J. R. Green, and excellent notices of Vinet, Fustel de Coulanges, J. Darmesteter, and V. Duruy. The articles are marked by the scrupulously fine and liberal spirit that distinguishes M. Monod, and they are clearly, but not brilliantly written. There are some slips in the appreciative account of Green. He did not obtain a Fellowship at Jesus in 1861, nor, although a High Churchman, can he be said to have ever been a Ritualist. M. Monod writes about "les idées étroites et conventionnelles du ritualisme et de l'orthodoxie anglicane" with a very vague knowledge of what he is talking about, but he supplies an excellent account of 'The Short History.' A really admirable article on Georges Waitz deserves reading, and so does the essay on 'Richard Wagner et Bayreuth en 1876.'

SHORT STORIES.

MR. H. G. WELLS has happily given up the exaggerated horrors of 'The Island of Dr. Moreau' for stories quite in his best vein. He has all Jules Verne's convincing *insouciance* in telling the most wildly improbable stories. This result is largely gained by a solemn precision in the preliminary and unimportant details of the story. Thus in *The Plattner Story* (Methuen & Co.), as in 'The Apple,' 'The Argonauts of the Air,' and, in fact, all the stories dealing with the marvellous, the reader is prepared to accept anything after the minute description of the principal characters' commonplace vulgarity or the inglorious dulness of their surroundings. There is hardly any mystery left in their adventures, for one feels that it is almost impossible for anything out of the way to have happened to such people. This effect is heightened by a rigid avoidance of any attempt to dwell on the marvellous character of the prodigy described, be it a flying machine, or the fruit of the tree of knowledge, or what not. Precision in the unessential and vagueness in the essential are really the basis of Mr. Wells's art, and convey admirably the just amount of conviction. In his more possible stories he shows that his constant choice of commonplace characters is no fortuitous matter; all his characters would in themselves be fearfully dull, but by catching and crystallizing the point of reality which is to be found everywhere, in showing the individuality which underlies the veneer of gross conventionality, he often makes such stories of a most seizing interest.

East-End Idylls, by A. St. John Adcock (Bowden), is a collection of tales of contemporary life in the East of London. They are very varied in subject, and are written vividly and brightly. In one or two instances they would bear more detail with advantage; this is especially the case with one entitled 'The Street that was Condemned,' which is the best of the collection, and shows genuine pathos. The stories are provided with an introduction by Mr. J. G. Adderley, of St. Philip's Mission, Plaistow, who claims that "fiction" and "falsehood" are not synonymous terms, and that Mr. Adcock's narratives are as true as they often are sad. We should like them better if we did not find such expressions as "along with."

The White Hecatomb, and other Stories, by W. C. Scully (Methuen & Co.), is a volume which contains thirteen tales and sketches, mainly of Kaffir life and legend. All are carefully written, and nearly all are well worth reading. One of the best, entitled 'A Tramp's Tragedy,' is an exception to the majority in not dealing with native African subjects. It tells of the love of a Boer girl for an English working man, and is full of genuine pathos. The story in question might well have been worked out on a larger scale. It is as good as any in a previous volume by the same author, entitled 'Kaffir Stories.' Two in the volume now before us are stated to have appeared in the *South African Telegraph*. Such expressions as "I have lived longer than you in spite of the drought on the top of your head" and "I felt like a long-tailed

finch trying to fly against the wind on a wet day" show a sense of humour. A quotation from the 'Table-talk of Mohammad' (so called) involves an obvious ambiguity which spoils the sense of the passage. It runs: "I have not left any calamity more hurtful to man than woman."

M. Marcel Prévost passes in Paris as the man who best understands the heart of woman. Unfortunately his success has caused him to be run after by that special public which appreciated 'Les Demi-Vierges,' and in his newest volume, *Dernières Lettres de Femmes* (Paris, Lemerre), there are signs that he has been writing rather for *Gil Blas* than for the best public and for posterity. It contains, however, a letter from a soldier's wife—dated 1806, and written in an admirable imitation of the Empire style—which redeems the book.

STORIES OF ADVENTURE.

Two years ago we reviewed a charming little book by Mr. R. H. Davis about a young American who was so fascinated by the picture of a royal princess in an illustrated paper that he pursued her all over Europe to lay his love at her feet; but he married somebody else. The idea seems a favourite one with the author, though his *Soldiers of Fortune* (Heinemann) begins where the other one ended; for here the young man meets in the first chapter a girl whom he had never seen, but whose portrait he had cherished in his watch for four years; but he also marries somebody else in the end. The young man is not so good as Mr. Davis's young men generally are. He is meant to be very noble and manly, and he has done all manner of fine things in different parts of the world—fought with the English in the Soudan, made railways in Mexico, and so on; but his casual nonchalance is a trifle exaggerated, and his obvious modesty, which, of course, only serves as a foil to his fine actions, becomes a little priggish; moreover, he hungers too much for appreciation from the woman he loves. In a word, he seems more a woman's man than a man's—he is an Anthony Hope hero *manqué*. But the adventures and exciting incidents in the book are admirable; the whole story of the little revolution in Olancho is most brilliantly told, though if one special incident were to be picked out, the story of the drive to the sea coast with the murdered president's wife is the most breathless. In spite of the hero this is really a great tale of adventure.

Though the practised novel-reader is familiar with the Australian story of squatter life and bushrangers, he will find that Mr. G. Firth Scott's *The Track of Midnight* (Sampson Low & Co.) has many elements of freshness. Midnight is the name of an arch-bushranger and squatter whose identity is only revealed at the last page. The love story is adequate; but the book depends for its interest on the local colour and the fighting, and in these passages the writer is at his best. The scene is laid in New South Wales, and the time is prior to the Victorian gold discoveries. For home readers one or two terms ought to have been more fully explained, such as "billy" and "billy-can"; and such a sentence as "He understood better when subsequent events had transpired" occurs too frequently.

LAW-BOOKS.

A First Book of Jurisprudence for Students of the Common Law. By Sir Frederick Pollock, Bart. (Macmillan & Co.)—This work is addressed to "readers who have laid the foundation of a liberal education and are beginning the special study of law." It is "not intended to lay out a general system of the philosophy of law, nor to give a classified view of the whole contents of any legal system." The object of the work is to lend a "helping hand" and a "warning voice" to the law student whilst making his way through the stage of "confusion" and "illusion" which he, in common with the students of most other sciences, encounters on the threshold of his career. The work is divided into two parts. Part I. deals with "General Legal Notions," and comprises chapters on the "Nature and Meaning of Law," "Justice according to Law," "The Subject-Matter of Law," "Divisions of Law," "Persons," "Things, Events, and Acts," "Relation of Persons to Things: Possession and Ownership," and "Claims of Persons on Persons: Relation of Obligations to Property." Part II. treats of "Legal Authorities and their Use," and is of a more practical character than Part I. It comprises chapters on "The Express Forms of Law," "The Sources of English Law," "Sovereignty in English Law," "Custom in English Law," "Law Reports," "Case-Law and Precedents," and "Ancient and Modern Statutes." Some parts of the book will interest not merely English-speaking students, but English-speaking lawyers generally, and even laymen. We refer in particular to the last four chapters of Part II. The chapter on "Law Reports" contains a succinct history of law reporting in England from the thirteenth century to the establishment of the 'Law Reports' in our own time, and the author's account of the early reports, and particularly of the Year-Books, will be found of much interest. These venerable works, we are surprised to find, are still occasionally referred to in the courts, and nowadays "oftener than they were fifty or sixty years ago." In the chapter on "Ancient and Modern Statutes" Sir Frederick Pollock calls attention to the great care with which Acts of Parliament were framed in the time of Edward I. At p. 332 he remarks that

"the great statute of 'Quia Emptores,' which is still embodied in the law not only of England but of most lands settled from England, concludes by defining what are now called the 'extent' and the 'commencement' of its operation with precision that modern draftsmen have restored only in our own time."

The book will be found a most excellent introduction to the study of law. We notice one typographical error, and only one, viz., "ensuing" for *ensuring*, in a quotation on p. 338.

The Principles of Equity and the Equity Practice of the County Court. By Andrew Thomson, LL.D. (Clowes & Sons.)—In the year 1865 an Act of Parliament, known as "the County Courts Act, 1865," conferred upon the county courts equitable jurisdiction to deal with a great variety of cases where the property, the subject of the litigation, does not exceed in amount or value 500*l*., the jurisdiction so conferred being concurrent with that of the Court of Chancery. Dr. Thomson's work treats chiefly of this equitable jurisdiction of the county courts, and deals with the subject exhaustively. But the work also, and almost of necessity, enters largely into a discussion of equitable principles in general. The book is carefully and lucidly written, and the author has been at great pains to make his work useful to practitioners in the Chancery Division of the High Court as well as to practitioners in and to the officers of the county courts. Dr. Thomson makes, on p. vii of the preface, a suggestion which, we think, is open to criticism. "It is submitted," he says,

"that a very considerable improvement would be effected if a court were constituted in the immediate vicinity of the Royal Courts of Justice, presided over by a judge of training and experience in equity business, whose primary, if not sole business, would be the trial and hearing, for the metropolitan districts, and perhaps some of the adjoining home counties, of cases within the equity jurisdiction of the county court."

The tendency of recent legislation has been, if not to fuse "law" and "equity," at least to bring them into closer relations with each other. The above suggestion, if carried into effect, would, in our opinion, be a step in the opposite direction.

Copyhold Enfranchisement with Reference to the Copyhold Act, 1894. By Arthur Draycott. (Effingham Wilson.)—This work deals with a very minute division of the law relating to copyholds. It is, the author says, intended as "a guide (1) to the steps to be taken to compel enfranchisement, and (2) to the compensation which ought to be paid to the Lord and Steward respectively." The work contains only thirty pages, and is one of the smallest law works we have ever seen. It treats the subject of enfranchisement in a popular style and may interest laymen, to whom in general the larger works on the subject would probably be repellent.

La Codification du Droit International de la Faillite. Par D. J. Jitta. (Sampson Low & Co.)—We have recently had the pleasure of noticing the valuable labours of a Dutch professor in the cause of Eastern law; we have now the agreeable duty of recommending to our readers—that is, to such of them as take an interest in juridical studies—the perusal of a very thoughtful work on European law by a professor of the same nationality. The subject of which Prof. Jitta treats is of much practical importance in modern times, for, as he truly observes, "Le cas d'un failli qui possède des biens ou qui a des dettes et des créances dans plusieurs pays n'est nullement rare." International arrangements now enable us to follow up crime in foreign countries; it is plain, therefore, that there is no impossibility in making analogous arrangements for following up debts and credits. The author does not conceal from himself the fact that the task of making such arrangements must be attended with difficulty—a difficulty, to use his own language, almost enough to make a man giddy. He has, however, applied himself to the task with vigour. The book consists of numerous chapters, each discussing and attempting to solve some particular question, and of two "avant-projets," or suggested forms, of which the first may be roughly described as that of a statute to be passed by the legislature of individual countries, the second as that of an international arrangement or treaty, to be agreed to by a community or aggregate of countries. The author is, no doubt, quite right in his opinion that the desired reform cannot be carried out without measures of both kinds; but it seems to us that they can scarcely be framed usefully for practical purposes without a knowledge of the existing law of each country which joins the alliance. The author would probably admit this, but would add, quite truly, that it is part of his business in presenting a new scheme to civilized nations in general to give approximate forms, embodying general principles, which may be adapted afterwards to the circumstances and requirements of each particular nation. Prof. Jitta has evidently an intense and laudable desire to promote his legal views for the benefit of mankind; if we have a fault to find with him it is that his language is sometimes so enthusiastic as to become poetical rather than legal. This is the case, for instance, when he states that there is a general tendency towards "universality, at least as the music of the future," and then laments that "this music is played at different pitches, which must be distinguished if cacophony is to be avoided." But who can write in the eloquent Gallic tongue without catching something of the glowing figurative spirit of the Gaul? Prof. Jitta's idea is excellent, whatever we may think of his metaphors, and we wish all success to his efforts.

TRANSLATIONS.

THE title of Mr. Arthur James's *Plutus of Aristophanes up to Date; or, Mammon made Righteous* (Ingalton Drake), might lead the reader to expect a modern burlesque of the ancient play, with a new plot, based upon the vagaries of company promoting and the "Kaffir Circus."

This expectation would be misleading. What Mr. James has done is to prepare a translation of the play of Aristophanes, in which, in order to make it more attractive to his Eton pupils, modern slang and modern allusions are substituted for ancient. As an expedient for arousing the attention of schoolboys—and those, as his graceful dedication says, not the "riper scholars," but others "less fine of brain, but of compacter thews"—this is both legitimate, and probably very wise; yet it is a question how far the result is satisfactory from the literary point of view. A translation may be good, and a parody may be good; but a cross between the two is likely to be unsuccessful. It is too like putting new cloth on an old garment, the result of which is upon record. From Zeus and Plutus the transition is rather abrupt to bicycles and Vanderbilts. The following is an example of Mr. James's method:—

Car. Russia's great Czar on Plutus rests his crown;
For him the Irish members throng the House.
Ch. And there 's the manning of the Navy! Come now!
Car. Who pays for the Indian troops in the Soudan?
Is 't not through him poor Jameson lies in gaol,
And those who tipped the wires for Jameson's raid?
Ch. And wasn't it for you the Claimant lied?
And our support of the Khedive in Egypt?—
Car. And the Eiffel Tower—
Ch. May it fall upon your thick head.

The fluency of the modern allusions is often spoilt by the necessity of making them correspond with those in the original; and the net result is neither Greek nor English. The 'Plutus' is not the most spirited or characteristic of the plays of Aristophanes; but, ingenious as Mr. James is, we doubt if his version, read by itself, would give any one unacquainted with the original a high conception of Greek humour. But for its primary purpose in illustrating the Greek to English schoolboys it may well have been very successful, as it deserved to be; and its publication may be useful to other schoolmasters and tutors.

In *Virgin Soil*, by Ivan Turgenev (Heinemann), Mrs. Garnett has translated the last of Tourguénief's great novels. This is not, however, its first appearance in English. The late Mr. Ashton Dilke, who was a student of the Russian language and literature at a time when very few possessed such knowledge, published an excellent translation. In this novel Tourguénief boldly deals with the Socialistic propaganda in Russia. The hero, Nezhdanov, is a *déclassé*, who has all the qualifications for regenerating his country except that he is too much of an idealist. But the hour has not come for his efforts. He must mutter in the words of Hamlet:—

The time is out of joint; O cursed spite,
That ever I was born to set it right.

After having made some abortive attempts, he realizes his powerlessness and commits suicide. His intended bride, the resolute Marianna, becomes the wife of a man who is more practical and capable. The object of Tourguénief is to show us how little ripe as yet his country is for these theories and dreams of the doctrinaire. The peasant does not understand his would-be deliverers. Markelov in the novel is bound and handed over to the police by the villagers. The characters are drawn with great vigour, especially the rowdy and ignorant merchant, Golushkin, and the wonderful old couple who reproduce the quaint manners of the age of Catherine. Tourguénief in others of his novels has loved to satirize this period. In the present case he seems to reproduce the Athanase Ivanovich and Pulcheria Ivanovna of Gogol's tale. Paklin is a mere eccentricity. Around all these actors are the simple, ignorant peasantry. Nezhdanov is impetuous and cannot bide his hour. The work will be done by the patient Solomin, who is sowing the seed like the man in Pushkin's verses, but perhaps with no better result. The cross-threads of the story (the love of Mashmina for Nezhdanov and her consequent jealousy of Marianna, and the unrequited passion of Markelov for the latter) put some ordinary human passion and life into this tale of stoical people. After all, there is nothing particularly to dislike in Sipyagin and his wife; they are not cruel or oppressive people, simply easy-going and rather self-indulgent folk, such as western countries of Europe — nay, even republican and up-to-date America — produce in thousands. We cannot, somehow or other, get up an antipathy to them. The story is well translated; perhaps a few notes would have been useful. What is the ordinary reader to understand by such names as Filaret, Pugatchev, Katkov, Dobrolyubov, and others, so familiar to Russians, and so unknown to Englishmen? How useful, for instance, a note on vol. i. p. 211 would have been to explain the names of the books, if only to remark that the 'Aonides' ('Aonidi') was the title of a collection of poems by leading Russian authors at the close of last century, edited by Karamzin, just the correct book for old-fashioned people to be reading. Mr. Edward Garnett gives us a red-hot political preface as usual, perhaps on this occasion with more reason than on others. For it is a novel with a tendency.

The Green Book. By Maurus Jókai. Translated by Mrs. Waugh. (Jarrold & Sons.)—Since his jubilee, almost rivalling the national millennium in popularity, it has been deemed quite invidious to attempt impartial criticism of Jókai or his works. Each romance as it appears in an English garb is announced to be his best or most popular, and there the matter ends. Let us say then at once that 'The Green Book; or, Freedom under the Snow,' as Mrs. Waugh, reversing its title, calls 'Szabadság a hó alatt vagy a zöld Könyv,' is not one of Jókai's finest works, despite its enthralling but complicated plot. In it the author has broken fresh ground, not, indeed, that he had not already dealt with Russian themes, but it was only in short and unimportant stories. To fit himself for the composition of this romance Jókai consulted an immense number of authorities, a list of which is given in the Hungarian original, but notwithstanding this praiseworthy industry he has not been enabled thoroughly to imbue his imagination with much Russian colouring; the whole work, with its many supernaturally gifted good and evil personages and its marvellous coincidences and events, is thoroughly typical of the style of its author's Orientally descended race. Marvels and mysteries, plots and counterplots, and sudden rises and falls of fortune are encountered on nearly every page, so that amid such a continual shifting of scenery the individuality of the numerous actors is apt to be lost sight of. Nevertheless, the work is a brilliant *tour de force*, thoroughly calculated to charm the novel-reading public by its ceaseless excitement: from first to last the interest never flags. The ultra-melodramatic tone is frequently lightened by touches of Jókai's native humour, such as when, in his reference to the Zaporogenes, he says:—

"Among that people are to be found the first indistinct traces of a longing after freedom, primitive, but still existent. This instinct reaches its culminating point in the propensity to rob their neighbours, turn their wives out of doors when tired of them, and take to themselves fresh ones, who may please them better."

The description of the great Neva flood is a magnificent word-picture, well worthy of ranking with the best of those marvellous delineations of natural catastrophes with which Jókai frequently enriches his romances. The moral of the work appears to be that after all a tsar, like a convict, may have some good in him. 'Szabadság a hó alatt' has been translated, amongst other languages, into German, and from that language Mrs. Waugh appears to have made her version, which is evidently much condensed from the original. She has not ventured upon giving Pushkin's poetry in English, nor (what will be much more annoying in a work of this character) has she made any attempt to translate the very many Russian words and sentences with which Jókai has besprinkled his chapters. The translation is, however, sprightly and well written, and the English better than most lady translators are wont to indulge in.

As the original English translation of Jókai's 'Az Érdély arány Kóra' ('Transylvanian Golden Age') has already been reviewed in the *Athenæum*, under the translator's title of '*Midst the Wild Carpathians* (Jarrold & Sons), this reissue of it needs little beyond notice of its reappearance with a new title-page. There is no reason for changing our opinion of its merits; whilst deeming it a splendid *tour de force*, and a work full of the most exciting incidents and superb descriptions of Transylvanian scenery, we do not regard it as one of the best of Jókai's romances. It is a pity the errors of the first issue have not been corrected in this reprint, even if some of the stereos had to be sacrificed in the process.

SCHOOL-BOOKS.

The Troades of Euripides. By R. Y. Tyrrell. (Macmillan & Co.)—Euripides is not, we think, so much in vogue for school reading as Prof. Tyrrell in his introduction implies, nor can we regard 'The Trojan Women' as a good play, though it was doubtless a fine spectacle. The notes supplied in this edition seem hardly worthy of a well-known reputation, and are overloaded with verse translation. Paley's name should have been mentioned in the introduction, and more trouble should have been taken to secure the best text. The note on ἐκεῖσε (v. 61) is most perfunctory, and parallels should have been added. The "sense construction" (v. 59) is quite clear without the addition of the cumbrous term "accusative remotioris objecti"; in v. 440 σάρκα φωνήεσσαν is certainly bold, but it should not be forgotten that γῆρυν in v. 441 helps it out. Perhaps a reconstruction with φοινήεσσαν may be right. Μὴ οὐ (v. 982) is in origin quite complete in itself without ὅρα or the like before it, so that "the antecedent verb" can hardly be said to be "omitted" in such cases. Such an explanation is antiquated and misleading.

French Lessons for Middle Forms. By G. E. Fasnacht. (Macmillan & Co.)—Mr. Fasnacht's volume is, like the rest of his school-books, well arranged and accurate; but it is, in our opinion, over elaborate. The schoolboy, especially the fourth-form boy, is intolerant of syntax, and it is difficult to avoid thinking Mr. Fasnacht gives him too much. Most certainly he is burdened with too many words. A very fair amount of conversation can be maintained with quite a small vocabulary, and it is a ready command of a small vocabulary—not an imperfect one of a large stock of words—that the teacher should try to bring about.

Bacon's Essays. Edited, with Introduction and Notes, by Alfred S. West, M.A. (Cambridge, University Press.)—It is difficult to understand for whom Mr. West's edition is designed. It is scarcely intended for schoolboys; Mr. West himself apparently has "the general reader" in view, who is aided by a quantity of foot-notes which seem to intimate that, like the reader of the Shorter Catechism, he is considered a person of weak understanding, as at the outset he is told that "said jesting Pilate" means "said Pilate in derision"; and he is provided with an "Index of Proper Names," from which he may learn that Pilate was "Procurator of Judæa in the time of Tiberius." There is also a grammatical appendix, which would seem intended for the candidate for "locals" rather than "the general reader." When will editors understand the uselessness of overloading their books with comments?

Vocabulaire Technique des Chemins de Fer. Par Lucien Serraillier. (Whittaker & Co.)—This book will prove handy for reference, but it would have been more useful to the British

learner if the genders of the French nouns had been indicated. Nor can we always agree with the renderings. "Gare maritime" is not invariably, as Calais shows, a "riverside station." "Union depôt," again, may be good American, but on this side of the Atlantic we say *central station* or *general station*. *Coupon* is curiously translated "circular tour ticket," and surely *dog ticket* is more usual than "dog card ticket."

Précis Writing and Office Correspondence. By E. E. Whitfield, M.A. (Methuen & Co.)—This seems a sensible handbook. "The Pan Britannica," on p. 116, is an unlucky misprint, as it is emphasized by clarendon type.

OUR LIBRARY TABLE.

ONE opens *Sketches in Lavender, Blue and Green*, by Mr. Jerome K. Jerome (Longmans & Co.), in some trepidation, for a dosing of the author's peculiar brand of witticism is not a thing to contemplate with equanimity. Your counterjumper, as Mr. H. G. Wells has shown, may be treated with a humour fit to shake the gods; but to treat the gods, or anything else, with a humour fit to shake the counterjumper is another and a less agreeable affair. The first half dozen stories, however, are reassuring. Not only are they not funny, but they do not even aim at being funny. They are very slight, indeed, and not particularly distinctive, but the negative relief readily takes the place of a positive virtue. Then comes 'The Man who would Manage,' own brother to the 'Idle Fellow,' and second cousin to the 'Three Men in a Boat.' The same blend characterizes the whole book. Whether the serious element is blue and the comic one green, or whether it is the other way round, may remain a moot point. Of the stories which endure criticism, the best is the rather uncanny one of 'Dick Dunkerman's Cat.' Another which has some merit is 'The Materialization of Charles and Mivanway,' which might, perhaps, have been written in an uninspired mood by Mr. Quiller Couch.

A Doctor's Idle Hours, by "Scalpel" (Downey & Co.), a volume of thirty-four essays, mainly on subjects connected with medical men and their patients, has much that will interest the general reader. Though they show little literary aptitude, and though they too often degenerate into platitude and "commonplace," these essays contain useful and sometimes interesting information. This is especially the case where the pseudonymous author deals with the uses of solid and liquid food, and with phases of health and disease. It is difficult to express equal satisfaction with the two concluding essays on Lord Randolph Churchill and Mr. W. E. Gladstone. Neither of these papers is above the average of contributions to a literary debating society, and there was no occasion for adding them to the volume.

MR. H. S. NICHOLS publishes in four volumes, beautifully illustrated with portraits, a good translation, by Mr. De V. Payen-Payne, of the well-known memoirs of Barère—that story of the French Revolution on which Macaulay wrote his article at the time of the appearance of the book, two years after Barère's death. It is curious to find Barère criticizing Lady Morgan. We are so accustomed to look upon Lady Morgan as early Victorian, and upon Barère as exclusively Revolutionary, that the fact that Barère survived into our times, and was a diner-out in the memory of people still living, will come to many readers as a surprise. Still, he was less of a survival than the Queen of Sweden (previously Madame Bernadotte, and, before, the Mlle. Clary who refused Bonaparte) or King Jerome, both of whom lived to see many years of the Second Empire, and the latter of whom, as M. Ollivier's new book reminds us, had ridden at the side of his nephew on the day of the *coup d'état*. Barère was, however, the last survivor, if we mistake not, of the men who made the French Revolution.

MR. STANFORD publishes an excellent little work, *The British Navy, Past and Present*, from the pen of Capt. S. Eardley-Wilmot, R.N., and Messrs. Sonnenschein & Co. a rather more bulky volume, *The Royal Navy*, by "a Lieutenant," beautifully illustrated, but also cheap. It is hardly true, as "a Lieutenant" thinks, that our engineer officers have a higher training than those of France. Some of the latter have the best training in the world.

Events of the Reign, 1837 to 1897, compiled by Mr. F. Ryland (G. Allen), and *The Victorian Era*, by Mr. Anderson Graham (Longmans & Co.), are both of them products of the Jubilee. Mr. Ryland's lists of events are more useful than Mr. Graham's optimistic narrative, which deals somewhat largely in blameless platitudes, but is likely to prove popular. The colouring of Mr. Graham's maps has gone wrong. We were not aware before that large portions of New Guinea and North Borneo were British possessions in 1837, or Aden either.

MESSRS. WARD, LOCK & Co. have now published *Bells and Pomegranates: Second Series*, by R. Browning, in their attractive issue of "Nineteenth Century Classics." The present volume is prefaced by a striking reproduction of Rossetti's drawing of the poet.

M. ÉMILE OLLIVIER was on delicate ground in the second volume of *L'Empire Libéral*, published by MM. Garnier Frères, as will be seen when we state that the title of the volume is *Louis Napoléon et le Coup d'État*; that M. Ollivier had been one of the opponents of the *coup d'état* which he now, in a sense, justifies; and that his father was one of its victims. He has extricated himself with ability from the position, but the necessities of the case make the volume rather one of pleadings than of history, for which, perhaps, in the true sense, the time has not yet come. With regard to the detail, M. Ollivier's picture of Louis Napoleon as a man is better than his picture of the *coup d'état*. His book is, indeed, more interesting as a series of biographical studies and sketches than as a complete view of the events of an epoch. For M. Ollivier, Louis Napoleon was a Bonaparte. Although he fully admits the parentage of Morny and many of the other irregularities of life of Queen Hortense, he holds that Napoleon III. was without doubt, in fact as well as in theory, the "nephew of his uncle." As M. Ollivier was trying to make Louis Napoleon the rightful head of the family, it is somewhat curious that he should have omitted the scene of the public celebration, during the Hundred Days, of the departure of Napoleon for the army on the Belgian frontier, for it was, on the whole, the most interesting episode which connected the two Napoleons who actually reigned over France. In the absence of the King of Rome, Napoleon on that occasion undoubtedly played off the children of his favourite adoptive child against his son—the prisoner of his enemies; and the position in which he placed them on that day and the regard that he paid them publicly were intended as a menace to the allies of setting up a succession, in the children of Queen Hortense, which ultimately was set up by the *coup d'état* in favour of the younger of them. With regard to the death of the elder, M. Ollivier does not even mention the general belief of the time that he was poisoned. No doubt all royal personages who die suddenly and whose deaths are not very clearly explained are poisoned, in the belief of a portion of the public; but the belief was undoubtedly more general in Italy in 1831 with regard to the death in the revolutionary army of the elder son of Queen Hortense, the brother of Louis Napoleon, than it has been in most such cases. M. Ollivier does his best to defend the somewhat ridiculous descents at Strasbourg and at Boulogne, and does not even believe in the Prince's eagle, "stuffed or living." He says that in the Boulogne case "an officer of the ship had taken an eagle and brought it with him as a bird of good augury"—an explanation which leaves us sceptical. M. Ollivier gives at length the details of the "Repression" by nominal republicans (mainly royalists in fact) after the days of June, '48—the accounts of the people shot, of those transported, and so forth—and describes the savage laws (as he calls them) which were put in force. It is hardly fair to omit, as he does, the account of the similar measures taken by Louis Napoleon after the *coup d'état*. The secret shooting of prisoners M. Ollivier denies in the latter case, while he asserts it in the former; but as to the transportations after the *coup d'état* there can be no doubt, and those transportations were in a great number of cases equivalent to a sentence of lingering death from the diseases of a frightful climate. M. Ollivier is also silent with regard to the story of the "insurrection" of the southern departments, commonly known as the "insurrection of the Var," which was, in fact, a rising of the peasantry on behalf of law and of the constitution against the successful act of violence of the President of the Republic.

WE have from the Scientific Press the issue for 1897 of Mr. Burdett's admirable *Hospitals and Charities*.

WE have on our table *Tobias Smollett*, by O. Smeaton (Oliphant, Anderson & Ferrier),—*The Story of Victoria, R.I.*, by W. J. Wintle (S.S.U.),—*Martin Luther*, by G. Freytag, translated by H. E. O. Heinemann (Chicago, Open Court Publishing Co.),—*The Millennium of Hungary and its People*, edited by Dr. Joseph de Jekelfalussy (Budapest, Pesti Könyvnyomda-Részvénytársaság),—*Property Law for General Readers*, by W. C. Maude (E. Wilson),—*Domestic Service in the United States*, by Lucy M. Salmon (Macmillan),—*Madras Government Museum: Bulletin*, Vol. II. No. 1, *Anthropology*, by E. Thurston (Madras, Government Press),—*Brazilian Exchange*, by J. P. Wileman (E. Wilson),—*Fads of an Old Physician*, by G. S. Keith, M.D. (Black),—*Musical Pitch and the Measurement of Intervals among the Ancient Greeks*, by C. W. L. Johnson (Baltimore, Johns Hopkins University),—*Inebriety, its Source, Prevention, and Cure*, by C. F. Palmer (Oliphant, Anderson & Ferrier),—*A Plea for the Unborn*, by H. Smith (Watts & Co.),—*Some Unrecognized Laws of Nature*, by J. Singer and L. H. Berens (Murray),—*Mountain Observatories in America and Europe*, by E. S. Holden (Washington, the Smithsonian Institution),—*Elements of Theoretical Physics*, by Dr. C. Christiansen, translated by W. F. Magie (Macmillan),—*Nature and the Book: Village Lectures*, by the Earl of Mount Edgcumbe (Stanford),—*The Finger and the Ring*, by C. James (Ward & Downey),—*A Minion of the Moon*, by T. W. Speight (Chatto & Windus),—*The Love-Philtre, and other Poems*, by H. F. Schweitzer (Macqueen),—*Elfinn's Luck, and other Poems*, by A. E. Hills (Innes),—*The Praise of Life*, by L. Binyon (Mathews),—*Songs and Sighs*, by M. L. Pope (Exeter, Pollard),—*Trumpets and Shawms*, by H. H. Hay (Philadelphia, Arnold),—*Vamba, an Historical Drama*, by Luigi (Simpkin),—*A Book of Scottish Poetry*, selected and arranged by M. B. Synge (Arnold),—*Shreds and Patches*, by J. Dowman (Aberdeen, Jolly),—*A Year's Teaching for Infant Sunday Schools*, by Mrs. J. F. Morton (C.E.S.S.I.),—*Godparents at Confirmation*, by A. Salts, LL.D. (S.P.C.K.),—*When were our Gospels Written?* by C. Tischendorf (R.T.S.),—*Éléments de Grammaire Comparée du Grec et du Latin*, Vol. II. *Morphologie*, by P. Regnaud (Paris, Colin),—and *Die Schrift der Mykenier*, by H. Kluge (Cöthen, Schulze).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Davids's (T. W. R.) Lectures on the Origin and Growth of Religion, cheap edition, cr. 8vo. 3/6 cl.

Fine Art and Archæology.

Academy Architecture, 1897, ed. by A. Koch, Vol. 1, 4/ net.
Wells's (J.) Oxford and its Colleges, 12mo. 3/ cl.

Poetry.

Courthope's (W. J.) The Longest Reign, an Ode, 4to. 2/6 swd.

History and Biography.

Beavan's (A. H.) Popular Royalty, royal 8vo. 10/6 cl.
Money's (A. L.) History of the Girls' Friendly Society, 2/6
Queen, Private Life of the, by One of Her Majesty's Servants, cr. 8vo. 2/6 cl.

Geography and Travel.

Bird's (G. W.) Wanderings in Burma, imp. 8vo. 21/ net, cl.
Darlington's Handbooks: London and Environs, by E. C. Cook, 12mo. 3/6 net.
Johnston's (Sir H. H.) British Central Africa, 30/ net.

Philology.

Epictetus, 2 vols. (reprinted from the Translation of George Long), 4to. 32/ net.

Science.

Huthwaite's (J. G.) Examples, Papers, and Problems in Arithmetic, cr. 8vo. 3/6 cl.
Ireland's (F. C.) Good Health, or the Physiology of Dietetics and Massage, cr. 8vo. 2/6 net.
Meadowcroft's (W. H.) The A B C of the X Rays, cr. 8vo. 4/

General Literature.

About's (E.) The King of the Mountains, translated by R. Davey, cr. 8vo. 3/6 cl.
Bellamy's (E.) Equality, cr. 8vo. 6/ cl.
Dale's (T. F.) The Game of Polo, 8vo. 21/ net.
French Volunteer of the War of Independence, translated and edited by R. B. Douglas, cr. 8vo. 6/ cl.
Lawson's (H.) While the Billy Boils, cr. 8vo. 5/ cl.
Marryat's (Capt.) Frank Mildmay, illustrated by H. R. Millar, cr. 8vo. 3/6 cl.
St. Aubyn's (A.) In the Face of the World, cheap edition, 2/
Thomas's (B.) Camera Lucida, or Strange Passages in Common Life, cr. 8vo. 6/ cl.

FOREIGN.

Theology.

Schwartz (E.): Die syrische Uebersetzung des ersten Buches Samuelis u. ihr Verhältniss zu MT., LXX., u. Trg., 2m.
Weiss (H.): Judas Makkabaeus, 2m.

Fine Art and Archæology.

Dieterich (A.): Pulcinella, pompejanische Wandbilder u. röm. Satyrspiele, 8m.
Gerhard (E.): Etruskische Spiegel, Vol. 5, Parts 15 and 16, 18m.

Philosophy.

Nietzsche (F.): Werke, Vols. 11 and 12, 16m.

Political Economy.

Hertzka (T.): Die Probleme der menschlichen Wirtschaft: Vol. 1, Das Problem der Güter-Erzeugg, 6m.

History and Biography.

Doniol (H.): M. Thiers, le Comte de Saint-Vallier, le Général de Manteuffel, la Libération du Territoire (1871–1873), 4fr.
Knod (G. C.): Urkunden u. Akten der Stadt Strassburg: Part 3. Die alten Matrikeln der Universität Strassburg, 1621–1793, Vols. 1 and 2, 36m.
Lanessan (J. L. de): La République Démocratique, la Politique Intérieure, Extérieure, et Coloniale de la France, 4fr.
Peter (H.): Die geschichtliche Litteratur üb. die römische Kaiserzeit bis Theodosius I. u. ihre Quellen, 2 vols. 24m.
Peytraud (L.): L'Esclavage aux Antilles Françaises avant 1789, 10fr.
Sand (George): Lettres à Alfred de Musset et à Sainte-Beuve, 3fr. 50.

Geography and Travel.

Dubois (M.) et Guy (Camille): Album Géographique: Vol. 2, Les Régions Tropicales, 15fr.

Philology.

Corpus Inscriptionum Græcarum Græciæ Septentrionalis: Vol. 3, Part 1, Inscriptiones Phocidis, Locridis, Ætoliæ, Acarnaniæ Insularum Maris Ionii, ed. G. Dittenberger, 22m. 50.
Gloeckner (F.): Homerische Partikeln m. neuen Bedeutungen, Part 1, 1m. 60.
Philologisch-historische Beiträge, Curt Wachsmuth zum 60 Geburtstage überreicht, 8m.

Science.

Ebert (H.): Magnetische Kraftfelder, Part 2, 10m.
Müller (G.): Die Photometrie der Gestirne, 20m.
Scheiner (J.): Die Photographie der Gestirne, 21m.

General Literature.

Beaume (G.): Perrette, 1fr.
Job: Karlsbad, la Journée d'un Buveur d'Eau, 3fr.

EDUCATION, TECHNICAL AND SECONDARY.

THE Duke of Devonshire, whose zeal for secondary and higher education is marked, went out of his way, at the opening last week of an International Congress on Technical Education, to affirm that he and Sir John Gorst were present at the first meeting "partly in their official capacities." It is not common for heads of Departments to dwell upon their official capacity when assisting in the public discussion of questions on which they may subsequently have to decide. The fact is that the Society of Arts undertook to arrange for the meeting of this Congress in England on the condition that the Government would give it such recognition as they could; and the attendance of the President and Vice-President of the Council was in fulfilment of the condition. But the Duke and Sir John have shown on other occasions that they are more than ready to play a popular and candid part in the encouragement of national education, and that, although the functions of their Department are almost entirely limited to elementary instruction, their interest is more deeply engaged in the organization of higher teaching. As this is practically inevitable for any intelligent President of the "Committee of Council," the question certainly suggests itself whether it would not be more reasonable to be perfectly frank in our educational policy, to appoint a Minister of Education, and to make his functions comprehensive.

That the Government are quite alive to the necessity of paying off the arrears of their debt to higher education has been proved within the past few weeks both in word and deed. The Duke of Devonshire has volunteered a significant promise that he will introduce before the end of the session, for the purpose of preliminary discussion, a Secondary Organization Bill. We call this promise significant, not only because it recognizes the claims of the secondary associations and professional conferences, but also because the demand for organization has been matured by the notable stimulus recently given to technical instruction, with which the Duke himself has been prominently concerned for ten years past. In this Bill, it may be anticipated, we shall find a sanction for local authorities resting on the county and borough Councils, under a central control which will include elements from Whitehall, South Kensington, and the Charity Commission; we shall find a secondary register, a delimitation of primary and secondary schools, an extension of existing grants so as to include all efficient schools, literary or technical, private or endowed; and it will rest with the secondary profession to read into such a Bill the guarantees which it deems necessary for the freedom, variety, and elasticity of secondary education. So much for the promise of the Government—unless we add the vague promise of a London University Bill as germane to the other. As for actual performance, it is satisfactory to record that the public grants to the University Colleges have been permanently increased from 15,500*l.* to 25,000*l.* a year. These grants are voted for institutions which provide "education of a University standard in Arts and Sciences"; and the beneficiary colleges are, henceforth, University and King's, London; Owens, Manchester; University College, Liverpool; Mason College, Birmingham; Yorkshire College, Leeds; the University Colleges of Nottingham, Sheffield, Durham, and Bristol; and Bedford College for women in London. These grants are independent of those in Scotland (except that Dundee receives 1,000*l.* from the grant under notice), and in Ireland and Wales, and of the meagre sum devoted to the London University. On the whole, the higher teaching is now fairly well provided for; and it remains to balance the generosity of Parliament to elementary and university instruction, and to secondary technical instruction, by such a reorganization as will enable the secondary literary schools to profit by the public grants.

The speakers at the Technical Congress naturally attached greater importance to the training of the eye and the hand than to "the curriculum of the grammar school," which one of them condemned as "eminently ill-fitted for modern requirements." But it is a mistake to suppose that eye and hand are of great use as instruments in science without the further instruments of intelligence and memory, which need as much special training as the other two. The main results of the Congress may be said to have been a stronger demand for technical work in schools, and for the practical side of technical work; a claim for a certain measure of compulsory technical training up to the age of seventeen or eighteen; the stress which was laid on the need for better organization and gradation, and, in that case, for more money; and the vigorous advocacy of a better system of commercial education. The Congress was eminently practical throughout, and its international character—especially now that it has established a permanent bureau—gives promise of utility in the future. It is a hopeful sign that amongst the delegates invited to this Congress were a certain number of educationists who have not been specially identified with what may be called the technical movement.

AN ALLEGED ERROR OF VENERABLE BEDE'S.

Tottenham, June 21, 1897.

MR. E. W. B. NICHOLSON believes that Bede is right on the point contended for by me, and that the passage in the 'Excidium' has been misunderstood by those writers who condemn Bede's view; but Mr. Nicholson's version of the passage itself, I find, depends for its intelligibility upon an interpolation made in support of Bede—namely, of the word "as," for which there is no authority. This greatly weakens Mr. Nicholson's support of my contention, which I regret. With regard to the construction with "qui," I cannot doubt that Mr. Nicholson has reasons for believing that, because a certain grammatical construction was avoided by correct writers of Latin prose, the author of the 'Excidium,' who was not a correct writer, would have avoided that construction also; but as those reasons are not recorded, I am unable to appreciate them. If we apply the criteria employed by Mr. Nicholson—namely, lapse of time and obsolescence—to the consideration of similar matters, we shall find that such a method of reasoning will mislead us. For instance, centuries before Nennius wrote the old deponent verb "dimicor" was displaced by the active form "dimico," and only survived in correct authors as an impersonal—*sc.* "dimicatur," "dimicabatur"; consequently (so Mr. Nicholson's method emboldens us to say) Nennius could not have used "dimicor." But Nennius did use it* (*v.* cap. xxxviii.), and the application of Mr. Nicholson's criteria, therefore, has induced us to make a confident assertion that is quite groundless. Due consideration, perhaps, has not been given by Mr. Nicholson either to the survival of "dimicentur" in the oldest complete manuscript of the 'Historia Brittonum,' or to the observations on ancient grammatical forms discoverable in Celtic authors made by Prof. Zimmer in his 'Nennius Vindicatus.'

It does not tend to alter my opinion of the tenability of the position I have assumed, namely, that "qui" is adverbial, when I find "quique quadragesimus quartus ut novi orditur annus" rendered "and which (as I know) begins [as] the forty-fourth year." There is an old rule respecting "qui" (*v.* 'Cledonii Art. Grammatic.,' ed. Keil, "Grammatici Latini," vol. v. p. 65) which says, "Qui, si habeat casum, pronomen est, si non, adverbium, ut qui pro unde." As the word "qui," if a pronoun, can only be in one case, namely, the nominative, it is clear that as we already have a nominative, namely, "annus," in the passage whose meaning is in dispute, "qui" cannot be a declinable word, and must, therefore, be adverbial. There can be no objection to rendering "ut novi" by "as I know," provided we remember that Gildas's "knowledge" of the battle at Mons Badonicus was drawn from the information of others. I prefer "I have

* 'Chronica Minora,' iii. p. 179: "Invitabo [*sc.* Hengistus] filium meum cum fratueli [*sic*] suo.....ut dimicentur contra Scottos" (Harley MS. 3859). Cp. *ibid.*, Introd., p. 119: "Ad formam *dimicentur*.....sensu activo librarius adnotavit: *antiqua grammatica*."

learnt," however. Prof. Mommsen rejects these two words because he believes them to be meaningless. To me "ut novi" seems to be a very natural and proper phrase to find in the mouth of one who is making assertions about the events of the month in which he was born.

I think that a definite meaning should be attached to the words "mense jam primo emenso," and it appears to me that they date the birth of Gildas in the first month of the calendar year of the Britons, and the commencement of the years of the era in the second month of that calendar year. As Mr. Nicholson expresses the intention of returning to this subject, I hope he will permit me to correct his suspicion that the calendar year of the schismatic Britons commenced on January 1st. Cummian, in his Paschal letter to Segene of Iona (written A.D. 634), enumerates certain points of difference between the Dionysian computation employed by the Church of Rome and the computation of the Scoto-British schismatics. One point in which the schismatics differed was in the commencement of the year: "Contrarium in kalendis," says Cummian.

A. ANSCOMBE.

SCRINIA.

MR. J. W. CLARK writes:—

"The reviewer of my work on the 'Augustinian Observances' (*Athenæum*, June 12th, p. 768) says that *scrinia* 'should be translated *screens*.' I should be glad of his authority for this meaning of the word. Ducange says that it signifies: (1) a repository for documents, χαρτοφυλάκιον; (2) a treasury, ærarium; (3) a chest to keep relics in; (4) a box, 'Gallicè *coffre*, olim *escrin*.'"

Way's 'Promptorium Parvulorum,' *s.v. screne*, gives "scrinium, ventifuga."

A LOST MANUSCRIPT.

MAY I use a little of your valuable space to tell a tale of human kindness and at the same time to ease my soul of a heavy burden of gratitude? A week ago a manuscript belonging to me was lost. It was the manuscript of a book I have lately completed, and represented the work of many months. I had no copy of it. Its loss meant to me the loss of a part of my being. Happily I knew nothing of my misadventure until I found my manuscript again on my study table, neatly wrapped, and addressed to me in a strange hand. Some one had found the manuscript, and seeing my address written on it had sent it to me at once by post. No word accompanied the package (herein is evidence of great delicacy of mind), so that the name of my good friend is unknown to me. But I feel that in these days of little faith in human nature it would be criminal in me to let such kindness pass without immediate acknowledgment. Some day I hope to find better words than these in which to express my deep gratitude. In the mean time, I pray that this letter may be read by my unknown benefactor, and to the furtherance of that end I humbly ask the co-operation of the press.

P.

Literary Gossip.

WE greatly regret to hear a very indifferent account of the health of Mrs. Oliphant.

THE Syndics of the Cambridge Press have arranged to publish in facsimile the celebrated Codex Bezæ, containing the Gospels and Acts and a fragment of the Catholic Epistles. The MS. was presented to the University by Beza in 1581, and contains more than 800 pages. The facsimiles will be printed on hand-made paper from copperplates made by M. Dujardin, of Paris, by the heliogravure process. It is believed that this process has never been employed before for so large a work. The Syndics hope to publish the book in January, 1898. It will be issued to those who subscribe before publication at ten guineas; after publication the price will be twelve guineas net. It will be seen that the Syndics of the Press have decided, in the interests of scholars, to bring out this facsimile at what is, considering the size of the MS. and the costliness of the process, a remarkably low price. A prospectus containing two specimen pages, which have been got ready by M. Dujardin, is in preparation, and will be issued shortly.

MESSRS. METHUEN will issue in October the first volume of Mr. Oman's 'History of the Art of War.' It will cover the period from the fall of the Roman Empire to the commencement of the general use of gunpowder in Western Europe. The first battle dealt with will be Adrianople (378) and the last Navarette (1367). There will appear later a volume dealing with the art of war among the ancients, and another covering the fifteenth, sixteenth, and seventeenth centuries.

MR. WICKHAM FLOWER has just corrected the proofs of a little volume on the defence of an old reading in Dante's 'Inferno.' The monograph is to be published by Messrs. Chapman & Hall very shortly.

MESSRS. OSGOOD, MCILVAINE & CO. have altogether amalgamated their business with that of Messrs. Harper & Brothers, of New York, and the business will henceforth be carried on under the style of Harper & Brothers. Mr. Clarence W. McIlvaine will have charge of the London house.

MR. ROUND will contribute to the *Genealogist* for July a paper on the Red Book of the Exchequer.

A LITERARY journal should not leave unnoticed the decease of Capt. Boycott, whose name added a word to the language which is likely to retain a permanent place.

A SECOND International Bibliographical Conference is to be held at Brussels from the 2nd to the 4th of August.

THERE is to be a "summer school" of French and German at the little university town of Marburg on the Lahn from July 6th to July 30th. Prof. Vietor will lecture on German pronunciation, Prof. Natorp on the Herbartian theory of education, and various French teachers will take part.

IN our next number we hope to publish a series of articles on the literature of the Continent for the twelve months. Belgium will be treated by Prof. Fredericq, Bohemia by Prof. Tille, Denmark by Dr. A. Ipsen, France by M. J. Reinach, Germany by Hofrath Zimmermann, Greece by Prof. Lambros, Holland by M. Crommelin, Hungary by M. L. Katscher, Italy by Commendatore Giacosa, Poland by Dr. Belcikowski, Russia by M. L. A. Bogdanovitch, and Spain by Don Rafael Altamira.

SCIENCE

RECENT ENTOMOLOGY.

The Natural History of Aquatic Insects. By Prof. L. C. Miall, F.R.S. (Macmillan & Co.)—In these speculative days, when even presidential addresses are devoted to the value of the theoretical method in entomology, it is quite refreshing to meet with an author who describes the life-histories of insects. There are symptoms of a revival in this real and delightful method of natural history, which had become classic, and threatened to remain so. Prof. Miall, in his preface, expresses a hope that he may "revive an interest in the writings of certain old zoologists—Swammerdam, Réaumur, Lyonnet, and De Geer—who are at present unjustly neglected"; and it is at least remarkable how much we are still indebted to, and dependent on, the researches of those observers. Sainte-Beuve well observed that a classic, according to the usual definition, is an old author canonized by admiration and an authority in his particular style, and truly the works of these old entomologists come under that description. There are patience and technical skill required in these investigations which are not common—these must be combined with that devotion to the study which few possess; while the method pursued is laborious, and not one immediately conferring fame or notoriety. The spirit is seen to-day in the patient and unassuming life-work of monographists, systematists, and enumerators; the antithesis is enunciated by generalization, speculation, and sometimes dogma. All are welcome, but we deplore the absence of the stranger. Prof. Miall has arrived at the conclusion that all insects were originally subject to terrestrial conditions, and that the aquatic members became so by slow adaptations consequent upon diversity of habit. "We can see almost all the steps of the adaptation on the shores of our rivers, lakes, and seas"; and, again, "the waters, both fresh and salt, have been successfully invaded by insects." This is in accordance with the views held by zoologists respecting some higher and lower forms of animal life, and it might almost be said that as man gradually explored the surface of the waters so other animals slowly entered their depths. The author in his study of aquatic insects has found, like other naturalists, that too often the apparently brilliant generalization of to-day is dispelled by further facts discovered on the morrow. As he remarks, "Before long we may expect some impracticable fact to start up, as if maliciously, and confound our theories." This is doubtless the cause of premature decay in so many classifications which are constructed on a present knowledge which is ever enlarging, and on scanty facts to which increase is constantly being made. In the classification of insects we clearly see that their larval and pupal stages must afford a clue to natural affinities; but Nature is constantly exhibiting an exception to our rule. Prof. Miall cites a sufficient instance:—

"The naturalist who should attempt to classify aquatic Diptera by the larva and pupa would place *Chironomus plumosus* and *C. motitator* in different families, yet the flies seem to differ in nothing of greater importance than the length of the first joint of the fore tarsus."

This book deserves the careful perusal of all entomologists who are prepared to study the subject as well as to enjoy its side-lights. To a great extent it is a *résumé* of the writings of old and neglected observers, but frequently, as Carlyle remarked, "the essence of originality is not that it be new."

The Hymenoptera Aculeata of the British Islands. By Edward Saunders, F.L.S. (Reeve & Co.)—Mr. Saunders is one of the few present entomological writers who have not confined their attention to butterflies and moths, or beetles. A few years ago he wrote a descriptive work on the Hemiptera-Heteroptera, and he now contributes a welcome addition to British entomological literature in the publication under notice, which treats of ants, bees, and wasps, or, in other words, the Hymenoptera Aculeata. We learn that the number of these insects now known to be indigenous to Britain is 374 recognized species, of which 20 are ants, 127 sand wasps, 23 true wasps, and 204 pollen-collecting

bees. It is somewhat strange that there are not more workers and observers devoted to the study of these intensely interesting insects. They were among the earliest to claim the attention of intellectual men when a complete ignorance and disregard existed as to other insects. It has been remarked that the bee alone is much noticed in classical literature, though the wasp is not unmentioned. Solomon directed attention to the ant and "her ways," and Darwin declared that "the brain of an ant is one of the most marvellous atoms of matter in the world, perhaps more so than the brain of a man." The Hubers have written immortal observations on bees and ants, whilst Lubbock still found an open field for further investigations; and in the domestic economy and polity of ants and bees we seem, like Gulliver, only divided by some psychological barrier from understanding the intelligence and civilization of these advanced Lilliputians. Mr. Saunders's book does not deal with this part of the subject, being designedly more of a technical directory, giving names, addresses, and times of appearance; in fact, a clear and useful description of families, genera, and species as found in this country. This work is done so thoroughly that we cannot help expressing our regret that the details of the distribution of the species are confined to British localities alone, a practice not infrequent, and one that may be almost called "insular prejudice" in science. The author in his preface admits this lacuna, but seeks justification in the fact that "there is so much doubt about the identity of many of the British and continental species which bear the same names," that "to define areas at present would.....throw more light on the distribution of hymenopterists than on that of Hymenoptera." But this is somewhat serious reading, for Mr. Saunders admits much obligation "to the important papers on special groups of V. Hagens, Handlirsch, Kohl, Perez, and Schletterer"; and as so many of his identifications are necessarily made by comparison with continental types or descriptions, a disquieting doubt is raised as to the comparative value of British and continental determinations. Besides which, caution could be denoted by appending to the outside localities the names of the entomologists who have given such habitats, as is usually done in modern monographs. We make this complaint because the author's work is so good, and is so certain to be used as the universal text-book in this country for a long time to come; and we naturally regret that its sphere of usefulness should be narrowed—not by a defect, but by a curtailment which will prevent its circulation among other authorities than purely British hymenopterists, who must possess it.

British and European Butterflies and Moths. By A. W. Kappel and W. Egmont Kirby. (Nister.)—Facing the preface of this handsome book, we read, "The Letterpress, Coloured Plates, and Binding by E. Nister, Nuremberg, Bavaria." We presume for "letterpress" we should read *printing*, otherwise it is difficult to understand what share the reputed authors have had in the undertaking. Certainly, however, though the text is not from the hands of Herr Nister, the merit of the publication belongs to him, for its value consists in the beautiful plates, the handsome binding of the volume, and the excellent paper on which it is printed, which make it a desirable present or prize-book. When we turn from the plates to the text, we are reminded of the sensation we experience when, after having enjoyed music, we subsequently look at the libretto. In the preface we read that "though several books have appeared on the Macro-lepidoptera of Europe, a new work with good illustrations and of reasonable price may still be useful." It is to satisfy this want that the authors have issued the volume, though we thought that Mr. W. F. Kirby had issued more than one edition of his 'European Butterflies and Moths,' which was based on a well-known German work, and one to which the publication under notice also seems somewhat akin. However, no high scientific value is claimed by the authors for their book, as we are told "space has not permitted them to include all the European species," and only "nearly all those of the British Isles will be found described or figured." Consequently we are the more confirmed in our opinion that we now possess an introduction to a knowledge of European butterflies and moths in an *édition de luxe*, and that nothing more is intended. One merit is, however, claimed in that "all the British species have English names assigned to them, a feature which has been neglected in many books of recent date." This neglect is perhaps to be commended when we study some of these English names and inquire what can be their value. A few instances will suffice. *Apamea dumerilii* is Anglicized under the name of "Dumeril's Apamea," which seems a moderately self-evident proposition; whilst in the genus Tæniocampa, surely it would be as easy to remember a few Latin specific names as to burden the mind with a farrago of unmeaning and absurd appellations, such as "The Hebrew Character," "The Small Quaker," "The Common Quaker," "The Powdered Quaker," or "The Twin-spotted Quaker," when an ordinary entomologist would simply and more elegantly write respectively *T. gothica*, *T. pulverulenta*, *T. stabitis*, *T. gracilis*, and *T. munda*. The climax is perhaps reached in the genus Dyschorista, when *D. suspecta* is named "The Suspected Moth," and *D. ypsilon* "The Dismal Moth." We do not say that the authors have invented these monstrosities, but it is in any case enough to have reproduced and approved them.

ASTRONOMICAL NOTES.

AN annular eclipse of the sun will take place on the 29th prox., but it will cross land only over part of Central America and some of the West India islands, and then pass into the South Atlantic Ocean, just touching the easternmost point of the coast of Brazil. A partial eclipse will be seen over the greater part of North and South America, also a small one in West Africa. The planet Mercury will be in superior conjunction with the sun on the 15th prox., and will scarcely be visible in any part of the month. Venus will be at greatest western elongation from the sun on the 7th, and brilliant as a morning star during the month, moving in an easterly direction through the constellation Taurus, and passing nearly due south of the Pleiades in the first week. Mars is still visible after sunset in the western part of Leo, very near Regulus, but before the end of July will set too early to be seen. Jupiter is still brilliant in the eastern part of Leo, but will also cease to be visible about the end of next month. Saturn, therefore, will be the only planet to be seen in the evening after Jupiter has set; he is situated in the eastern part of Libra, and towards the end of next month will set about midnight.

Whilst Sir John Herschel was observing at the Cape of Good Hope in 1834, he discovered that κ Toucani was a double star, which has been confirmed by later observers, the magnitudes of the components being 5·6 and 7·8 respectively. Mr. R. T. A. Innes, who is now on the staff of the Royal Observatory at the Cape, and has devoted much attention to double stars, discovering many new pairs, noticed in 1895 the duplicity of a small star (numbered 353 in Lacaille's catalogue) little more than 5′ from κ Toucani. The magnitudes of the components of this pair are 7·7 and 8·7 respectively; and Mr. Innes has since noticed that they share in the proper motion of κ Toucani and its companion, so that we have here a probable case of a quadruple stellar system.

The Jubilee honours to astronomers include those of K.C.B. to Dr. Huggins and Prof. Lockyer, and C.B. to Mr. Christie, the Astronomer Royal.

The *Rapport Annuel sur l'État de l'Observatoire de Paris pour l'Année 1896* was presented to the Council on the 5th of February last, and has just been distributed. M. Loewy, after paying an appropriate tribute to the memory of his famous predecessor, M. Tisserand, states that the most important events of the past year were the meetings at Paris of two astronomical congresses: the first, under the auspices of the Observatory, relating to the progress of the great photographic chart of the heavens and the construction of the catalogue of photographic stars; and the second, under the auspices of the Bureau des Longitudes, on the introduction of a uniform system of constants to be used in the calculation of astronomical ephemerides. Into the former of these, a great international work, to the completion of which and the results to be obtained from it all are now looking forward, M. Loewy enters in some detail. He further expresses his hope that by the year of the approaching Exhibition the great catalogue of stars, based upon meridian observations at Paris from 1837 to 1881, will be published. Two new volumes have recently appeared, the value and accuracy of which are greatly due to the devotion of M. Gaillot, ably seconded by M. Bossert. Good progress has been made by M. Bigourdan in his labours on the positions and dimensions of the nebulæ visible at Paris, which he estimates it will require three more years to complete, and also with the photographic atlas of the moon, under the charge of MM. Henry; one fascicule has already appeared, and a second will do so in the course of the present year. Observations have been actively continued with the meridian instruments, the objects being chiefly the stars in Lalande's catalogue, though the sun, moon, and great planets have not been neglected. Small planets, comets, nebulæ, and casual phenomena have been observed with the equatorials; whilst M. Deslandres obtained many results with the spectroscope in the early part of the year, after which he was deputed to proceed to Japan to observe the total eclipse of last August. Clouds greatly interfered with this, but they became thinner during the totality, and some photographs of the coronal ring were obtained, tending to confirm the view that the form of the corona is connected with the state of the solar spot period.

The third number of the *Memorie della Società degli Spettroscopisti Italiani* for this year contains a note by Prof. Tacchini on the distribution in latitude of the solar spots, faculæ, and protuberances during the first quarter of the year, and a continuation of the spectroscopical images of the sun's limb to the end of October, 1895. There is also a paper by Prof. Riccò on the so-called Wilsonian phenomenon of the solar spots, the reality of which, as is well known, the Rev. F. Howlett, a most assiduous observer during a long term of years, has strongly contested, but on which discussion is still occasionally renewed, the probable explanation being that if the spots are cavities, these are of such a shallow nature that the phenomenon in question is rarely, if ever, seen, and tends to disappear under close scrutiny.

SOCIETIES.

GEOLOGICAL.—*June* 9.—Dr. H. Hicks, President, in the chair.—Dr. J. Ball and Mr. J. I. Lowles were elected Fellows.—The following communications were read: 'The Cretaceous Strata of County Antrim,' by Mr. W. F. Hume,—and 'An Account of the Portraine Inlier,' by Messrs. C. I. Gardiner and S. H. Reynolds.

NUMISMATIC.—*June* 17.—*Annual General Meeting.*—Sir J. Evans, President, in the chair.—The Silver Medal of the Society was awarded to Dr. Alfred von Sallet, the Director of the Royal Coin

Cabinet at Berlin, for his eminent services to the science of numismatics in all its branches during the past thirty years.—Dr. B. V. Head, who received the medal on behalf of Dr. von Sallet, in returning thanks dwelt upon the importance of Von Sallet's contributions to numismatics, more especially in the wide field of Greek and Roman research. The President then delivered his annual address, and the ballot was taken for the officers and Council for the ensuing year.

ZOOLOGICAL.—*June* 15.—Dr. St. George Mivart, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during May, and called attention to a fine collection of West Indian reptiles, presented by Mr. R. R. Mole on May 11th; and to two specimens of the blue penguin (*Eudyptula minor*), from New Zealand, purchased May 21st.—Dr. G. H. Fowler exhibited the unique specimen of *Carcinus mænas* recently described by Dr. Bethe, which carried a right thoracic leg on the left half of the sixth abdominal segment.—Dr. A. Keith exhibited a series of lantern-slides showing the arrangement of the hair and some other points of interest in the orang-outang (*Simia satyrus*) that had lately died in the Society's gardens.—Mr. O. Thomas read an account of the mammals obtained by Mr. J. Whitehead during the last three years in the Philippine Islands. During this expedition the peculiar mammal-fauna of the mountains of Northern Luzon had been discovered, and Mr. Thomas had already described no fewer than five new genera and eight new species belonging to it. The present paper contained a detailed account of the whole of Mr. Whitehead's collection, accompanied by the field-notes of the collector, and also descriptions of (1) *Crunomys fallax*, another new genus and species from Luzon, an animal allied to Chrotomys, but with very much the external appearance of *Mus ephippium*; (2) *Nannosciurus samaricus*, a pigmy squirrel from Samar, like *N. concinnus*, but much less rufous; and (3) *Mus mindorensis*, a blackish form of the *Mus rattus* group from the highlands of Mindoro.—A communication was read from Prof. T. W. Bridge 'On the Presence of Ribs in *Polyodon* (*Spatularia*) *folium*.' From the examination of a specimen Prof. Bridge had ascertained that Polyodon possessed a series of distinct and fully developed cartilaginous ribs.—Mr. R. I. Pocock read a paper 'On the Spiders of the Suborder Mygalomorphæ from the Ethiopian Region contained in the Collection of the British Museum.' Many new genera and species were described, the most interesting being the new genus Cyclotrematus, containing two new species collected in Mashonaland by Mr. J. ffolliott Darling; *Stasinopus oculatus*, sp. nov., from Bloemfontein, and *Moggridgea whytei*, sp. nov., obtained by Mr. A. Whyte on the Nyika Plateau. The discovery of new stridulating organs, consisting of modified setæ, lying between the mandible and the maxilla in Harpactina was also alluded to.—The following communications were also read: from Miss E. M. Sharpe, on the butterflies collected in the neighbourhood of Suakim by Mr. A. J. Cholmley: thirty species were enumerated, and the localities where the specimens were collected and the dates of their capture were recorded,—from Mr. W. E. Collinge, on two new slugs of the genus Parmarion from Borneo, viz., *P. everetti* and *P. intermedium*: the anatomy of the generative organs was described and compared with that of other members of the genus; *P. intermedium*, sp. nov., was regarded as an intermediate form, which in part lessened the value of the anatomical characters in Simroth's genus Microparmarion,—from Dr. A. Dubois, on certain specimens of birds in the Brussels Museum, and describing a supposed new species of woodpecker from Borneo, proposed to be called *Tiga borneonensis*,—from Mr. D. J. Scourfield, containing some preliminary notes and a report on the Protozoa, Tardigrada, Acarina, and Entomostraca collected by Dr. J. W. Gregory during his expedition to Spitsbergen in 1896,—from Mr. D. Bryce, on the Rotifera collected by Dr. Gregory's expedition in Spitsbergen,—and from Dr. Fowler, on the later development of *Arachnactis albida* (M. Sars) and on *A. bowerii*, sp. nov., being the third instalment of the 'Contributions to our Knowledge of the Plankton of the Faeroe Channel.'—Mr. G. A. Boulenger gave a list of the reptiles and batrachians collected in Northern Nyasaland by Mr. A. Whyte, and presented to the British Museum by Sir H. Johnston. Thirty-six species of reptiles and fifteen species of batrachians were enumerated, of which the following were described as new: *Lygosoma johnstoni*, *Glypholycus whytii*, *Anthroleptis whytii*, and *Hylambates johnstoni*.

HISTORICAL.—*June* 17.—Sir M. E. Grant Duff, President, in the chair.—Mr. F. H. Hill was elected a Fellow.—A paper was read by Prof. F. York Powell 'On an English "École de Chartes."'—A discussion followed, in which the systematic teaching of palæography in connexion with the work of the Public Record Office, British Museum, and other great libraries was advocated by Sir H. C. Maxwell-Lyte, the Earl of Crawford, Sir J. H. Ramsay, and Mr. F. Harrison.

ARISTOTELIAN.—*June* 14.—Mr. S. H. Hodgson, V.P., in the chair.—The report of the executive committee and the accounts for the session were presented.—The officers for the ensuing session were elected as follows: *President*, Mr. B. Bosanquet; *Vice-Presidents*, Mr. Boutwood, Mr. J. H. Muirhead, and Mr. A. F. Shand; *Editor*, Mr. G. F. Stout; *Honorary Secretary*, Mr. H. W. Carr. A paper was read by Mr. J. H. Muirhead 'On the Ideal of Knowledge.'—The paper was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

Mon. Hellenic, 5, Annual Meeting.
—. Institute of British Architects, 8.
—. Geographical, 8½, 'Recent Journeys in Persia,' Capt. M. Sykes.
Tues. Folk-Lore, 8, 'The Binding of a God—a Study of the Basis of Idolatry,' Mr. W. Crooke.

Science Gossip.

THE International Submarine Telegraph Memorial have raised a sum of nearly 8,000*l.*, with which they propose (1) to erect a bust in memory of the late Sir John Pender, (2) to endow a fund for an electrical laboratory at University College, and (3) to establish a Pender Scholarship at Glasgow. The executive committee is composed of such men as the Marquis of Tweeddale, Viscount Peel, Lord Kelvin, Lord Sackville Cecil, Sir Robert Herbert, Sir Albert Cappel, Sir Henry Mance, Mr. J. C. Lamb (Secretary to the Post Office), Mr. F. A. Bevan, Mr. Charles Bright, Dr. J. A. Fleming, Dr. Alexander Muirhead, Mr. J. Wilson Swan, Mr. E. M. Underdown, and Sir J. Wolfe Barry (President of the Institution of Civil Engineers).

MR. WOLFE BARRY, who declined knighthood when the Tower Bridge was opened, has been made a K.C.B.

THE International Congress of Mathematicians is to be held at Zürich from August 9th to 11th.

FINE ARTS

Catalogue of the Greek Coins in the British Museum: Caria, Cos, Rhodes, &c. By Barclay V. Head, D.C.L. With a Map and Forty-five Autotype Plates. Printed by order of the Trustees. (Quaritch.)

THE Department of Coins in the British Museum stands in no need of the apostolic injunction: "Be not weary in well doing." We have often said that next to the safe custody of a collection the production of accurate catalogues is the highest virtue of a curator, and the present Keeper of the Coins, encouraged, no doubt, by our exhortations, has devoted himself and his assistants steadily to this indispensable work. The present is, we believe, the fortieth volume of the catalogues published by his department, and the seventh written by Dr. Head himself. This latest addition to a truly monumental series describes the Greek coins of Caria and the adjacent islands. Dr. Head adopts Prof. Ramsay's delimitation of Caria—following the Mæander, the Caprus, the north-east spurs of the Salbacus mountains, and the river Indus from its source to the sea—and therefore includes Trapezopolis, Attuda, and Cidramus, but leaves Trales, Nysa, and some other cities to be treated in the volume on Lydia. In an exhaustive and scholarly introduction the various geographical questions involved are dealt with upon the latest information, derived partly from the explorations of Mr. J. L. Myres, of Christ Church, Oxford, who has established some important modifications in the regions north of the Ceramic Gulf, and has enabled several places to be precisely indicated in the excellent map which Mr. B. V. Darbishire has supplied. The history of each city is briefly stated in the introduction, with ample references to authorities, though the alphabetical order is perhaps hardly so satisfactory, from either the historical or the artistic point of view, as an order based upon geographical, political, or religious connexions. The artistic element, however, is the least important in the large majority of the 1,850 coins described in this catalogue. In the interior of Caria coinage was unknown up to the time of Alexander, and in most inland towns it began much later; whilst even in the cities on the coast there were few coins earlier than the Hecatomnid dynasty:—

"Speaking generally, it may be said that coined money did not come into common use as a medium of exchange in the towns and village communities of Central Caria until long after the age of Alexander the Great. The second century B.C., from the date of the victory of the Romans over Antiochus in B.C. 189, marks the beginning of a new state of things, and a rapid development of commercial activity accompanied by the introduction of autonomous coinages at all the principal centres of population.....From the beginning of the hegemony of Athens, B.C. 469, down to the time of her Sicilian losses during the Peloponnesian war, the Greek towns on the Carian coasts were for the most part attached to the Athenian League, and, with the exception perhaps of Cos, struck few coins. Nor was there any coinage as yet in the interior.....After the death of Tissaphernes the Satrapy of Caria south of the Mæander was bestowed by the Great King upon Hecatomnus of Mylasa, in whose family it remained down to the capture of Halicarnassus by Alexander, B.C. 334. The policy consistently adhered to by the Hecatomnids from first to last was the aggrandizement of their own family at the expense, on the one hand, of the independent Carian communities and of the semi-autonomous Greek cities and islands, and, on the other hand, of the King of Persia."

Nevertheless

"the failure of Athens to maintain her ascendency and to continue to levy tribute, the incompetence of Sparta to uphold the rule of the oligarchical minorities, and the utter impotence of Persia, all contributed to the independent growth of a few of the most favourably situated Greek cities on the coasts of Asia Minor and the adjacent islands, and to the increasing prosperity of such commercial centres as Rhodus, Halicarnassus, Cos, Ephesus, &c. This is clearly manifest from the renewed activity in the mints of all these places in the fourth century B.C."

A glance at the remarkable series of forty-five autotype plates, in which upwards of five hundred and fifty coins are admirably displayed, will confirm the preceding extracts. With the exception of the noble series of Cnidus (including the earliest representation of a human head—that of Aphrodite, the most human of goddesses—occurring on any coin), Cos, and Rhodes, and a few scattered examples, such as those of Calymna and Camirus, the coins described in this volume do not as a rule date from an earlier period than the second century B.C., and the great majority are of the Imperial time. Hence, with the exceptions just noted, we must not look for the artistic excellence which is pre-eminently associated with Greek coins of the earlier periods. Yet the

Greek Imperial issues, despite their incontestable ugliness, are far from being uninteresting or unimportant. They tell us what were the local cults in distant parts of the Roman empire, and they show us the manner in which the people of Asiatic Greece (or Greek Asia) represented their divinities. Moreover, they preserve for us the forms of those sacred if barbarous images of strange Asiatic deities which were exhibited at the great festivals, and even portray in a dim fashion the statues of famous sculptors, such as the Aphrodite of Cnidus by Praxiteles, shown on plate xvi. In spite, however, of this archæological interest, the student will doubtless turn with a feeling of relief from these historical documents to the exquisite conceptions of the heads of Aphrodite and Helios as exhibited on the earlier coins of Cnidus and Rhodes. The manner in which the coinage illustrates the history of individual cities may be noticed, especially in the cases of Halicarnassus and Cnidus, whilst among the curious commentaries upon ancient cults may be mentioned the coin of Attuda bearing the name and bust of the god Mên Karou, whose temple on the left bank of the Caprus was still venerated in Strabo's time :—

"At the neighbouring village of Μηνὸς κώμη there was a spring of alkaline waters, and in connexion with this spring and with the *hieron* of the god a famous school of medicine, located apparently at Laodicea, thirteen miles distant. The heads of this school in Strabo's time were Zeuxis and Alexander Philalethes, whose names appear on coins of Laodicea of the reign of Augustus. If this establishment was dependent (as it seems to have been) upon the temple of Mên Karou, we may infer that among the manifold aspects under which Mên was worshipped that of a healer of diseases must be included. The Cock and the Serpent, which are elsewhere conspicuous among the attributes of this god, also point to a partial assimilation of Mên to Asklepios; and the occurrence of Asklepios and Hygieia as coin-types at Attuda is to some extent confirmatory of this hypothesis."

It should be noticed that Dr. Head not only does not confine his introductory remarks to data furnished by the Museum collection, but also adds a supplementary plate representing coins not included in that series. The volume, therefore, comprises a fairly exhaustive treatment of the whole subject as at present known to numismatists, and transcends considerably the limitations of a special catalogue. Of the technical descriptions of the coins it is only necessary to say that they maintain the almost fastidious standard of precision for which the 'Catalogue of Greek Coins' is celebrated, whilst the printing and plates confer much credit upon the producers.

Spenser's 'Faerie Queene,' a Poem in Six Books, with the Fragment Mutabilitie. Edited by T. J. Wise. Pictured by W. Crane. 2 vols. (G. Allen.)—The completion of Mr. Allen's venture even more than justifies what on the former occasion we said about it. First, Mr. Wise has added much to the value of the edition by including in his careful and elaborate preface various documents which are seldom found in modern reprints of the 'Faerie Queene,' such as Spenser's letter to Raleigh, a sort of "Argument" which is desirable "for that it giveth great light to the reader, for the better understanding" of the poet's "whole intention," as he called it; with this we have careful collations of various texts; and the noble second dedication of the epic to Elizabeth, with the author's hope that it might "live with the Eternitie of her Fame." A brief, but sufficient bibliography of Spenser's poems and a sort of skeleton chronology of the poet's life are welcome, together with facsimiles of the title-pages of various seventeenth century editions of the poem, the complimentary sonnets — some of which are gems in their way — and a number of what Mr. Wise calls "oddments" of various kinds. Spenser's minor poems are not, of course, included in these bulky volumes. Apart from the really great merits of the editor's and publisher's contributions to this elaborate publication, its immediate and more important occasion was doubtless the fact that Mr. Walter Crane had undertaken to illustrate the text with about two hundred and fifty designs on wood, of various sizes and degrees of elaboration. Naturally some of these are very unequal; indeed, not a few are hardly worthy of the artist or his theme, and the best of them are better in the originals—some of which we saw lately in the New Gallery—than in Messrs. Waterlow's transcripts of them. On the other hand, not a few are as fine as we have a right to expect from Mr. Crane, which is saying a great deal. Mr. Crane possesses a superabundance of invention and a sort of rapturous sympathy with romantic chivalry and the allegorizing mood of Spenser. Above all, he has true love for the picturesque, and as much delight in "colour" as it is possible for him to have, and without which no one can read the 'Faerie Queene' aright. Even his affectations and mannerisms do not unfit him to be the redundant illustrator of a poem, the artifices and mannerisms of which are as numerous and manifest as his own, and of exactly the same kind. Of course the only thing wanted to make these designs adequate to their function is colour, which doubtless was out of the question unless the draughtsman was prepared to work on such a scale and with such splendour of tints and wealth of light as M. Tissot used in illustrating the 'Life of Christ.' Even in respect to this inevitable shortcoming it is something to be able to say that no modern artist is so well qualified to illustrate Spenser with pictures as Mr. Crane, whose light and brilliant system of colouring, such as we notice in all his paintings, is the very thing for the 'Faerie Queene.' As to this, it is not to be forgotten that no one has done so much injustice to Mr. Crane as himself, because, mannered, dull, and weak as many of his drawings in black and white are, as, for example, in this volume not a few, some of his pictures please us still less in their lack of finish, purity of tints, and freshness. The least to be admired in the numerous cuts before us are such as the frontispiece to canto x. of book i., comprising, much as in a modern stained-glass window, whole-length standing figures of Speranza, Cælia, and Fidelia; these are the weakest of all Mr. Crane's weaker allegories, and as if their mannerisms and tameness were not enough, they are so far from being spontaneous and Spenserian as to be quite modern and statuesque. The next design illustrates 'Charissa' in the Spenserian mood and has style in it. Again we revert to trivialities and manner of the tamest in the design which shows how

> Fayre Una to the Redcrosse Knight
> Betrothed is with joy,

while a stage monarch of the transpontine realm blesses the happy pair with effusion. The next design to this is a headpiece of trumpeters, which, though of the simplest sort, is quite as fresh, energetic, and decorative as it is full of expression and incident. At the end of the same canto xii. book i. there is a drawing of the ship of joy which is worthy of the best mode of German book-decoration during the later part of the sixteenth century, to which it pleases Mr. Crane to refer us. Many of these designs for title-pages, headpieces, and tailpieces are quite beyond praise as examples of book-decorations and enrichments of a very masculine and stately sort, such as few could devise better than our artist. Mr. Crane's ideals of some of Spenser's heroines are generally much to the point; for instance, his "fayre Belphœbe" is a very fine and true presentment of that

> —— goodlie Ladie clad in hunters weed,
> That seemd to be a woman of great worth
> And by her stately portance borne of heavenly birth.

Another fine example of Mr. Crane's aptitude as an illustrator of the 'Faerie Queene' occurs in the large print showing how Sir Artegall fought with and slew in the river the pagan knight Pollentè. The passion of this combat is magnificently depicted, from the huge horses bestridden by the champions to the way in which Sir Artegall holds his sword in delivering his blow. The interview of the treacherous Clarinda with Sir Artegall in prison (see the end of book v. canto v.) is in Mr. Crane's very finest mode and mood, and expresses the yearning of the warlike maid for the elfin knight with choiceness and force. The former is a charming figure. An equally good example is that in which Britomart slays the Amazon. In these, as in most of the specimens, there is plenty of the energy which informs the broad and masculine style of the designer, and when he should deal with such hideous and stupid monsters as the Blatant Beast he prudently omits them altogether, or keeps them in the backgrounds of his cuts. We are, by the way, not quite sure Mr. Crane appreciates Spenser's notions of the Blatant Beast. Much of his drawing of the naked figure is defective because of his carelessness or impatience; but when his subject attracts him, as where the Graces dance to Colin's music, where Belphœbe walks in the forest, and where the naked nymphs dance between the trees (book vi. canto x.), it is quite otherwise.

MODERN SOCIETY.

English Society sketched by G. du Maurier (Osgood) contains a large proportion of the most brilliant and characteristic designs of the humourist and wit we have lost. In delicacy and fine draughtsmanship the cuts as they were originally published were superior to those in this volume, and they cannot, of course, successfully bear comparison with the originals as they were lately exhibited in Bond Street and elsewhere. The outlines are a little blurred, while the darker shadows, which owe much of their intended value to their clearness and firmness, are but too often obscure. In spite of these technical shortcomings, and the absence of an index or even a list of the plates (they are not even numbered or dated !), this publication is valuable and delightful. Being what they are, it is interesting to compare them with Leech's and Doyle's. Du Maurier's resources were fewer; his types—especially those of his many tall and finely developed young women — were so much alike as to justify critics who call him a mannerist, which could not be said of Doyle or Leech. It is true that his strapping maids and portly matrons are better bred and more graceful than those of his forerunners; his little boys and little girls greatly surpass those of Doyle; and as an artist he cultivated style with a zest the other draughtsmen did not exhibit, while his sense of colour — a precious quality in book-illustration — far surpassed Doyle's, and was very nearly as fine as Leech's. Du Maurier's faculty of getting much out of an incident which promised literally nothing was as great as that of any English satiric artist. So plain is this to those who examine this book, that at least fifty examples might be given in which the most unpromising incidents assume a charm in his hands that is quite irresistible. Take one of them, and let us wonder who but Du Maurier could have done so well with a subject like that which so

deftly and with so much spirit illustrates "the freemasonry of art," and delineates the meeting of a "man and a maid," both banjo-players, in a cornfield, whereupon he asks her to "give him the c," which she does with an "Oh, certainly." The figures are so admirable, true to life and character, and excellent in their style, that we forgive the mannerisms of the work, the hackneyed types of the figures, and the triviality of the incident, because the design's truthfulness and gracefulness redeem all its shortcomings, to say nothing of the faults, which are manifest enough. Mr. W. D. Howells, who supplies a rhapsodical introduction to the volume, pitches the notes of his admiration a great deal too high.

Messrs. Sampson Low & Co. publish *Pen and Pencil in Parliament*, compiled and illustrated by Mr. Harry Furniss, a picture book which has excellent letterpress, and the pictures of which are partly excellent, although by no means uniformly so. The great caricaturists of the day suffer, as no doubt did their progenitors of the last century, by each of them having some people that they are unable to caricature. Mr. Furniss, for instance, while he is excellent with Mr. Gladstone, with Sir Richard Temple, and with Mr. Speaker Peel, fails altogether with Mr. Chamberlain and Mr. Keir Hardie. Mr. Chamberlain is apparently singularly difficult to caricature, but two of the leading caricaturists do him admirably, while the rest all fail. No one has ever failed so totally with Mr. Chamberlain as has Mr. Furniss in the greater portion of his work, although we remember a caricature of 'Chamberlain Brothers' which was more successful. Two views of Mr. Chamberlain are presented in the present book, of which one is a singularly excellent caricature of Mr. Austen Chamberlain, but not recognizable except by context as a caricature of the father. The other is very common, while Mr. Chamberlain has many disagreeable expressions from time to time, but always an air of intellectual distinction. This is entirely wanting in the portrait caricature at p. 44 in the present book. The rendering of Lord Randolph Churchill in his later days is admirable; the Chancellor, Lord Lathom, and Lord Cross, in a fancy sketch of a Royal Commission, are as good as possible; and a series of Mr. Gladstone in a great speech worthy to rank with the finest efforts of the greatest masters of caricature. Mr. Gladstone's excitement, at p. 37, is so powerfully rendered that we feel every muscle, we are clenched with the left hand and banged with the right as though we were "the box" itself. Mr. Furniss is not very successful with Lord Rosebery, a difficult subject, and fails totally with Sir William Harcourt, Sir F. Lockwood, and the ordinary member. The Lord Randolph Churchill of the last days, at p. 31, and the 'Mr. Gladstone Excited' really deserve permanent preservation. A marvellous Parliamentary gallery might be formed by accompanying such specimens of Mr. Furniss at his best with some of those of Mr. Chamberlain by other artists, and of Mr. Carruthers Gould's best work.

THE ROYAL ACADEMY.

(Fifth Notice.)

We come now to the remaining portraits. In *Mrs. L. Phillips* (No. 282) Miss E. Wright has found a charming subject, and painted it in, as Browning said, a very "French and fine" manner, which is an excellent illustration of the influence of Mr. Sargent, but it is somewhat too waxy and smooth to please a severe taste.—Mr. Shannon has painted *C. S. Read, Esq.* (333), who takes off his white hat and looks at us as if he had just come in from the garden and had made good use of the spud under his arm. It is a genial and happy portrait, full of character and inspired by an unusual sense of humour. As a picture it is excellent and sound, but not otherwise remarkable. *Mrs. G. Peck's* portrait (404) is almost too loosely treated. *Jill* (639) is a very natural and pleasing portrait by Mr. Shannon, to which we have referred before. *Sir J. T. Hibbert* (646), an officer in blue with a sword at his side and a cocked hat in his hand, is better as an admirable rendering of an astute and energetic expression than as a picture, good as it is in this respect. Mr. Wells's *Miss D. P. Bowman* (286) is decidedly good, for it is more luminous and better in colour than is usual with this conscientious Academician, whose portrait of himself, *H. T. W.* (226), lacks character, though sound and careful. His *Bishop of Ripon* (438) is thoroughly "official," and depicts a latter-day prelate to the life, but it is not otherwise interesting.—Really pretty, neat, and sweet is Mr. J. Sant's exercise in the manner of the Annuals and Forget-me-nots of our grandmothers' days, the likeness of a large-eyed boy, *Jervoise* (231). — A capital and thoroughly modern piece is the life-size, whole-length, bright and brilliant portrait of *Mrs. C. Meyer* (291), which is Mr. J. S. Sargent's masterpiece of the year, an excellent likeness and most charming as a painting. Its strongest point, perhaps, is the treatment of the rich, pure, and delicate bloom of the carnations, which, however, are, as is not seldom the case with the painter, rather artificial and a little feverish. The lady sits on a sofa, as Mr. Sargent's ladies are in the habit of doing, and thus displays the splendid exuberance of her gown of peach-blossom silk. The little boy behind her wears a dress of silver grey, which supplies the right note of colour complementary to his mother's carnations and peach-blossom dress. Behind the boy is a young girl, whose broad black sash and armlets complete an arrangement of colour which, though not particularly original, is in a high degree exquisite and scientific, and, as colour, was never better treated. *The Hon. Laura Lister* (605), the whole-length figure of a little girl in a black-and-white dress standing by a pedestal while looking shyly at us out of her serious grey eyes, is most charming, especially in the flesh-painting, the sober and delicate chromatic scheme, and the natural expression of the face and attitude. —Mr. Orchardson's portrait of the *Provost of Oriel College, Oxford* (355), appears to us—having seen it several times—about the least substantial and well studied of all his works of the kind, to unite, in fact, the flimsiness of unsound and meretricious execution with the dulness of official likeness-taking. It may, however, contest the palm of inferiority with Mr. Herkomer's portrait, *The Baroness Deichmann* (423). — Mr. R. Onslow Ford, a young painter whose entrance upon professional life is marked by the life-size portrait of *Miss Onslow Ford* (390), deserves congratulations upon the fine and original coloration, and the finish, care, and softness of the picture, which, however, though good as a likeness, is not quite just to the sitter. — Mr. J. S. Lucas, better known as a painter of anecdotes and costume subjects than as a taker of likenesses, contributes in *Mrs. A. Tooth* (422) a good picture, painted in a bright if rather showy and dexterous way, and designed with some grace. Mr. Lucas is less fortunate in his other contributions.

Mr. W. A. Breakspear's *Miss F. Coats* (470) is a good illustration of the painter's modest and refined mood, executed in a French manner. It is a careful and natural, life-size, whole-length portrait of a young lady, seated in full front view and dressed in white.—Mr. J. H. Lorimer gives in *A Dog and a Mirror* (591) two capital portraits, a very fine, handsome, and gentlemanly collie, seated before a mirror in which is reflected the head of the artist to whom he is sitting. The dog is excellently painted, and so well designed that he seems to appreciate the situation. It is—though not to be compared with it as a piece of tone—much better and more careful than 'A Dance' (497), to which we have already referred as by the same very unequal artist.—Mr. Ouless's *Hon. Sir S. P. Fane* (687) is good in all respects, especially in soundness and characterization. Similarly sound, unpretending, and sincere contributions by this artist are *The Hon. W. F. D. Smith* (84); *The Lord Lister* (296), an "official" example, with a commonplace pose; and *Sir C. Seely* (327), a better work in a better pose.—Some eminent French portrait painters have of late years been conspicuous at the Academy. Of their works may be mentioned the younger M. J. J. Benjamin-Constant's *F. Ayer, Esq.* (47), an admirable portrait, solid, learned, spirited, and well drawn. The *Earl of Ava* (194) is a life-size, three-quarters-length figure in profile, a good likeness, in which the flesh shadows are too brown and the hands too large.

One of the most distinguished French portrait painters of our time is adequately represented by the fine, homogeneous, and brilliant, life-size, whole-length *Mlle. Gayrard-Pacini* (942), a model English painters of ladies, and especially Mr. Herkomer, who seems to affect this beautiful sort of art, might well learn much from. It is by M. Léon Comerre, whose power in painting the carnations, modelling them with rare taste and care, grouping the tones and local colours of his pictures, was never better shown than in this beautiful, learned, and luminous piece. If we are right in supposing that in his best and most modest moods Mr. Herkomer looks on art such as this for his pattern, it will be well to point out where the French master excels our Academician; for instance, he is conspicuously superior to Mr. Herkomer in the purity and brightness of the whole work, where frankness and delicacy are the leading qualities instead of the *chic* and unsoundness of our Academician, and fine drawing and a good style occur instead of slightness and crude pretences without solidity and a chastened taste, sobriety instead of showiness. —We approach the end of the portraits in oil in Gallery XI. with Mr. Charlton's rather "cut-up," but bright and animated *Lord Tredegar* (1036).—Last of all, and probably the worst portrait of a lady in the whole Academy, is that in which *Mrs. W. Parkinson* (1045) was unlucky enough to be coarsely represented by Mr. M. Greiffenhagen. The face is soiled and the white gown is dirty. Her eyes stare and her cheeks are feverish. We are sorry for Mrs. W. Parkinson.

Besides the landscapes we have already named, the Academy contains an unusual number of commendable works. No. 560, by Mr. F. Goodall, represents, on a scale even more unnecessarily large than that of No. 209, *Eton, from the Royal Library, Windsor Castle*, and, in spite of its coldness and weakness of drawing and effect, it possesses the three noteworthy qualities we have admired in the pseudo-Nilotic landscape.—Mr. T. S. Cooper's *Summer Afternoon* (4), like his *Tranquillity* (127) and *O'er the Brae of Balquhodder* (197), is a marvel for so old a man. It is not worse than the artist has diligently produced during some sixty years. Verboeckhoven and other Dutch mechanics of this century, founding themselves upon the cattle painters of the seventeenth century, never had a more industrious and faithful follower than Mr. Cooper, whose cows would excite the wrath of "Peter Pindar," because they are veritably

Marble cattle in glass pastures grazing.

Time has marred his drawing, and the bodies of his cows become more and more distended. On the other hand, his pictures are as bright, his modelling is as laborious, his touch as firm, his colours are as clean, his grouping is as conventional, and his designs are as purposeless as ever.—Mr. Colin Hunter's *Day of Rest* (13) is disfigured by mannerisms as common and motives as dull and conventions as hackneyed as Mr.

Cooper's; but the touch is coarse, the crudities are more heedless of nature, and the veracity of the whole is much less easy to discover. In the course of his long career Mr. Cooper never vulgarized nature in the way of 'The Day of Rest,' which is by no means the worst of Mr. Hunter's pot-boilers. The sky may be described as machine-made; the clouds are formless and without the least hint that masses of vapour, being more or less solid, should be modelled according to the laws of perspective, while their lights and shadows are as those of other substances. In *The Pool in the Wood* (253), the most ambitious of Mr. Hunter's contributions, the clouds are like white wool, and water has the limpidity and brilliance of a scree of broken slate in a quarry. If Mr. Hunter sees nature thus he is to be pitied exceedingly.—Mr. G. Wetherbee's rather painty sea-piece *Aphrodite's Realm* (19) is not so choice as his works in a classic strain we have often admired.—More like nature than Mr. Hunter's coast-piece is *Crossing the Stream* (24), Mr. P. Graham's compound of his old materials, the well-known cows, rocks, peat-stained torrent, mist in paint, and mountains of worn-out sorts; the cows are almost as woolly as Mr. Hunter's clouds. Mr. Graham's gleam of sunlight, if still the best of his properties, is getting dingy and shabby. Although the materials of the sea-piece, No. 210, its rocks, mists, beds of black mussels, dashing waves, and flying spray, are quite as old as those of 'Crossing the Stream,' we like them better because there is more reality in them, and the picture, mainly on account of the black mussels, is a better example of colour. There is limpidity and wealth of light and tints in a Peter Graham of which a Colin Hunter knows nothing, and when Mr. Graham's compounds were new there was much to be thankful for in them.—The *Tragic Sunset* (28) of Mr. J. Finnie and *The Golden Shore* (35) of Mr. J. Olsson are, though scenic, and therefore artificial in differing ways, more or less effective.—*At Polperro* (46), by Mr. L. Watt, is a clear, bright, and veracious sketch of a Cornish quay-side with whitewashed cottages in pure daylight.—Mr. J. Farquharson's "*The shortening winter day is near a close*" (69) is a rather mannered and slight rendering of twilight deepening upon a snow-strewn woodland, but its sympathetic rendering of nature makes it welcome and pleasant to study. It is sounder than most Scottish landscapes of its class are wont to be.—Mr. J. MacWhirter's *Affric Water, looking up* (76), and *Affric Water, looking down* (85), make "a pair" of unexceptionable quality, richness of colour and tone, and but slightly marred by an excess of the vehicle, which, while it ensures limpidity to the pigments, tends to make all the work look thin and is not without danger for the pictures' permanence. The same remark applies in a less degree to this artist's much more ambitious though rather melodramatic illustration of Browning's "*Childe Roland to the dark tower came*" (247), a large tragedy in oil paint, which is conspicuous in Gallery III., and, in a somewhat less degree still, to his *Alpine Meadows* (483), which is the finest piece of colour and telling study of stormy sunlight in Gallery VI. As a fine critic, who was likewise a painter, said some time ago, "Vehicle goes a long way in a Scotchman's landscape," a remark which refers to an inherent vice of the school Mr. MacWhirter represents. Mr. MacWhirter's sense of the pathos of nature in landscape, a fine quality Scottish painters possess and cultivate in a higher degree than all but first-rate Englishmen seem to care for, is decidedly effective, though it is not of the grandest or most reticent kind. In this respect 'Childe Roland' misses its mark, and is a trifle stagey. This view of a mountain valley after sunset, while a lurid blood-red glare fills the horizon and the fringes of the slate-coloured clouds are dashed with fire, has a sort of obviousness which is somewhat out of keeping with the theme. Equally obvious are the figure of Childe Roland and the convenient rock he stands on, while he blows the "slug-horn" (the very name of which gladdened the heart of the poet who used it) in front of the dark grey turret perched on the crag above him, and distinct, yet half lost, against the ashy gloom of the sky. Apart from these really telling elements of a tragedy in landscape, Browning's devotees will recognize more of John Martin in 'Childe Roland' than of Gaspar Poussin or of Turner. It is, for all that, a fine picture, and were it not for the vehicle would be finer still. Perhaps, after all, no one could successfully paint what "the dark heart of man" recognizes in Browning's romance.

While in 'Childe Roland' we have more of the landscape than of the adventurous champion Browning put in the front in every part of the legend—a significant fact the painter has overlooked—in Mr. MacWhirter's 'Alpine Meadows' we have no figures, only a deep valley between cliffs, its cloudy distance purple and grey; in the foreground, rocks glistening in the sunlight like silver, and bedded deep in resplendent mountain flowers glowing with a hundred hues, while in the clear bluish shadow of the mid-distance lie the white towers and houses of a little town. It is a charming picture, somewhat forced, but full of light, and rich in colours such as only sub-Alpine landscapes yield. We may class this fine and able piece with its delightful neighbour by Mr. D. Murray, the brilliant, homogeneous, and beautiful *Deeside* (476), as two of the best naturalistic landscapes of the year.—Quite different from the last is the *Tranquil Stream* (83) of Mr. E. A. Waterlow, a restful view of a calm stream in silvery light, a veritable type of repose, silence, and the slowest movement. In the shallows cattle loiter in drinking, and the softened lustre of afternoon distinguishes the whiteness of a chalk-pit cut in the distant down, but it does not disturb the harmony pervading the colour, lighting, and grading of this charming example. Mr. Waterlow's *Autumn Floods* (217, not 270) depicts a river with what Coleridge called a "plangent" surface, delicately graded and harmonious in every element, brilliant in its lighting and tender in its colour, splendid in its reflections of golden, white, green, and blue—a picture which is distinguished for refinement, expansiveness, and breadth. Here, again, chalk downs are depicted with skill equal to that displayed in 'A Tranquil Stream,' but under quite a different aspect and effect of light and atmosphere. In the foreground, which has a touch of a Troyon about it, are placed a man about to ferry sheep across the water, a woman tramp, her baby, and a restless sheep-dog. Mr. Waterlow's *Flowery Fields* (369) is quite fresh, tender, broad, and true, and yet different from either of the others. A wide and level meadow, fully clad in autumnal flowers, has given to the painter an opportunity for exhibiting his uncommon adroitness in grading the surface of pasture land, and treating homogeneously the blossoms of different colours which grow there; a similar opportunity has given scope to his skill in grading the atmosphere where vapours seem to grow denser while we look. The painting of the tall elms, which seem almost asleep in the still autumnal air, has tested Mr. Waterlow's draughtsmanship and touch, while the soft charm of the nacreous clouds and the pale blue firmament they float in seems made to his hand. One of the choicest portions of this capital piece is the distance, half-veiled in the tender vapours which screen, or nearly screen, an old church tower and dense masses of foliage. *Summer Flowers* (680) depicts a meadow enamelled with blossoms of all hues, white predominating. The beautiful drawing of the slender aspen in the left foreground of trees, and its tender foliage, finely set against the pale azure of the sky, surcharged with vapours, but not darkened by any of them, remind us of Corot's inimitable draughtsmanship. This is the last of Mr. Waterlow's contributions.—Miss H. Alvis's *Fringe of Devonshire* (126) is a sober, sound, and faithfully coloured sketch of a rocky coast and the summer sea slowly surging round the islets which stand apart from the dark and lofty cliffs of slate. The land is not nearly so good as the sea.—*When the Tide is Out* (139), by Mr. J. S. Hill, is a pleasing study of cottages near the sea. It is in good keeping, and the colour is excellent.

There is too much that is feeble and formless about Mr. J. W. North's *The Old Abbey Fish-ponds: Morning in March* (152), the latter half of the title being, we suppose, an apology, though no justification, for the wool-like foliage and the thinness and "tintiness" of every other feature of the picture. It would be difficult to say whether this work or the next is the more barren of anything sufficiently definite for the eye to test its veracity by. *The Promise of May* (583) is rightly named so far as the title may be taken to indicate that there is nothing solid or completed in it. In *An English Western Valley* (606) the objects are again so attenuated and weakly and slightly painted as to be libels on the sumptuous vegetation of Somerset and Devon, to which the landscape is supposed to refer.

Mr. L. P. Smythe has not yet quite justified the hopes founded on his earlier works, but *A Spring Carol* (153) is meritorious.—Mr. R. Wane's *On the Way to Mona's Isle* (154) comprises a respectably painted and sympathetic sea, but it is rather heavy and deficient in motion and reflected light.—Mr. H. R. Rose's study in Venice, No. 158, portrays the marble façades with a felicitous touch, rich colours, and brilliancy.—Mr. F. Dean's *Windy Day by the River* (159) is happy in its way, and much better than a "Constable of the palette-knife" or a bad though genuine Constable, of which there are not a few, the cult of Constable being very much a matter of the market.—*Lingering Light* (161), by Mr. F. E. Bodkin, is poetic, homogeneous, tender, and solid, as such a theme should be. On the other hand, Mr. W. Logsdail's *Bronze Horses of St. Mark's* (252) is the most veracious and luminous of the many representations of the famous statues, and very well drawn indeed. — *The Forest Team* (248), by Mr. N. H. J. Baird, a group of horses pulling with vigour, is also excellently drawn and solid.—But in *The Breezy Morn* (268) of Mr. B. W. Leader we have the appearance of a fine and natural scene without the reality. *Fast falls the Eventide* (398) demands the same criticism on its showy fallaciousness, the speciousness of its treatment, and false sentiment. With these let us class the popularity-hunting and mosaic-like *Autumn Gleam* (554), the most mannered of all Mr. Leader's productions; while the little *On a Surrey Common* (913), being but a sketch, is, so far as it goes, more sincere, if not less mannered.—Of quite a different stamp, solid, delicate, modest, yet strong and profoundly pathetic in its simplicity, the charm of its glow, the wealth and breadth of its coloration, and the luminousness of its atmosphere, Mr. Leslie's fine *Day of Rest* (269), horses grazing in a sunlit meadow near trees that seem to be reposing in the windless air, deserves especial notice.

The *Landscape* (292) is a fine specimen of Sir J. Gilbert's romantic mood. *The Ford* (370) has, in a larger measure, the faults and excesses of 'Landscape,' with more of the peculiar fuliginousness of the tones and shadows which is the worst defect of Sir John's art. The light and colour in *The Rain Squall* (311) of Mr. W. J. Shaw, a capital sea-piece, are excellent. — It is unusual for a picture of Mr. A. Goodwin's to be too chalky, as is the case in a slight degree with an otherwise charmingly picturesque quasi-Oriental example which is called *The King's Garden: Sindbad entertained at the Court of the King of the Indies* (326). The luminous tenderness, the beautiful colour, and the graceful sentiment

of this work are quite delightful. *Florence* (332), by the same artist, is Florence when seen as poets and painters see it. The atmosphere is exquisitely delicate, broad, full of softened light, and pure. *Meyringen* (1320), in the Water-Colour Room, is deliciously tender and refined, with the fuller tints of a pale and pure opal. Among the greatest charms of these works of Mr. Goodwin are the exquisite gradations of the air, light, and subtle hues and tones. He is more than himself this year.—Quite a different kind of art is that of the masculine, gloomy tragedy of the sea to which Mr. C. N. Hemy gives the suggestive name of *Lost* (334). It depicts with force and sympathy a turbulent sea breaking furiously at the foot of a rugged line of cliffs, the more distant of which are half hidden by dark grey vapour. To these cliffs the storm has brought an empty ship's boat, and before long will dash it against the iron-bound coast. The sea is a little too ghastly, and its glassy green could hardly exist where, surging and resurging, the waters plunge heavily against the cliffs. The Academicians were well advised when they bought with the Chantrey Fund his 'Pilchards,' which we have already treated; and they were also wise in purchasing Miss L. E. Kemp-Welch's *Colt-hunting in the New Forest* (346). Though rather rougher than is required, the surface of this picture and its colouring are well done—better, by a good deal, than they are in the works of the famous animal painter James Ward. The picture, too, is full of energy and new motives, and it is obviously the fruit of much spirit and many studies of horse life.

ROMNEY'S PORTRAIT OF THOMAS PAINE.

THE long-lost portrait of Thomas Paine, painted by Romney in 1792, has at length, I feel certain, been found.

The portrait was painted for Dr. Thomas Cooper, of Manchester, who emigrated with his household about a hundred years ago to the United States, where he had a distinguished career. After having been a judge, a prisoner of President Adams under the Alien and Sedition Act, Professor of Chemistry in Dickinson College, Pennsylvania, he became in 1819 President of South Carolina College. From this office he retired in 1834, and devoted his remaining years to the revision of the statutes of South Carolina (ten volumes). In that state, at Columbia, he died May 11th, 1840. A biography of Cooper has long been a desideratum, and I am told that one will ere long appear.

Cooper was an ardent "Paineite," both politically and religiously, and being a gentleman of means he could have had no reason to part with this portrait. Not long after his death it came into the hands of a Mr. Matsell, an official of Brooklyn, New York, and for many years it has been known to a small circle of "Free Inquirers" in that region. It was, however, always ascribed to the "Elder Jarvis"—John Wesley Jarvis—an artist in whose house Paine resided for a time in 1806. It was never publicly exhibited, nor in any sale, nor in the hands of a dealer, but about seven years ago came by private purchase to its present owner in New York, an admirer of Paine. Some years ago he called my attention to it, telling me that it was by the elder Jarvis, and this statement I accepted. But later I discovered that this was well-nigh impossible. Jarvis did not see Paine until he was many years older than in this portrait. He did make a little drawing of Paine, which was lithographed for a memorial, and he made the bust owned by the Historical Society of New York; but neither of these has any resemblance to this portrait, long ascribed to him. Moreover, this portrait was certainly not painted independently of the Romney, as any one can see by comparing it with Sharp's engraving, made in 1793. It is conceivable that Jarvis might have copied the Romney, but hardly credible that, especially in his youth (he was only twenty-three when he first saw Paine), he could have done such work as this. Another fact of importance is this: the younger Jarvis (Charles Wesley Jarvis) painted in 1857 (signed) a fine portrait of Paine now in my possession, and evidently from Sharp's engraving, this being proved by the eyes being grey. Now in this Romney portrait the eyes are a very dark brown, and I have contemporary evidence, lately found, that Paine's eyes were dark. If the younger Jarvis's father had ever painted this dark-eyed Paine, his son, continuing work in the same city, must have known it, and could not have made his erroneous conjecture about the eyes.

Having by these and other reasons ascertained that the tradition of the New York freethinkers as to the origin of the portrait was erroneous, I found many reasons for my present certainty that it is the veritable Romney. The owner was somewhat reluctant to believe that his picture was not a Jarvis, but as he desired to sell it I advised him to send it to London, where it has been placed, on the suggestion of Mr. Lionel Cust, in the National Portrait Gallery. I have there placed beside it a good copy of Sharp's large engraving of the subject, 1793.

It will thus be seen that it is not without long consideration, investigation, and consultation that I venture on this announcement. My hesitation has been largely due to the fact that some of the minor details differ from the Sharp engraving. The adventures of a picture in travelling about the world by land and sea a hundred years ago could not fail to tell on it, and it has been touched here and there, though happily the face is intact and justifies the strong encomium of John Romney upon it. The minor differences may be better traced by experts than by myself, whether due to a restorer or to Sharp's deviation from the original. I may mention that in 1794 Sharp engraved a smaller picture after the Romney, in which the lid of the table is treated differently from his engraving of 1793, and resembles the lid in this Romney. While the resemblances between the painting and the engraving are such as could not possibly occur in pictures of independent origin, the few differences sufficiently prove that the painting was not made from the engraving.

I have not the slightest doubt—and this accords with the opinion of persons well acquainted with Romney's work who have already examined the portrait—that the very striking and powerful face now to be seen in the National Portrait Gallery is the genuine Romney, and the only portrait of Paine now in existence which was painted from the man himself. The earlier portrait by Charles Willson Peale, long the valued possession of Joseph Jefferson, was a few years ago destroyed by the fire which consumed the summer residence in Cape Cod of that distinguished actor.

MONCURE D. CONWAY.

THE CITADEL OF CAIRO.

IT is curious that the part of mediæval Cairo which has been, perhaps, most neglected by archæologists is the famous citadel, commonly spoken of as Saladin's, but chiefly the work of his nephew El-Kāmil Mohammed. The truth is that the fortress has been so often altered and added to by the Mamlūk Sultans, and finally by Mohammed 'Alī, that it is exceedingly difficult to distinguish the original building from later accretions. M. Paul Casanova, of the Paris Bibliothèque Nationale, has published a useful memoir on the subject, in which he quotes and comments on most of the Arabic records bearing on the history of the citadel; but even he can do little to clear up the confusion that exists, and antiquaries are still divided upon many of the problems connected with the plan of the original fort. The Sultan Mohammed En-Nāsir in the fourteenth, and Mohammed 'Alī in the present century, seem to have been the authors of the most considerable changes, and the latter certainly altered almost the whole of the part connected with the Bāb-el-Azab and fronting the Rumeyla. Behind and under his additions are various remains of the older stages in the citadel's history; but these have never been properly explored. Only this year, when Capt. W. F. Myers and Mr. Stanley Lane-Poole were wandering about the roofs and passages in the quarter occupied by the Egyptian stores, over which Major Staveley Gordon, R.E., holds command, they unexpectedly walked into a large hall, with several bays or transepts, lofty arches, and a magnificent groined roof, which appears to have escaped the notice of all previous archæologists. This great hall, now filled with all sorts of dusty lumber, old donkey saddles of a former transport or commissariat service, rusty iron, &c., was used by Mohammed 'Alī as a cannon foundry. One of his old workmen, a veteran of over ninety, bore witness to this; but the evidence of the furnaces and the hole in the roof through which the cannon was hauled up to the battery platform was quite convincing without the testimony of this interesting survivor of Mohammed 'Alī's time. It was, however, clear that the hall belonged to a period long before that of the great pasha, and Mr. Lane-Poole believes that it is the "Lower Hall of Justice" built by the Mamlūk Sultan Beybars in the thirteenth century, and described by El-Makrizī as being below and outside the citadel wall, on the side facing the Meydān or horse-course. Capt. Myers also discovered a singular narrow passage leading out of the easternmost bay of the hall, and with the aid of Major Gordon's men he opened and pursued this passage some way into the interior of the citadel. More extensive excavation would be needed to discover where it comes out. It is remarkable that the hall and passage should have been passed over by travellers and archæologists, and there is no doubt that this discovery is but one of many that might be made if a thorough exploration of the citadel were undertaken.

When so much is being done for the mosques and gates of Cairo, especially since the last few years, by the Commission appointed for their preservation, it seems strange that nothing should have been attempted towards the excavation and restoration of the older parts of the citadel. Even the beautiful old mosque of En-Nāsir on its top has not received the care and attention that other mosques have had. The reason, no doubt, is that the citadel is a fortress, barrack, and arsenal under military command, and is, therefore, excluded from the purview of the Commission for the Preservation of the Monuments of Arab Art. Col. Green, however, the present C.R.E., is known to take a keen interest in the history and antiquities of the citadel, and is believed to be preparing a memoir on the subject. It cannot be doubted that he would welcome any efforts to explore the ancient passages and foundations that underlie the present surface, just as he gave every facility for the initial exploration of Capt. Myers. The work could be done by sappers at no great expense, under the supervision of Col. Green and of the architect of the Commission; and between the skilled survey of engineer officers and the architectural experience of Herz Bey, it ought to be possible to produce a satisfactory plan of the citadel and to establish the dates and lines of demarcation of the various stages in the growth of the fortress. No possible injury would be done to the works as a military position, for no general would dream of defending it from the present batteries, which are completely commanded by the heights of Mukattam behind. Nor need the exploration interfere in any serious degree with the present arrangement of the stores and ammunition. The excavation might be carried on gradually,

piece by piece, and the modern barracks and other buildings need not be touched.

Lord Cromer has lately shown a faint interest in the preservation of Arab and Coptic monuments, and if the matter were laid before him he might possibly take it up. Whilst the subject is under consideration it is to be hoped that the English Consul-General will keep a watchful eye upon the new barracks which are to be built on the citadel. Notwithstanding the defects of the somewhat tawdry mosque of Mohammed 'Alī, the citadel and its pinnacles form a commanding and dignified feature in the view of Cairo from the desert or river, and it is important that any additions which may be made to its buildings should not deface the whole view by conspicuous incongruity. The average barrack of the approved sanitary pattern, beloved of the inspectors at the War Office, is probably the most revolting outrage upon architecture that meets the eye of man. We do not even except certain modern college buildings at Oxford or the new Record Office in Chancery Lane.

SALES.

Messrs. Christie, Manson & Woods sold on the 18th and 19th inst. the following from various collections. Drawings: Ford Madox Brown, The Entombment of Christ, 126*l.* Sir E. Burne-Jones, The Merciful Knight, 719*l.*; Buondelmonte's Wedding, Florence, A.D. 1215, 50*l.* D. G. Rossetti, The Bower Garden, 71*l.* J. W. North, "When Martinmas winds do blow," 110*l.* Pictures: L. Alma Tadema, The Ambuscade, Gonthramm Bosé, A.D. 572, 294*l.* J. Linnell, Young Anglers, 199*l.* H. W. B. Davis, Evening, 210*l.* Lord Leighton, King David, 136*l.*; Sibyl, 630*l.*; The Frigidarium, 687*l.* A. Moore, Battledore, 157*l.*; Shuttlecock, 147*l.*; The Musician, 152*l.* Colin Hunter, Baiters, 283*l.* W. Müller, A Winter Scene, with cottage, figures crossing a river in a boat, 504*l.* J. C. Hook, Spring, 183*l.* E. Long, An Ancient Custom, 420*l.*; Modern Cyprus, 126*l.*; Young England, 110*l.*

Fine-Art Gossip.

The numerous portraits illustrating the dramatic and musical art of England, which have been collected at the Grafton Gallery, will remain on view at least until the end of next month, if not a week or two longer. This collection is more attractive than several exhibitions which have been held in the same galleries. It includes such noteworthy pieces as Zoffany's 'Garrick and Mrs. Pritchard in "Macbeth,"' 'Garrick as Sir John Brute,' 'C. F. Abel,' 'Foote as Major Sturgeon,' and 'Foote and Watson in "The Devil on Two Sticks"'; Gainsborough's 'Garrick,' 'C. F. Abel,' 'Miss Linley and her Brother,' and others; Hogarth's 'Garrick as Richard III.' and 'Peg Woffington'; Romney's 'Sheridan'; Millais's 'Mrs. Langtry' and 'Mr. John Hare'; as well as works—more than five hundred in all—by J. Russell, Lely, Downman, Lawrence, Laurence, Harlow, Ramsay, Reynolds, Mr. J. S. Sargent, Mr. Sant, Mr. Shannon, Sir J. D. Linton, Mr. Orchardson, Mr. Alma Tadema, Maclise, Chartran, M. Dagnan-Bouveret, and Mr. Watts.

Among the recipients of honours on account of Her Majesty's Jubilee it is well to reckon three persons of note who are associated with the fine arts. Mr. W. B. Richmond, who was lately elected a Royal Academician, has, on account of his success in decorating St. Paul's with mosaics, been made a K.C.B.; Mr. Wyke Bayliss, President of the Society of British Artists, has been knighted; and Mr. Cuthbert Quilter, M.P., whose collection of modern pictures is one of the best and most select in the country, has received a baronetcy. Has Mr. Taylor, of the Board of Works, been made a K.C.B. as a reward for destroying the Rolls Chapel? His superiors professed to regret that act of stupid vandalism.

The Society of Miniaturists, to whose summer exhibition in the Grafton Gallery we referred last week, has collected about three hundred examples of its members' works, composed for the most part of capital portraits, such as suffice, when taken with the very fine works which are now at the Academy and the charming miniatures in the Graves Gallery, to prove that—prophecies to the contrary notwithstanding—the delightful art of portrait painting in small is by no means declining in this country; in fact, we never saw so many and such beautiful instances as are now to be seen at the galleries in question. Those in the Grafton Gallery comprise a number of choice things by excellent artists, and ought not to be overlooked, although, as a whole, the collection is not nearly so much to be admired as that in Burlington Gardens. In Grafton Street more than elsewhere lady painters as well as ladies' portraits predominate.

Considerable preparations are being made at the National Gallery for removing British pictures to Millbank, in order to the filling of Mr. Tate's gallery, which is rapidly approaching completion.

The Corporation of Tamworth has bought of the Marquis Townshend the remains of the castle of that place, which Scott associated with his imaginary Lord Marmion, and intends to employ it to hold a collection of works of local interest. The price was 3,000*l.*

Among the articles contained in the July number of the *Genealogical Magazine* will be one by the Rev. A. W. C. Hallen on 'Circumstantial Evidence in Heraldry,' and one by Mr. H. Murray Lane (Chester Herald) on Lane of Bentley Hall and King's Bromley Manor, whose family saved King Charles after the battle of Worcester.

In consequence of the garden party at Buckingham Palace and other arrangements connected with the Jubilee, fixed for June 28th, the annual meeting of the Society for the Promotion of Hellenic Studies is again postponed. It will be held on Monday, July 5th, at 5 P.M., when the President of the Society, Prof. Jebb, M.P., will take the chair.

A Correspondent writes:—

"It is Dr. Drury Fortnum's intention to present to the Ashmolean Museum at Oxford, as a memorial of the Jubilee, his entire collection of finger-rings, consisting of some eight hundred and twenty-five specimens, illustrative of that form of personal adornment from early Egyptian and through intervening times to the accession of Queen Victoria. This collection, together with that of his early Christian and other engraved gems and jewels, will shortly be conveyed to Oxford and arranged in specially made cases for their exhibition in the Ashmolean Museum."

The city of Antwerp is said to have decided to celebrate on a grand scale on March 22nd, 1899, the three hundredth anniversary of the birth of Van Dyck.

An exhibition of painted fans is shortly to be opened in Paris.

In a tomb of the necropolis of Vetulonia a golden treasury has been found, which is to be ranked amongst the most notable discoveries made in Etruria during these last years. It consists of a heap of ornamental objects belonging to the art of the eighth century B.C., the principal amongst which are eight large *fibulæ*, a fine necklace, two large earrings (decorated with meanders of tiny grains of gold), some splendid hairpins, and other articles of jewellery. The *fibulæ* and the hairpins are adorned with figures in *repoussé* and in filigree work, representing processions of fantastic animals of Oriental character and style, like the winged animals of the Corinthian vases and those of the well-known gold ornaments of the Regulini-Galassi tomb in the Vatican collection and of the treasury of Palestrina. Together with these female ornaments a sword has also been found in the same grave, while the remains of the skulls and bones have almost entirely disappeared. It was probably a family grave, in which husband and wife were buried. The objects will shortly be exhibited at the Etruscan Museum of Florence.

MUSIC

THE WEEK.

Queen's Hall.—Philharmonic Society; Jubilee Concerts.
Covent Garden Opera.—'Siegfried'; the State Performance.
Crystal Palace.—Handel Festival.

The penultimate concert of the Philharmonic Society on Thursday last week was rendered noteworthy by the introduction of three works marked "First time." A set of variations for violoncello and orchestra by Tschaïkowsky, Op. 33, is marked in the score "Variations sur un Thème rococo." The air may be *rococo*, but the Russian composer has varied it in masterly style. There are seven variations and a lengthy *coda*, but the fifth and sixth were omitted on this occasion. The principal key is A major, but the third, which is the finest and most original of those performed on this occasion, is in C major. The solo part was played with much expression by Mr. Leo Stern. The first of the absolute novelties was a *scena* 'The Dream of Endymion,' for tenor voice and orchestra, suggested by Keats. In this Mr. Cowen has found material for inspiration, and he has written an elaborate piece in which his talents have found the fullest exemplification. The opening, "A nymph, whose unseen presence fills the air," is impassioned, the setting of the lines commencing "Ravishing music floats around" are appropriately melodious, and the final section, "Now would I dream again," though Wagnerian in spirit, shows no direct plagiarism. The vocal part of the *scena* was well sung, and Mr. Cowen, who conducted, had a cordial greeting. Mr. Edward German's new English fantasia "In Commemoration" is a discursive piece, commencing in a way that recalls Wagner's "Huldigung's March" without actual resemblance. The middle section is quieter, but brass and percussion are liberally brought in as the end approaches, and the whole terminates in a manner suggestive of national triumph. The fantasia is undoubtedly clever and inspiriting, and it would prove eminently suitable for promenade concerts, especially in the open air. Other items in the programme were Schumann's Pianoforte Concerto, tastefully played by Mlle. Adele aus der Ohe, Mendelssohn's 'Scotch' Symphony, Weber's 'Jubilee' Overture, and Sir Alexander Mackenzie's nautical overture 'Britannia.'

There were four concerts on a considerable scale on Saturday and Sunday last which were more or less associated with the Jubilee festivities. On the first-named day the orchestral performance at the Queen's Hall, with Mr. Henry J. Wood as conductor and Mr. Robert Newman as the concert-giver, drew a large audience, thanks mainly to Tschaïkowsky's immensely popular 'Symphonie Pathétique,' which was again interpreted with the fullest expression, and the association of M. Paderewski with Chopin's not particularly interesting Pianoforte Concerto in F minor, described in error as No. 2,

though it was composed earlier than the superior work in E. The Polish executant also offered a brilliant interpretation of the piquant *scherzo* from Litolff's Concerto, No. 4, a work which has rarely, if ever, been heard in London. Miss Clara Butt was expressive alike in Handel's popular air "Ombra mai fù" and Gluck's "Divinités du Styx."

The second Sarasate recital at St. James's Hall and the "Diamond Jubilee Concert" under Mr. William Carter at the Albert Hall can only be formally recorded here.

On Sunday afternoon the first of two concerts was given by Mr. Robert Newman at the Queen's Hall, the most interesting feature of which was the new 'Te Deum' by Dr. G. C. Martin for the special service in front of St. Paul's Cathedral on Jubilee Day. It is a rather curiously constructed setting of the Ambrosian hymn, opening in the sombre key of F sharp minor. Quickly, however, the music becomes more jubilant and continues so to the end, with the singular exception that the "Sanctus," beginning with a descending passage in the initial key, is by no means jubilant in character for the first few bars. The music is subsequently worked up in a bright spirit, and ends with a repetition of the opening words, "We praise Thee, O God," in A major. The orchestration is somewhat noisy, but not more so than is desirable for the open-air interpretation for which the composition was intended. Other works suggestive of "Jubilee" time were rendered, the composers being Mr. Eaton Faning, Mr. F. H. Cowen, and Prof. Bridge. These may come up for criticism when performed in ordinary concert-room fashion on a week-day. The 'Hymn of Praise,' with Madame Fanny Moody, Madame Clara Samuell, and Mr. Ben Davies, followed, with Mr. Randegger conductor; and in the evening there was a Wagner concert, under the conductorship of Mr. Henry Wood.

If the interpretation of Wagner's 'Tristan und Isolde' last week was of unusual excellence, that of 'Siegfried' on Monday this week was even better. Few could have imagined that M. Jean de Reszké, who cannot be termed youthful, could look the part of the boyish hero so well and act it with such abounding spirits. In the final scene with Brünnhilde he assumed a little of the courtly grace of manner that distinguishes his Faust and Romeo, and of course he warbled the delicious music to perfection. As Brünnhilde Miss Susan Strong sang pleasantly, but scarcely infused sufficient emotional power into her representation of the Valkyrie's conflicting feelings. M. Édouard de Reszké's Wotan was as fine as before, and the same may be said of Herr Lieban as Mime; Mr. David Bispham as Alberich was altogether admirable, though it is an ungrateful part; and the orchestra under Mr. Anton Seidl again covered itself with glory. The stage arrangements were as good as could be expected in the midst of a busy season.

In this place nothing can be said respecting the exquisite decorations and the brilliant assemblage at the State performance on Wednesday evening, though let it be gladly recorded that there is now a disposition to give a more artistic impress to these functions than in former years, when the programme generally consisted of a *mélange* of heterogeneous items. Three entire acts of grand operas were given, the first being the second act of 'Tannhäuser,' with M. Van Dyck, Madame Eames, M. Plançon, and M. Renaud in the principal parts. Then came the scene in Juliet's chamber from Gounod's 'Roméo et Juliette,' with M. Jean de Reszké and Madame Melba, both of whom were in superb form as the hapless lovers. Lastly was given the fourth act of 'Les Huguenots,' M. Alvarez, Miss Macintyre, M. Plançon, and M. Renaud taking the leading parts. It is noteworthy that all three excerpts were performed in French, and that all were from tragic operas. The general arrangements were admirable, the whole reflecting the fullest credit on the Opera Syndicate.

Reference must now be made, though it need not be lengthy, to the concluding performance of the Handel Festival on Friday last week. This consisted, as a matter that admitted of no consideration, of 'Israel in Egypt,' indications, however, being apparent that the public would not object to a slight change in the arrangements, for, although the idea may be delusive, the fact remains that the total attendance fell short of that at any previous festival since 1865, numbering less than 68,000, against more than 87,000 at the most largely attended festival in 1883. The directors of the Crystal Palace need not, therefore, despond, for the conditions were all against an average number of visitors this year, and the supremacy of Handel is not in the least likely to suffer decay in England. A sufficient test will be afforded three years hence, when there will be no Jubilee celebrations to distract public attention. The word that can be said has been said on 'Israel in Egypt,' and we have little more to do than to make record of an exceptionally fine interpretation of this stupendous work, far better than that of three years ago. The choruses were sung with unflagging energy, and all the solos were well rendered by artists already named, and Mr. Manns steadily and laudably declined to accept encores, even for the Hailstone Chorus. After the usual compliments had been paid, accentuated by the fact that a time of national rejoicing was close at hand, the celebration, which was more than ordinarily successful in an artistic sense, came to an end.

SALE.

MESSRS. PUTTICK & SIMPSON held on June 16th an important sale of valuable violins—the principal lots being from the collections formed by the late Mr. V. Purrier, Mr. A. E. Harper, and Mr. A. Scheiber—the highest prices paid being as follows: Violin by Nicholas Lupot, 48*l*. Violin by Gagliano, 25*l*. Violin by Pressenda, 41*l*. Violin by Antonius Stradiuarius, 1729, in fine condition, 610*l*. Violin by Ruggerius, 50*l*. Violoncello by Amati, 73*l*. Violoncello by Joseph Hill, 25*l*. Violoncello by Rocca, 36*l*. Violoncello by W. Forster, 25*l*. Violin by Vuillaume, 19*l*. 10*s*.; and a Viola by the same maker for the same amount. Violin by Gabrielli, 34*l*. The sale, which was composed of 120 lots, realized over 2,000*l*.

Musical Gossip.

AT St. George's Chapel, Windsor, last Sunday, there were two special services, the first, in the morning, being attended by the Queen. This, naturally, must pass without comment; but mention may be made of the impressive rendering of the 'Lobgesang' in the afternoon by a choir and orchestra of over four hundred executants, the principal parts being taken by Madame Albani and Mr. Edward Lloyd. Sir Walter Parratt conducted, and the effect at times was almost overpowering, St. George's Chapel being perfect in acoustical properties.

THE music at the actual Jubilee service at the west front of St. Paul's Cathedral on Tuesday consisted merely of the 'Te Deum' above mentioned, two verses of the Old Hundredth Psalm, and one of the National Anthem, the antiphon printed in the service book being omitted. The effect in the open air was not perfect in a strictly musical sense, but it was touching.

THE orchestral concert at the Royal College of Music on Wednesday evening unfortunately clashed with the gala performance at Covent Garden, and consequently we can only mention that in the programme were a Pianoforte Concerto in E flat by Tschaïkowsky, Haydn's 'Military' Symphony in G, No. 12 of the Salomon set, and various items, vocal and instrumental, of smaller dimensions, all being rendered under Prof. Villiers Stanford.

MISS E. SHINNER (Mrs. Liddell) has retired from the Shinner Quartet, and Fräulein G. Wietrowitz is to lead it for the future.

MISS EDITH GREENHILL will give a pianoforte recital at the Salle Erard on the evening of July 6th. M. Marix Loevensohn will give a 'cello recital at the Salle Erard on the following afternoon.

M. LEON DELAFOSSE will have a pianoforte recital at St. James's Hall on the afternoon of July 6th, assisted by Madame Sarah Bernhardt, who will recite a poem, with musical adaptation, by M. Delafosse.

HERR RICHARD STRAUSS has composed two choruses in sixteen parts. It may be remembered that Thomas Tallis once wrote a song in forty parts, which has not been heard in London since it was sung by the late Mr. Henry Leslie's choir many years ago in St. James's Hall.

SEVEN THOUSAND seats have been sold in London alone for the forthcoming festival at Bayreuth, and no more are to be had in any direction.

HERR DAVID POPPER will revisit England in the autumn for one of the concerts of the Philharmonic Society, among other engagements, when he will introduce some of his new compositions.

PERFORMANCES NEXT WEEK

MON.	Mr Carl Armbruster's Lecture Recital, 3, King's College
—	Messrs. Haddock and Ayres's Historical Recital, 3, Salle Erard.
—	Royal Opera, Covent Garden, 8, 'Faust'
TUES.	Fitzner Quartet Concert, 3, Queen's Small Hall.
—	Patti Concert, 8, Albert Hall
—	Mr Ernest Fowle's Concert, 8, Queen's Small Hall
—	Royal Opera, Covent Garden, 8, 'Der Evangelimann.'
—	Handel Society's Concert, 8.30, Queen's Hall.
WED.	Mlle Ella Pancera's Pianoforte Recital, 3, St James's Hall.
—	Mr Wilhelm Ganz's Concert, 3, Portman Rooms.
—	Royal College of Music Concert, 7.45.
—	London Sunday School Choir's Commemorative Concert.
—	Royal Opera, Covent Garden
THURS.	Philharmonic Concert, 8, Queen's Hall.
—	Royal Opera, Covent Garden
FRI.	Royal Opera, Covent Garden
SAT.	Mr John Thomas's Harp Concert, 3, St James's Hall
—	Miss Gertrude Palmer's Concert, 3, Queen's Small Hall.
—	Royal Opera, Covent Garden

DRAMA

THE WEEK.

ADELPHI.—'Lorenzaccio,' Drama in Five Acts. By Alfred de Musset. Adapted for the Stage by M. Armand d'Artois.

IN producing in Paris the 'Lorenzaccio' of Alfred de Musset the motive has been less desire to do honour to the poet than ambition to provide Madame Bernhardt

opportunities for the revelation of further phases of her genius. This end, such as it is, has been obtained. There is—we ask pardon for the suggestion—just a little too much of Madame Bernhardt in one or two scenes; but the whole is fine, as fine as any performance of a man by a woman is likely to be. That Lorenzo de Médicis would, whenever 'Lorenzaccio' was played, have to be presented by a woman was obvious from the first. Lorenzo's avowal of the nature and extent of his intimacy with Alexandre would have been intolerable on masculine lips, and there are descriptions of vice which, even as matters are, might with advantage have been spared. Still the piece, which Musset himself judged unsuitable for stage production, has been played in Paris and in London, and Madame Bernhardt has presented the hero and scored in so doing. What share Musset has in the triumph is not easily told. To twist about the innumerable scenes of the original so that the action might pass in five, or perhaps, as one scene serves for the second and fifth acts, we might say four scenes, is an irreverent, albeit a necessary proceeding; to omit the death scene of Louise Strozzi and the self-incrimination of the Marquise Cibo is pardonable; to obtain comic relief, by showing in the first act instead of the fifth the encounter between the little Strozzi and the little Salviati, may serve a purpose like that of the quarrels of the retainers in 'Romeo and Juliet.' To close the action with the murder of Alexandre, however important it may be from a popular and an histrionic standpoint, deprives the play of its historical value.

That Musset in writing 'Lorenzaccio' was to some extent inspired by 'Hamlet' is "apt and of great credit." Both are princes, scholars, and dreamers; both have a deadly mission, the execution of which they for a while postpone. Here resemblance practically ends. It is only in the performance, and not in the play, that the relations between Lorenzo and Catherine his aunt suggest those between Hamlet and Ophelia. There is, however, just this further point, that the question whether Lorenzo's dread of a sword is wholly feigned is as susceptible of debate as that of Hamlet's madness. Lorenzo is the very reverse of Hamlet in the way in which he shapes out from the first a special scheme of vengeance and prosecutes it deliberately and relentlessly to the close. It may be a minor matter that while Hamlet discountenances the drunken revels at the Court, Lorenzo on his cousin's arrival is invariably intoxicated before nightfall. To compare, however, with "the expectancy and rose of the fair state" of Denmark this minion of the duke, whose self-avowed avocations need for their description the pen of a Petronius, is impossible. Madame Bernhardt does not attempt to purge the character of Lorenzo. She accentuates, however, the resolution, and conveys very clearly the idea that his vice, like the folly of Brutus, is a mask. In so doing she presents rather the Lorenzo of history than the Lorenzaccio of Musset. In many of his heroes Musset, to some extent after the fashion of Byron, painted what he would have people believe to be portraits of himself. By his own avowal he had, as poet and artist, essayed so many forms of vice that he had lost his force and virility as well as his innocence. This is his perpetual outcry. This, too, is his Lorenzo, a man so sunk in crapulous debauch that he cannot cleanse his hands even with blood—the expiatory blood, that is, of his destined victim. This aspect of the hero Madame Bernhardt does not present, even though she speaks the words. With her the poet and the dreamer, and even the man of action, prevail over the sybarite and the cynic. This result is very possibly due to the omissions that have been made, the effect being to destroy the balance. In the opening scene, for instance, which is the same on the stage as in the book, Lorenzo does not attend his cousin in the abduction of the sister of Maffio, and such of the terribly cynical and impious words assigned him as are preserved are put into the mouth of Giomo, the duke's *écuyer*. The figure that is shown is at least picturesque, dramatic, and impressive, and conveys an idea (almost too modern for the date of the play) of nervous force conquering physical frailty and moral abasement. Whether the conception is right or wrong, the performance is worthy of Madame Bernhardt's reputation as an artist. It is superbly picturesque, though the wig perhaps is not quite satisfactory, and it has some splendid bursts of passion. Among Madame Bernhardt's supporters the place of honour belongs to M. Darmont, whose Alexandre presents exactly the character Musset depicts. In some other cases the express directions of the text are disregarded, and the minor characters are shown altogether other than they ought to be.

Mr. E. J. Castle, Q.C., the author of *Shakespeare, Bacon, Jonson, and Greene* (Sampson Low & Co.), started his course of study with a prejudice in favour of the Baconian authorship of Shakspeare's work, but he came to the natural conclusion on the authority of Greene, the poems, Meres, and Ben Jonson. There is nothing new in the arguments he brings forward to prove Shakspeare the author. The novelty of the book consists in Mr. Castle's attempt to sit on two stools at the same time. He says that some of the plays show good law, some incorrect law, and some no law at all. He begs the question of Bacon's intimacy with Shakspeare, and of his helping the poet in those "legal plays" which have correct law language. Thus 'Hamlet' he imagines written in collaboration with Bacon, 'Macbeth' by Shakspeare alone, ignoring the literary and artistic relations of these two plays. Mr. Castle does not seem to distinguish that Shakspeare's law comes from within, from the same general culture which he displayed of the other sciences, in a homogeneous tissue of thought; and not from without, by the superposition of phrases derived from legal advice. He forgets that Shakspeare's father must have had considerable familiarity with common law, that his cousin and correspondent Greene was a Stratford lawyer, and that his friend, the Earl of Southampton, was a member of Gray's Inn. In those days, before newspaper reports were published, the courts of law were haunted by students of life as well as the theatres, and the taverns affected by lawyers were not closed to others. Shakspeare himself was not without his private lawsuits. Frequently he borrowed his good and bad law *en bloc*, with the rest of his materials. Mr. Castle takes it for granted that there is a mystery in Shakspeare's life and a confusion about his authorship, therein showing his "Baconian" education. He awards to Bacon generally the low-comedy parts. With a very legal twist to a humorous account, he tries to prove Bacon the friend who gave Shakspeare the opportunity in 1594 of producing 'The Comedy of Errors' at the Gray's Inn Revels. The discussion in the *Times* after the representation of that play in the same hall on December 6th, 1895, elicited sounder arguments for considering the Earl of Southampton as the friend, and Bacon as the dramatic rival who tried, in the glory of the 'Masque of the Six Councillors,' to hide the disgrace brought on Gray's Inn by the unwarrantable introduction of Shakspeare's play. Mr. Castle considers 'Henry VIII.' to have been altered, not by Beaumont and Fletcher, but by Bacon and Jonson for the Folio of 1623, on the ground that Bacon was then writing a life of Henry VIII. But Rawley, who knew all Bacon's works, states that "Henry VIII. died under designation merely." Up to July, 1623, at least, Bacon was still "requesting access to the State Papers of Henry VIII.'s reign." Mr. Castle states that Malone is the only person who seems to have brought original research to bear on Shakspeare; but he may find in the British Museum many hundreds of books on Shakspeare, among which are at least a score of faithful and original works. There is a large field yet left, however, for willing and patient labour; but Mr. Castle has not given his subject nearly enough of careful study. He is even so careless as to give the date of Shakspeare's baptism as April 23rd, and to base arguments thereon, though the parish registers give the date as the 26th. His discussion on Shakspeare's coat of arms is far from complete or correct, and he does not allude, in connexion therewith, to the application made to quarter the Ardens' arms. He says there were no fires in Stratford to destroy Shakspeare's MSS. The assertion, repeated twice that Elizabeth was too astute to associate herself with a royal company of players as her successor did, can be contradicted by the most cursory glance at the Chamberlain's accounts. There are recorded frequent payments for plays, not only to the "Children of the Queen's Chapel," but to the "Queen's Players." Mr. Castle fancies the playing of "the boys" a new experiment. On two points Mr. Castle argues with reason: that Chettle's apology for Greene's words did not apply to Shakspeare, and that Shakspeare seems to have travelled and gone on the stage earlier than is generally supposed. The book would have had a better chance in the world of letters had it had an index, and had not the style been marred by frequent grammatical looseness, such as "those who received bribes like he had" (p. 272). It would have been better for Mr. Castle's credit and for Shakspearean criticism if he had decided his doubts as to the wisdom of publishing his MS. by an emphatic "Not yet." More study and more care might have given him the opportunity of eliminating his errors, condensing his style, and attaining more critical soundness.

Gleanings from Ibsen. Selected and edited by Emmie Avery Keddill and Percy Cross Standing. (Stock.)—Two enthusiasts of opposite sexes have formed an Ibsen birthday-book, to which they have prefixed an introductory essay on Ibsenism, failing in no respect of enthusiasm or apparent juvenility. On what principle the extracts are arranged under dates we fail to see. February 14th, April 1st, and May 1st are all, in a sense, significant dates. What has the first to do with this passage from 'Little Eyolf': "I had no fear. Here went death and I, it seemed to me, like two good fellow travellers. It all seemed so natural—so simple, I thought. In my family we don't live to be old"; the second with two lines from the 'League of Youth': "Tell me—why do you never think of yourself? Why have you no ambition?" or the third with this, again from 'Little Eyolf': "Don't you think

he has a gentle, lovable aspect!" This year the 22nd of June might have suggested something better than a phrase from 'The Pretenders': "Trust in yourself, and you will be saved." Sometimes the sentence is obscure—"If I could choose, I should like best to be a clever dog" ('The Wild Duck'); sometimes trivial—"The champagne stood there, but you tasted it not" ('Little Eyolf'); sometimes rude—"Now you, too, are lying" ('Peer Gynt'). Ibsen lends himself, apparently, but poorly to the purposes of a birthday-book.

Études sur le Drame Antique. Par H. Weil. (Hachette & Cie.)—The title of this book is a little misleading. It consists chiefly of reprinted reviews. Only three of the papers are original studies: one of these appeared as long ago as 1865 in a learned journal; another on the Prometheus story, which shows the pertinence of Io's wanderings to the plot of the drama, only repeats what has been said earlier in one of the reprinted reviews. There seems also too much repetition of data which might surely be taken for granted. These complaints made, we may add that M. Weil moves with decision and confidence in the semi-darkness which surrounds Attic tragedy, and protests successfully against the somewhat airy fabrics raised by advanced critics. He will neither depreciate Euripides with Schlegel, nor believe that Aristophanes was a merely frivolous spirit, without principles or convictions. In the passage of Hyginus quoted on p. 88 the insertion of a negative against the MSS. is not "indispensable," and is a violent remedy at best. The passage may stand as the MSS. have it, if we understand *ut* to mean "although," not "in order that." We remark also that v. 1413 of the 'Hercules Furens,' as quoted on p. 205, does not represent the reading of the MSS. This should be stated, however admirable the conjecture may be.

THEOCRITUS ON THE STAGE.

At Bedford College last week the fifteenth idyl of Theocritus, familiar to English readers through Matthew Arnold's well-known rendering of it in his 'Essays in Criticism,' was performed by pupils of the College under the general direction of Mr. A. B. Cook. The experiment was interesting, and on the whole successful. The connexion between the street crowds in ancient Alexandria on the occasion of the festival of Adonis and the Jubilee celebration of the present week must have been obvious to the audience and helped to emphasize the curiously modern tone of the idyl. Mr. Cook explained that in the main the performance had three objects in view: (1) to raise funds for the extension of the College; (2) to give some idea of the home and public life of the ancient Greeks, a knowledge of which was so necessary to a proper appreciation of their literature; (3) to illustrate the effect of what is known as the "restored pronunciation of Greek."

We may hope that the first object was accomplished, and the second may be held to have been accomplished also; for the performance as a whole, granting the extreme difficulty of presenting on the stage what was not written with that object, was highly creditable. Mr. Cook in an introductory speech happily described the idyl as an ancient "Voces Populi," and one can imagine that if any of Mr. Anstey's inimitable scenes were put on the stage it would be found necessary to eke out the action by a good deal of by-play. The same thing was done in the present instance, and, perhaps inevitably, overdone. The result was that the action, instead of being brisk and full of life, seemed at times to drag. Miss Borrow threw herself heartily into the character of Praxinoa, but was rather too emphatic. Miss Rickwood's Gorgo was more natural. The final scene, in which the two women, with the rest of the crowd, at last make their way into the palace and see the figures of Adonis and Kypris, and hear the hymn to Aphrodite (beautifully set to music by the Rev. F. W. Bussell), was decidedly the most successful. Miss Rosamond Lucas, as the priestess of Adonis, was the central figure in this scene, and played her part admirably. Nothing could have been more graceful and appropriate than her movements, and the singing of the ode, in which she was supported by attendant maidens, was excellent.

It remains to say a word about the pronunciation. It had the advantage over that employed a week before at University College of being based more completely upon scientific principles, those, namely, that are laid down in Dr. Blass's well-known book. The effect, therefore, if unfamiliar, was on the whole more satisfactory. And as apparently the performers had been taught this mode of pronunciation from the outset, they seemed to use it with comparative ease, at any rate as far as regards the vowel sounds. It would, however, probably require a lifetime, if not more, to pronounce *at the beginning of a word* θ as *th* in "anthill," ϕ as *ph* in "uphill," and χ as *keh* in "bakehouse." As a matter of fact the aspirate in these cases was usually lost, though it was given with good effect when the combination occurred in the middle of a word. On the whole, it may be doubted whether this method of pronunciation will ever be generally "restored." Perhaps it will be left to the Women's University to accomplish such a feat.

Γ.

Dramatic Gossip.

Rumours were plentiful concerning the honours to be awarded the stage and its professors. These prove, as might have been and was expected, to be false, and the solitary distinction consists of a knighthood bestowed upon Mr. Bancroft, who is now practically on the retired list. It is better so. None will grudge the Bancrofts the recognition awarded to their services to the stage, which are real; and a more promiscuous bestowal of titles, such as we were told was menaced, would only have brought the distinction itself into contempt.

The representations at Her Majesty's of 'The Ballad-Monger' and 'The Red Lamp' are being continued, causing thus the postponement of 'A Man's Shadow.' Rehearsals of Mr. Grundy's adaptation of 'Mademoiselle de Belle-Isle' are, however, progressing. For the piece last named Miss Evelyn Millard and Miss Irene Vanbrugh have been engaged.

On the 30th inst. the St. James's will close. During the country tour which after an interval will follow Mr. Alexander will revive 'As You Like It,' with Miss Fay Davis as Rosalind, and will rehearse Mr. Carton's 'Tree of Knowledge' with a view to its production in London in the autumn.

M. Donnay's 'Douloureuse' has passed the censure, and will duly be given at the Lyric by Madame Réjane. Whether it will be recognized after the excisions on which authority has insisted remains to be seen.

On the 9th of July a compressed version of 'Arden of Feversham' will be given by the Elizabethan Stage Society at St. George's Hall. With it will be acted 'The King and the Countess,' an episode in 'Edward III.' Both pieces will be played, as in previous experiments of the society, "after the manner of the sixteenth century."

'The County Fair' has been rather hurriedly withdrawn from the Princess's, and is this evening replaced by 'In Sight of St. Paul's.'

To Correspondents.—R. B.—A. T.—F. E. W.—D. K.—J. B.—W. H. D. R.—received.

R. N. W.—You should write to the editor of the 'Dictionary,' as requested in the preliminary notice.

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Editorial Communications should be addressed to "The Editor"—Advertisements and Business Letters to "The Publisher"—at the Office, Bream's-buildings, Chancery-lane, E.C.
Printed by JOHN EDWARD FRANCIS, Athenæum Press, Bream's-buildings, Chancery-lane, E.C.; and Published by JOHN C. FRANCIS at Bream's-buildings, Chancery-lane, E.C.
Agents for SCOTLAND, Messrs Bell & Bradfute and Mr. John Menzies, Edinburgh.—Saturday, June 26, 1897.

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